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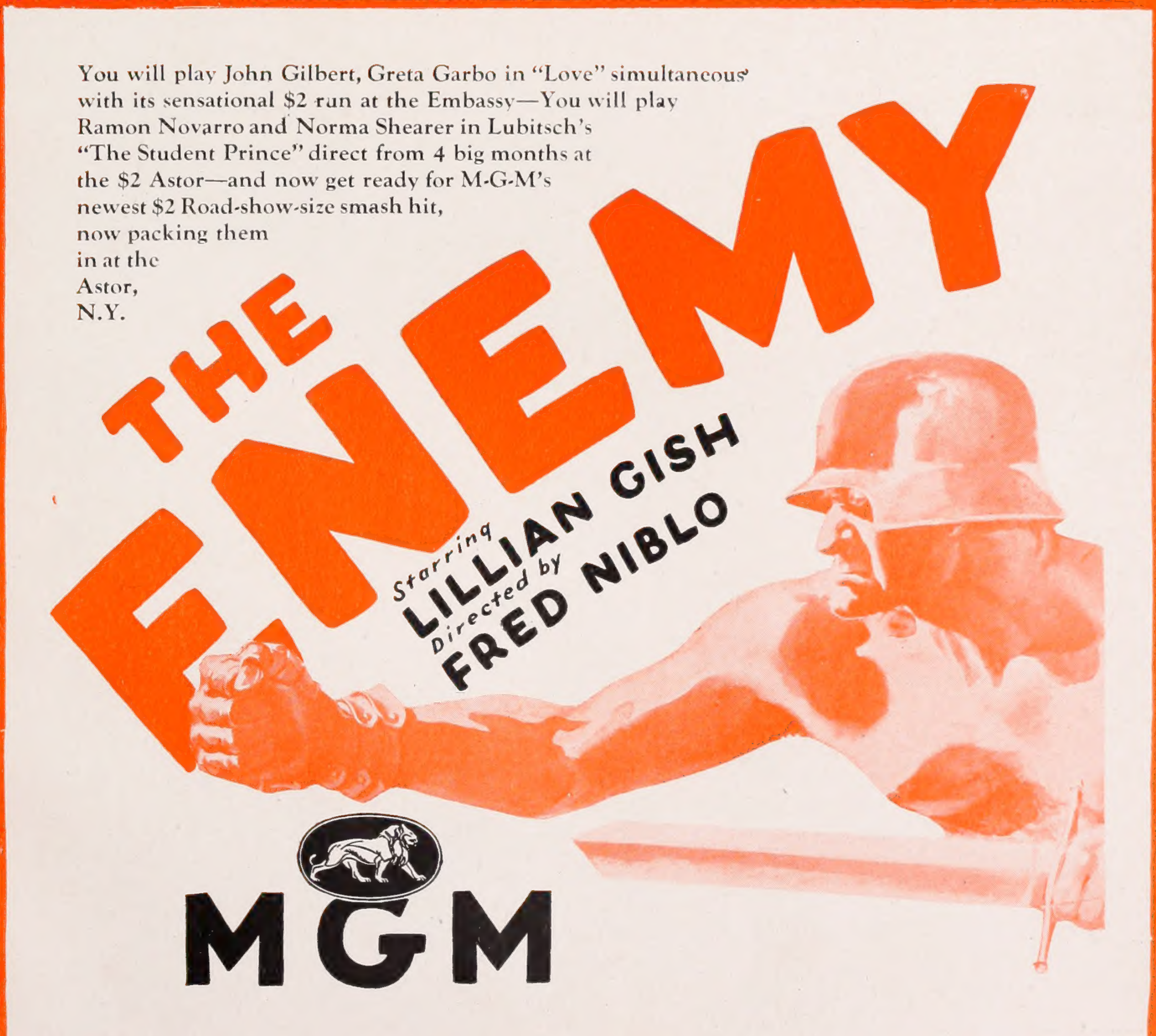
In This Issue: "The Showman"

Motion Picture News

Reg. U. S. Patent Office



You will play John Gilbert, Greta Garbo in "Love" simultaneous with its sensational $2 run at the Embassy—You will play Ramon Novarro and Norma Shearer in Lubitsch's "The Student Prince" direct from 4 big months at the $2 Astor—and now get ready for M-G-M's newest $2 Road-show-size smash hit, now packing them in at the Astor, N.Y.

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Starring LILLIAN GISH

Directed by FRED NIBLO

MGM

Entered as second-class matter April 22, 1926, at the Post Office at New York, N. Y., under act of March 3, 1879

Vol. XXXVII
No. 1

Published Weekly—$2.00 a Year

New York

January 7, 1928
PRICE 20 CENTS

No film fires

in any Fox Theatres

Mr. Fox, one of the founders of, as well as one of the leaders in the motion picture industry, has long been noted for his penetrating foresight. When the Sentry Safety Control was brought to his attention, he quickly decided to utilize now what some day everyone will have. His decision was made as soon as he was convinced that the device provided 100% safety from film fires for his patrons and employes.

William Fox has agreed to install SENTRY SAFETY CONTROL [the positive fire-preventer] in each of the FOX CIRCUIT THEATRES; also in all his laboratories and studios.

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And All Branches of
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(The positive fire preventer)

Can be attached to any projector. Costs only a few cents a day an intimate little message from

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"GENTLEMEN PREFER BLONDES"
THE ILLUMINATING DIARY OF A PROFESSIONAL LADY
by ANITA LOOS
INTIMATELY ILLUSTRATED BY RALPH BARTON

I know you will like them.

DOROTHY. Really very clever, though a little unrefined.

GUS EISMAN. The Button King, who educated me.

CHESTER CONKLIN wanted my part but they made him Judge.

ANITA LOOS and JOHN EMERSON who made so much money out of me, they've retired.

I think it is perfectly wonderful that I'm to meet all you nice exhibitor gentlemen. Since Miss Anita Loos told people about me in "Gentlemen Prefer Blondes" it seems that I am famous. I mean the book sold over a million copies and the play by Miss Loos and Mr. Emerson was such a big success, and now Paramount has put me in the moving pictures—a girl cannot really be blamed for feeling people just naturally like her. Everybody says "Gentlemen Prefer Blondes" on the screen is sure to make a lot of money for you gentlemen. Of course art is everything, but money is nice too.

Lorelei Lee

"GENTLEMEN PREFER BLONDES"

Paramount's Super-Comedy Hit

From the famous story by Anita Loos and the play by Anita Loos and John Emerson. A Hector Turnbull Production, directed by Malcolm St. Clair.

10 GREAT PARAMOUNT SPECIALS

HAROLD LLOYD in "SPEEDY"*
"BEAU SABREUR"
"LEGION OF THE CONDEMNED"
"THE LAST COMMAND" ***(Jannings)***
"OLD IRONSIDES"
"GENTLEMEN PREFER BLONDES"
"TILLIE'S PUNCTURED ROMANCE"
"BEHIND THE GERMAN LINES"
"STREET OF SIN" ***(Jannings)***
"KIT CARSON" ***(Fred Thomson)***

****Pro. by Harold Lloyd Corp. Paramount Release.***

"All right to give patrons a lot of show for the money, PROVIDED—" *says Al Christie, world's leading producer of first-run short comedy classics . . . .* "A fifteen-minute Paramount-Christie Comedy in the de luxe style we're making them today is included to give your fun-loving audiences the best short laugh hits on the market" . . . .

JACK DUFFY
in
"NIFTY NAGS"
with Gail Lloyd and
Jimmie Harrison

ANNE CORNWALL
in
"FIGHTING FANNY"
with Jack Duffy and
Lorraine Eddy

JIMMIE ADAMS
in
"HOLY MACKEREL"
with Lorraine Eddy
and Billy Engle

PARAMOUNT-CHRISTIE

(12 CHRISTIES
8 BOBBY VERNONS)

COMEDIES

(8 BILLY DOOLEYS
8 JIMMIE ADAMS)

The Show World Acclaim

Bill Le Baron Delivers Three Bouncing Hits!
Smash Titles! Stupendous Show Ideas!
Framed flush for the box-office!

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CONEY

with LOIS

FBO's BIG THREE! THE TALK OF THE TRADE!

15000 Theatres Smashing Book

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s the Jubilee Smashes!

Line up for the clean up! Nail these smash attractions for February . . . magic month of golden profits!

ES IN PARIS

and KIT GUARD

TER MIDNIGHT

INCE

ISLAND

WILSON

EAST! WEST!
NORTH! SOUTH!
FBO STEALS
THE SHOW!

Join in Recording Tribute to

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ARY JUBILEE

of Prosperity NOW!

MASTER SHOWMEN of the WORLD
FBO
PICTURES CORPORATION

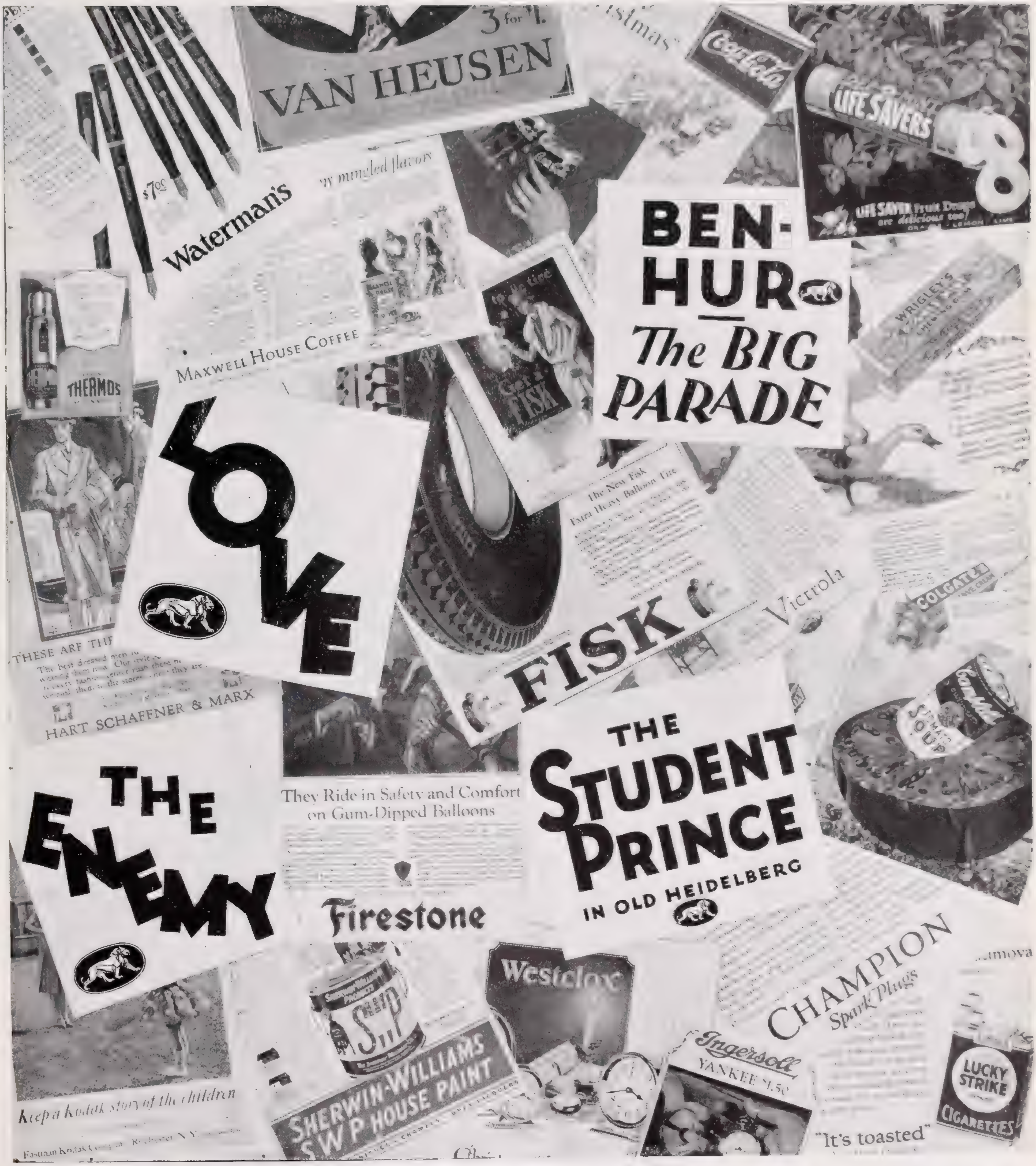
The Man Who Buys Counts!

You might tell your story to fifty people in some organizations and not sell a nickel's worth.

You have to know just whom to approach.

That's why Motion Picture News is *the* paper in its field---it's read by the man who buys.

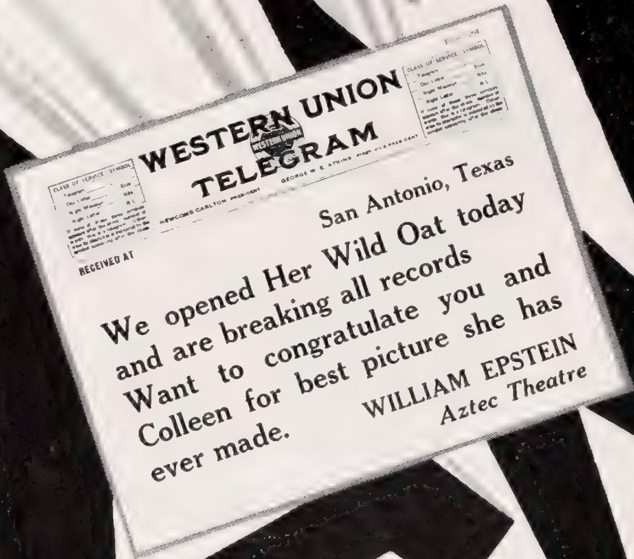
Motion Picture News has a "class" circulation---a "class" that consists of theatre circuit executives, independent theatre owners, theatre architects---the "class" that buys.



NATIONALLY KNOWN!

First National starts the NEW YEAR with a

BANG



WESTERN UNION TELEGRAM

RECEIVED AT

San Antonio, Texas

We opened Her Wild Oat today and are breaking all records Want to congratulate you and Colleen for best picture she has ever made.

WILLIAM EPSTEIN
Aztec Theatre

BANG went all records at the Aztec, San Antonio, when Bill Epstein played *"the best picture Colleen has ever made!"*–

First National Pictures

JOHN McCORMICK *presents*
COLLEEN
MOORE
in **HER WILD OAT**
Adapted from the story by HOWARD IRVING YOUNG
A MARSHALL NEILAN PRODUCTION

HE'LL DO THE SAME FOR YOU !

Motion Picture News

Volume XXXVII NEW YORK CITY, JANUARY 7, 1928 No. 1

The Presentation Problem

Harold Franklin's Views and Theatre Classification

By William A. Johnston

HAROLD B. FRANKLIN writes us: "I took much pleasure in reading your editorial, 'Highlights of 1927' and was much interested in your summary.

"I do not entirely agree with you that 'presentations' are as serious a problem as some in the industry are inclined to feel. There are theatres where 'presentations' are absolutely essential. I refer particularly to the large capacity, weekly change theatres that must give their public a varied entertainment of stabilized quality and you and I know that every motion picture and every feature is not always of sufficient even quality to maintain large grosses, and there is very little doubt the 'presentation', properly handled, goes a long way toward maintaining an even gross.

"There are theatres where 'presentations' are entirely unnecessary. I refer, particularly, to the long run type of theatre, where pictures of distinction are especially chosen and which, because of their small capacities, can operate profitably on the draw of the pictures alone. However, it will be conceded that the true progress of the motion picture began with the so-called de luxe theatre, which was nothing more than a 'presentation' house. When the Strand Theatre, New York, under the direction of S. L. Rothafel, opened its doors, a new meaning was given to motion picture entertainment. The important part of that entertainment was the 'presentation' features.

"Where small theatres are concerned, in limited communities, 'presentations' do not belong, because it is impossible for such communities to support entertainment of sufficient high quality to mean anything at the box office. Therefore, when the subject of 'presentations' is discussed, its justification depends on the type of theatre involved".

In common with everybody else in the industry, we have great respect for Mr. Franklin's views, because he is at the top of his profession as a theatre expert.

What he is really urging, as we see it, is the classification of theatres—a point we have often stressed. Something has been done along that line in detached instances, but the major problem is still unsolved.

Of course, Mr. Franklin, in citing the example of Roxy at the Strand, is making the same point we do: the 'presentations' there were essentially backgrounds and atmosphere for the picture, which was the chief attraction. So long as the presentation keeps its proper place, it strengthens the program.

And, as he says, some form of presentation is necessary in the big houses. That era began in 1913 at the Strand. Unfortunately, however, houses which have no business putting on presentations follow the example of the big theatres. They did it when the Strand policy was inaugurated and they are doing it today.

The test, the vital thing—and we are sure Mr. Franklin would agree—is that the picture should not be subordinated. Everything on the program should be supplemental. If this is done, all is well, But we regret to say that many theatres have run away with themselves and are, as we have hitherto maintained, overfeeding the public and injuring the industry as a whole.

"The Noose"

Reviewed by Edwin Schallert

Editor of The Los Angeles Times Preview and Special Correspondent of Motion Picture News

LOS ANGELES, Dec. 31—"The Noose" will strengthen the position of Richard Barthelmess as a star. It is a stern, uncompromising sort of picture, but it will make the patrons of the theatres talk. A mother-love theme is the high-light, and it is *big*.

Henry Hobart produced "The Noose" for First National, with John Francis Dillon as director. In the cast, beside Barthelmess, are Alice Joyce, Montague Love and Lina Basquette.

From the standpoint of humanness, "The Noose" takes a place with the best films produced during the past year. Adapted from a stage play by Willard Mack, the story relates the tragedy of a youth forced into a gangster's life by a man he recognizes as his father.

The boy's "father" becomes involved in a gang war. He shoots the head of a rival bootlegger group. The police are on his trail. His friends think the game is up for him, but he has a "card up his sleeve."

This "card," it turns out, is the knowledge he possesses that the mother of the boy, with whom he had lived, is now the wife of the governor of the state. He tells the boy that he will have to connive with him to use knowledge so that he may go free, and, in a frenzy at this dastardly scheme, the youth shoots and kills him.

There follows a murder trial in which the boy is convicted. Much sympathy is aroused for him, however, and the matter of securing a pardon is taken before the governor. That official, though devoted to duty, expresses a willingness to act, provided the boy will tell him the reason he committed the crime. The youth refuses, reiterating only that the man whom he shot was "no good."

All this time the wife of the governor takes an amazing and sympathetic interest in the case, although she is unaware that the boy is her own son.

The impression is given that he had been executed, until the following morning, when it is made known that, just before the hanging, a mysterious telephone call was received that the governor had stayed the execution because "the boy's mother was coming to see him."

It would be difficult to describe the poignancy of the scenes between Barthelmess and Miss Joyce, wherein the former declines to disclose his identity. They are as fine as any scenes recently produced. After his sentence is finally stayed by the governor, the mother kisses her son, even then remaining oblivious as to who he is, except for the strange, uncanny and intuitive feeling that she has. This scene and the final one, which shows Barthelmess departing and gazing longingly back at her over his shoulder, cause this film to be great.

The capital punishment angle may cause some argument, and there are spots in the working out of the melodramatic plot that do not ring quite true, but as a production "The Noose" will not suffer very much on this account. It is a picture that is due for a great reaction from the mass of theatregoers.

Fire Destroys Smalley's Johnstown House

Smalley's theatre in Johnstown, N. Y., operated by William Smalley, of Cooperstown, owner of a chain of a dozen or more motion picture theatres, in New York state, was burned to the ground on the afternoon of January 2, with the resultant loss of over $200,000. The fire was one of the most spectacular in many months in the Mohawk Valley. Firemen from both Johnstown and Gloversville fought the blaze for three hours or more with zero temperature prevailing. The blaze is thought to have originated from a defective pipe in the boiler room. It was discovered about one-half hour before the matinee. The fire was then working its way through the floor and the crackling was noticed by the janitor and the house electrician, the only two persons who were in the theatre at the time.

The theatre was built in 1889 and was being operated by Mr. Smalley under a twenty-year lease. There was over 11,000 feet of film stored in the booth and this added impetus to the flames as they swept upward and through the building. Adjoining structures were also damaged.

Walter Camp, Jr., Member Art Cinema Corp. Board

Walter Camp, Jr., son of Walter Camp, the father of football, has been elected a member of the Board of directors of the Art Cinema Corporation, the film financing organization of which Joseph M. Schenck, president of United Artists, is the head. Since 1924 Mr. Camp has been president of Inspiration Pictures, Inc., a post which he will continue to fill. Mr. Camp has acquired a considerable interest in Art Cinema Corporation, making him one of the largest stockholders, Mr. Schenck said.

Camp's producing organization, Inspiration Pictures, has been granted a three-year contract by United Artists. Six Inspiration pictures are to be released in the three-year period by United Artists.

Work Started by First National on Buildings

Work on the new buildings at First National's West Coast Studios, to augment the plant of the organization, was started this week with foundation building. The new structures will include additional executive offices, more dressing rooms and wardrobe buildings and also provision for housing a special photographic and miniature department.

The First National Studios were erected less than two years ago at a cost of two-and-a-half million dollars. The new buildings will cost about half a million dollars.

H. S. Hancock Business Head of Kinograms

Herbert S. Hancock, for the past three years associate editor of Kinograms, the Educational newsreel, has been raised to the post of business manager of the Kinograms Publishing Corporation by Captain George McL. Baynes, president of the newsreel corporation. The new position does not interfere with Mr. Hancock's work as Kinograms editor, in which post he continues.

Inside Slants on the Industry

PICTURES AND PEOPLE

The Mirrors of Filmdom

SAMUEL GOLDWYN has launched an attack against American film actors who seek to bar foreign players from Hollywood studios.

He states that it is vital that foreigners should realize that this movement is not countenanced by successful players or producers. The dangers of misunderstanding are so great that if those responsible do not desist, Mr. Goldwyn announces he will appeal to his fellow producers to start a counter-publicity drive which will make their position unmistakable.

The producer declares that it is ridiculous that invaluable foreign friendships should be menaced by the unauthorized and unrepresentative outbursts of less than one per cent of the American industry; further, that only incompetents fear foreign competition.

Successful players, according to Mr. Goldwyn, welcome it, knowing that American producers have combed the world for the best artists, in order that American films may be acceptable everywhere. Mr. Goldwyn also says that foreign revenue and foreign friends would disappear if the American industry descended into the provincialism this group demands.

* * *

IN conjunction with the international situation, an interview with Arthur Loew obtained by the United Press in Paris recently, is of great interest.

"If Europe can ever produce in quantity films like some she has turned out in the past year, American films will go begging," the U. P. quotes Mr. Loew as saying, "but I shall welcome the day when we get real competition from Europe.

"If I could get enough good films abroad to round out a program of carefully picked American films, I would shut down my own studios, since there is much greater risk in the production of films than there is in the exhibiting of them.

"America must make herself understand that Europe is out to take the film supremacy away from her, and will undoubtedly find a big market in America some day."

* * *

WE are considerably interested in an interview with Irving Thalberg, written by Edwin Schallert in the Los Angeles Times. Mr. Thalberg expressed the opinion that there are too many "knockers" in the industry and that both exhibitor and producer are taking too apologetic an attitude. Mr. Thalberg's views follow in part:

* * *

"THERE are very few critics or other writers on the subject of motion pictures who are really 'for' pictures in the sense that writers are for baseball, or any other of the popular institutions of this country. What the films need today more than they ever did, is a spirit of loyalty to the film art.

"We are making more good pictures today than ever before and they are more accurate and authentic than they have ever been. We are going further afield than we have ever gone in our quest for types. We do not choose simply those personalities that are known but those that fit the interpretation we desire.

"In making a picture we secure the best technical advice that we can obtain. The accumulation of experts has been exceedingly beneficial to the character of pictures and there is no question about their improvement but the difficulties surrounding the making of the epoch-making film have multiplied during the past few years due to these very improvements.

"Today we are facing an attitude of skepticism regarding pictures on this account. The industry has a preponderance of knockers. Many of these reject the more serious efforts of the picture producer on the ground that they are not quite satisfactory for some reason or other or that they do not meet with the individual approval of the knocker.

"This attitude is very dangerous for the future. It has a tendency to discourage the producer from serious effort and lead him to resort to that type of hokum which he knows from experience is sure-fire, which doesn't cost as much and which brings, as a rule, good returns at the box-office.

"I believe that the producer and exhibitor today is exhibiting too apologetic an attitude," Mr. Thalberg continued. "This has been typical of the motion picture industry ever since the beginning and as a result we have been patronized by famous writers and authorities who have deluded some of us into the idea that we are in an inferior line of endeavor.

"I believe there has been some tendency to permit ourselves to be deluded into a sort of psychological depression. The time has come to look the facts squarely in the eye, put the dangerous knocker in the background where he belongs and realize that production is entering on a new epoch—on a higher level of excellence than any that have gone before."

* * *

"KNOCKING" for the mere sake of being sensational or posing as a great authority is, of course, indefensible. Constructive criticism, however, is useful and necessary, and constructive criticism does not mean always saying pleasant things.

We believe, with Mr. Thalberg, that pictures are on a higher level of excellence than ever before. So far as any "psychological depression" is concerned, we should not be greatly surprised to find that, if it exists, it may be attributed, first, to underplaying the picture in the public mind by overplaying "presentation"; and, second, failing to advertise pictures properly within the industry.

These two factors seem to us far more likely to create depression among the workers of the films than anything the smart-Aleck critics on the outside or the inside may say.

* * *

WE again call the industry's attention to the fact that the overplaying of "presentations" is attracting adverse comment in the daily press.

The latest instance is found in a signed article, prominently displayed, in the St. Louis *Times*. The writer argues for the separation of the different forms of entertainment into their own provinces and remarks:

"There is one dragon that must be killed, and that is excessive vaudeville. This refers only to the staging of low and medium class vaudeville and not to the atmospheric prologue artistically presented to enhance the film.

"The picture is becoming not so much the feature as the stage show. The photoplay suffers the cutting of interesting scenes and often the hasty projecting of the reels in order to display stage attractions frequently more than half the bill.

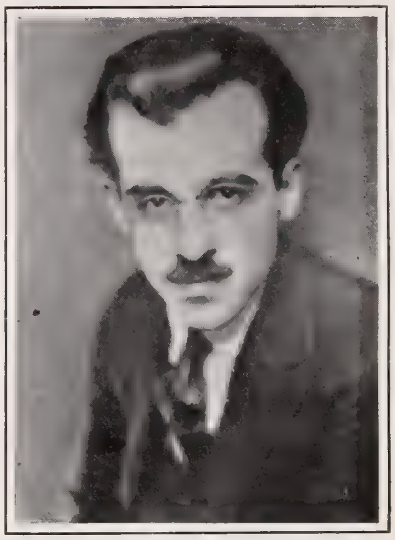
"A goodly percentage of patrons, who are surfeited with the song and dance noise, remain away from the pictures until attracted by a super-spectacle. The 'reel' feature is being overshadowed. The vaudeville should not impinge upon the pictures, and the pictures should remain independent of extraneous entertainment."

Lupino Lane entertains E. W. Hammons, Educational president. The garb of the irrepressible Lupino harkens back to the days of the Caesars. Lane has something new in his forthcoming comedy—gladiatorial combat and the like in the Roman arena

Charles Farrell and Walter Pidgeon, Fox Film players, try their luck in contrasting conveyances. Farrell's latest role is in "The Street Angel," and Pidgeon's is in "Woman Wise," both recently finished at the Fox studios

Jack Holt, who can make those "he-man" roles seem real, has been signed by Columbia to star in five pictures. "The Tigress" and "The Warning" are his latest

Here's how they shoot a close-up of legionnaires sweltering under the powerful Sahara sun. On the "truck" can be seen Edward Sloman (in the pith helmet), who directs the scene while the "truck" is pulltd along the runaway. The picture is Universal's "The Foreign Legion"



Erno Rapee, baton-wielder over the Roxy Symphony Orchestra, celebrates this month his tenth year as a musical director in Broadway movie houses

Director Jack Conway carefully primps up Bill Haines, M-G-M's "smart Aleck of the screen," for a drunk sequence in the new Haines vehicle, "The Smart Set," an original story about polo by Byron Morgan

Fred Niblo, with all seriousness and intensity, demonstrates the proper method of doing a certain scene in United Artists' "The Passionate Adventure." Listening to him are Noah Beery, Vilma Banky, Harry Schultz and Lon Poff

Pictures and People—*Continued*

A FEW paragraphs above, we spoke of advertising and its effect on morale. Just as important is its effect on sales.

There's a thought—and a big one—in the statements by two authorities that advertising expenditures will show an increase in 1928. We are speaking of national advertisers in the general field.

This increase, according to C. K. Woodbridge, president of the International Advertising Association, is a safe prediction, "because advertising, essentially a factor used in selling nowadays, rides side by side with all other factors that are used to promote business enterprise. As business grows, so will advertising."

William A. Hart, president of the Association of National Advertisers, declares that expansion in advertising "is in line with the thought of those who have studied the effects of well planned and well directed advertising, and who have noted the important part it has played in recent years in increasing markedly the sales of products concerned."

* * *

A NOVEL Christmas effect, devised by Harry Ruben, supervisor of projection for Publix Theatres, was shown at the Paramount Theatre. Through the use of a fourth projector, mounted on a revolving pedestal, the figure of Santa Claus was made to appear, apparently out of space, on the right side of the theatre and then cross the screen to the left, where it disappeared. The stunt made a decided hit with holiday audiences.

* * *

CHAPLIN'S announcement that he is going to screen his idea of Napoleon Bonaparte, without appearing in the star part himself, means that Charlie is returning to the role of director of a serious photoplay. We say returning, because it will be recalled that he essayed the serious in "A Woman of Paris." It will be an interesting experiment in art. Yes, art. For the very good reason that Mr. Chaplin is one of the few artists this industry ever produced.

While we are on the subject of pictures: turn to Edwin Schallert's advance review on "The Noose" elsewhere in this issue. Evidently, First National has a corking fine picture here.

* * *

A COMMONSENSE view of contingents was expressed the other day in *Le Temps*, powerful French newspaper, by a writer who declared:

"The question of the 'contingent' continues to arouse arguments in motion picture circles. The problem has now entered into a new phase. Mr. Herriot desires to end the controversy by means of an official intervention of the government. He formed a commission at the Ministry of Public Instruction and Beaux Arts, and this commission, the members of which know what they are doing, immediately named a sub-commission to study the question. The first reports have been handed in and already objections have been made.

"The principle of protection of the French producing industry brings into conflict opposing interests. It is only on election posters that the 'disinterested patriotism' of merchants plays an important role in the equilibrium of their budget. Too human they are! Our Legislators cannot ignore this and it is their duty to take it into account.

"We have seen what the contingent experience did in Germany. Now Great Britain wants to try the same system. The President of the Board of Trade induced the House of Commons to pass a law which requires every British film distributor to reserve 7 per cent of his releases for British films. This percentage will be increased to 10 per cent the next year, and will reach 20 per cent in ten years. On the other hand exhibitors must reserve 5 per cent of the screen time of their shows for home productions. This figure will also increase progressively until it reaches 20 per cent in ten years. This law, passed by an enormous majority in the House of Commons, will undoubtedly be passed by the House of Lords. But even now, producers and exhibitors are protesting violently.

"Everywhere we see the problem posed in the same way. To produce and release a 'home production' is represented as a punishment, a penalization and a sacrifice. American films only can be used to make up profitable programs, not intellectual, but quite sufficient for the masses. There lies the whole problem and all the laws of the world cannot change it. German films in Germany, British films in Great Britain, French films in France are heavy burdens to the distributors and exhibitors. How can they be lightened? Public officials believe that they can force them to be accepted, as was done with the assignats, (Note: paper money, forced on the people during the Revolutionary Days), in spite of the protests of our merchants. Evidently, it is an opinion and we shall soon see its practical value. Its most important advantage may be that it will attract financiers and capitalists to an industry the products of which will be mathematically marketed.

"Up to the present time our directors have only been able to obtain capital by appealing to protectors or audacious silent partners who have decided to take a 'plunge' with their money. If French films are forced on exhibitors it will be easier to obtain money for production from banks. And we shall reach, in this way, the real solution of the problem, which is the methodical amelioration of our national production. Whenever a French film is really a chef-d'oeuvre, rest assured that it will not be difficult to market it, and as a result it will be a profitable work.

"Above all, that is what our producers should have in view. If the contingent brings about, indirectly, this result, let us hail it with enthusiasm. But if the security which our producers expect from it leads them to fall asleep on account of their success, mathematically certain, this law will have delivered the death blow to an industry already in agony. You can't write the history of an art with decrees and customs regulations. If our 'protectionists' don't understand it and curl up lazily behind a defensive wall which they have built up, they will never wake up."

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Loew's to Withdraw from Dallas and Publix to Take Over Melba

THAT Loew's will withdraw from the Dallas field is seen in the announcement that the Melba in that city is to be operated under a new policy with its reopening on January 15th probably as a Publix house. The customary notice of two weeks on closing was posted for employees last week.

If the Melba becomes a Publix house it is likely it will have a large symphony orchestra and atmospheric prologues of feature pictures instead of serving as a combination picture and vaudeville house, under which policy it brought heavy losses to Loew's. It is also said that under the new regime Vitaphone will be installed. There is no downtown house in Dallas at present equipped with Vitaphone.

Despite heavy losses which were followed by a fire, Loew rebuilt the theatre and reopened it last September, but the losses under the combination policy are said to have been continued, with prospects that they would have become heavier in the future.

Smith Repeats Message

N. Y. Governor Again Tells Legislature He Is Much Opposed to Picture Censorship

IN his annual message to the New York State Legislature, delivered on Wednesday noon, January 4, at Albany, Governor Alfred E. Smith once more declared himself in emphatic terms as against the censorship of motion pictures. In view of the fact that Governor Smith may become the Democratic party's candidate for the presidency a few months hence, his annual message to the Legislature this year may be regarded as of national importance. The message was the eighth, and as he said in his opening "the last one" which he will present to the Legislature. The message was a long one, possibly reaching 35,000 words, and constituted both a review of the past several years while Governor Smith has been at the helm of New York state and also many suggestions and recommendations as to the future.

"In the hectic days following the close of the war, under the false impression that we were protecting the ideals of our government," said Governor Smith, "some were trodden under foot. In the mad rage for what was thought necessary for our protection we attempted to throttle freedom of speech. The sanctity of the field of education was invaded by requiring private schools to be licensed by the state in order that we might censor the doctrines taught by them. A censorship over moving pictures was set up and permitted an agency of the state to condemn before the fact. We were on the high road to the ruthless trampling down of the rights of minorities, forgetting that we had upon our statute books abundant laws for the punishment of those who either by act or by speech threatened the upheaval of the orderly processes of government.

"But the good, sound, well grounded common sense of the rank and file of our people demanded the repeal of these statutes in 1923 and they were removed with my hearty executive approval just as the state was entering upon the greatest era of prosperity in its history.

"One, however, still remains and that is the state censorship of moving pictures. While I am satisfied that it should be removed from the statute books, I am equally satisfied that the state should proceed with all the force and vigor it can bring to its command to the prosecution of anybody who offends against public decency or pollutes the youth by the exhibition of improper or indecent moving pictures."

Motion picture censorship came into existence in New York state during midsummer, 1921, following the enactment of a measure into a law earlier in the year. There have been repeated efforts made by those opposed to censorship to wipe the statute from the books, but these attempts have been thwarted generally by the Republican majorities in one or both houses of the Legislature. Governor Smith has repeatedly urged the repeal of censorship and has assured its opponents that he would be only too glad to sign any bill that could muster sufficient strength to pass both houses and reach his hands. During the last year or two, however, there has not been as much interest in any attempt toward repealing censorship as there was back in 1922 and 1923.

John Eberson to Plan Theatre at Marion, O.

John Eberson, prominent Chicago theatre architect, has been selected to develop the plans for the new Palace Theatre, to be built at Marion, Ohio, by the Young Amusement Co., V. U. Young, president, Gary, Indiana, in which project Ed. E. Bender and Sol Bernstein, Canton, Ohio, are also interested. The building is to house five stores and seven apartments in addition to the theatre.

Harrisburg Box-Office Wrecked by Eager Fans

Every pane of glass in the box office booth in the center of the lobby of the Victoria Theatre, Harrisburg, Pa., was shattered and the booth almost swept away by a crowd struggling to get into the theatre for a midnight New Year's show, held at 12.01 o'clock, Monday morning, January 2. The show was held at the early hour to avoid conflict with the Pennsylvania blue laws of 1794, which prohibits amusements on Sunday.

The crowd began to assemble in front of the theatre at 10.30 o'clock Sunday night. The temperature was 11 above zero and the throng clamored to get in out of the cold. The management opened the doors to the inner lobby but not the doors from the lobby to the theatre auditorium. Those on the edge of the crowd, however, thought the doors were open all the way and pushed to get in. It was then the box office was wrecked.

Manager Lee Levy, of the Victoria, said the crowd, which had lined up for a block in both directions, was the largest that ever tried to obtain admittance at the theatre. The feature of the program was Adolph Menjou in "Serenade."

Eight-Year Suit Ends in Favor of Stockholders

Stockholders of the Miles Theatre Co., formerly operators of the New Garrick theatre in Minneapolis, were awarded a total of $351,542 as their share of the theatre's profits between 1915 and 1924 in a decision handed down this week by Federal Judge William A. Cant. The decision brought to an end a suit which has been fought in federal court for eight years. Involving a total of nearly $575,000, which the plaintiffs claimed was theirs as interest and dividend on their stock, the funds of the company will be distributed among nearly 150 stockholders. The defendants, the Twin City Amusement Trust Estate, are to retain $210,070 as their share under the decree.

Judge Cant held that the plaintiffs are entitled to recover the profits lost when they sold their stock to the defendants several years ago; that they retain the money given them for their stock; that they shall receive back the stock they sold, and that more than 10,000 shares of stock must be canceled.

M. L. Finkelstein, an official of the Twin City Amusement Trust Estate, stated that an appeal will probably be made to the United States Circuit Court of Appeals.

Validity of Australian Film Tax in Doubt

Whether the New South Wales Act imposing a tax on films brought into that state is valid or not has not yet been answered by the High Court, states a report to the Department of Commerce from Assistant Trade Commissioner Chas. F. Baldwin, Sydney.

On November 25, by a majority, it ruled that it was impossible in the present state of the pleadings to make any conclusive order, and it gave the parties leave to amend the pleadings that the case should be argued afresh.

The majority consisted of the acting chief justice (Mr. Justice Isaacs), Mr. Justice Gavan Duffy, Mr. Justice Rich and Mr. Justice Powers, the minority comprising Mr. Justice Higgins and Mr. Justice Starke.

In reply to counsel representing the film distributing companies, who asked if it would be necessary to apply for a stay of proceedings, Mr. Justice Isaacs said that the injunction still stood preventing the Commissioner proceeding on the film tax assessments.

Radio Corp. and General Electric Acquire Interest in FBO

Westinghouse Also Included in Deal, Which Makes Sound Devices Available to Industry; Official Announcement Follows Long Negotiations

ANNOUNCEMENT is made by Joseph P. Kennedy, President of FBO Pictures Corporation, that the Radio Corporation of America and its associated companies, the General Electric Company, the Westinghouse Electric and Manufacturing Company, have acquired a substantial interest in FBO Pictures Corporation. Negotiations were concluded by Mr. Kennedy and David Sarnoff, Vice President of the Radio Corporation. Two representatives of the Radio Corporation of America and General Electric will become directors of FBO.

This announcement is of importance to the motion picture industry because the affiliation opens to motion pictures, for the first time, the tremendous resources and potentialities of radio. It will give the motion picture industry the use of all present patents and prospective developments of sound reproduction and synchronization, radio broadcasting and television of the Radio Corporation of America, the General Electric Company and the Westinghouse Electric and Manufacturing Company.

Joseph P. Kennedy

It will bring to the motion picture business the services of the powerful engineering organizations of three great electrical companies, directing their energies and the resources of their laboratories toward the perfection of every phase of apparatus and equipment and to the exploration of new fields of electrical research in conjunction with motion picture production and exhibition.

It is announced that the devices and developments controlled by the Radio Corporation of America do not become exclusive to FBO Pictures Corporation, but that they will be available to the entire motion picture industry.

This is the first time that any great industrial organization so closely related to the motion picture business, has ever become a directly interested associate of any motion picture company. It is one of the first times in the history of all business that two organizations representing distinct industries, have associated themselves to further the common interests of both industries.

The first important development of the combination will be the presentation of a new method of sound reproduction and synchronization perfected by the General Electric Company. The General Electric method and apparatus are said to be distinctly different in principle to all other efforts in the direction of "talking movies." The equipment is so simple that it can be marketed at a price and operated at a cost which puts it within the reach of the smallest picture theatres, it is stated.

As the Radio Corporation and its associated companies concluded their experiments and found their method had reached perfection, they decided upon a direct affiliation with an established motion picture company as the most practical way of putting their plans into general operation, and selected FBO Pictures as their associate.

Negotiations have been in progress for several months between Joseph P. Kennedy, President of FBO Pictures Corporation, and David Sarnoff, vice-president of the Radio Corporation of America, which consummated this week in a deal by which the Radio Corporation acquires an important stock interest in FBO Pictures, and two representatives of the Radio Corporation and General Electric Company become directors of the Corporation.

In making the announcement, Mr. Kennedy said: "I have been vitally interested in the development of sound reproduction in conjunction with motion pictures ever since the first experiments along that line, and have watched, with eager interest, every phase of the progress that has been made toward that end.

"Long ago, I was convinced that the so-called 'talking movie' was only the first small step.

"The devices developed by the General Electric Company and the methods perfected by their engineers open the door to a development which is actually staggering in its possibilities.

"The fact that the Radio Corporation of America and its associated companies have interested themselves directly with a motion picture company is, in itself, a matter of importance."

Censor Changes May Occur in Ontario

A STRONG possibility that the motion picture censorship situation in the Province of Ontario may undergo changes during 1928 is hinted at in the reduction in the salaries of the Ontario censors which is being considered by the Ontario Government. There is a suggestion in government circles at Toronto that the actual examination of moving pictures will undergo a change inasmuch as all subjects will not be submitted to the censors. There will be no examination by the censor board, it is said, of news reels, travel pictures, educational, sport and other types of films. It is further intimated that the government may place the censor board on a part-time basis.

It is understood that the Civil Service Commissioner has recommended to the Ontario authorities that the salary of the censor board chairman and other members of the board be reduced. An interesting fact is that no successor to the late chairman of the Ontario Censor Board has been named since the death of the chairman one year ago.

"U" Forms Partnership in Kansas City

A NEW deal in Kansas City, effective immediately, is one between Universal Theatres and Midland Theatre and Realty Company, through which the latter acquires a 50 per cent interest in 24 Missouri and Kansas theatres. The deal follows the previously announced report that M. B. Shanberg, manager of Midland, which built Loew's Midland in Kansas City, had joined as head of the Sears-Harding circuit.

Under the terms of the transaction with Universal, Midland acquires a one-half interest in the following theatres: Isis, Linwood, Apollo, Gladstone and Gillham at Kansas City; Sedalia, Strand and Liberty at Sedalia; Main Street at Lexington; De Graw, Fourth Street, New Grand and Baby Grand at Moberly; Lyric at Boomville and Lyric at Marshall. The Kansas theatres involved in the deal are: Royal and Crystal at Atchison; Peoples' and Main Street at Chanute; El Dorado and Palace at Eldorado.

These houses will be operated from Kansas City in conjunction with the existing circuit with houses in Hutchinson, Sterling, Pttsburgh, Salina and Lyons, all of Kansas.

United Artists Acquires Interest in P. C. T. Subsidiary

BY arrangement with Lord Beaverbrook and his associates, United Artists Theatre Circuit, Inc. will take over approximately a 25 per cent interest in The New Standard Film Company, Ltd., a British company being organized to take over a block of shares representing control of Provincial Cinematograph Theatres, Ltd. Preliminary arrangements for the deal were made by Joseph M. Schenck, president of United Artists Theatres Circuit, Inc. on his trip to London in October.

P. C. T. is the leading motion picture theatre circuit in the British Isles. It operates a chain of 110 theatres in the larger cities of the United Kingdom and a large part of the circuit extends throughout the suburbs of London. United Artists pictures have hitherto been shown regularly in the theatres of the circuit. First National recently completed negotiations for an interest and distributing arrangement with P. C. T.

Exemption Bill Delayed

Increased Deduction from Admission Taxes Waits Upon March 15th Reports

A DELAY of several months is faced by the increased exemption from admission taxes provided in the pending revenue bill, as administration leaders await the filing of the March 15 income tax reports to learn more definitely the effect upon the Treasury's revenues of the extravagant cuts made by the House of Representatives when it passed the bill December 15.

That such a delay is desirable was admitted last week by Secretary of the Treasury Mellon in responding to an inquiry from Senator Reed Smoot of Utah, chairman of the Senate Finance Committee, as to what course should be pursued to comply with the requirements of the law providing for a yearly balancing of the budget. The budget, it was stressed, may be seriously affected by adoption of the House rates, in conjunction with heavy appropriations for flood control and other new legislation.

No difficulties stand in the way of postponing enactment of the tax bill until after March 15, Secretary Mellon declared. "It is apparent," he asserted, "that unless the Senate modifies the tax reduction provided for in the House bill, and unless the two Houses ultimately agree to limit tax reduction to the figure recommended by the Budget message, estimated receipts will not be adequate to meet estimated expenditures as submitted in the Budget.

"On the assumption that a tax reduction bill will become law at the present session of Congress," Mr. Mellon pointed out, "delay will occasion no loss to the taxpayers, or inconvenience either to them or to the Government from an administrative standpoint. In so far as excise taxes are concerned, it is just as easy to make their reduction or repeal effective on April 15th as it is on March 15th."

It is in this class of taxes that the increased admission-tax exemption is carried.

With respect to the other taxes—corporation and individual—it will be possible to make them retroactive, as has been done before, and, while the first instalment may be paid at the present rate, any overpayment could be taken care of in the remaining instalments, and, in the case of those who pay their tax in full in March refunds of the excess can be made.

From the standpoint of the taxpayers, the Secretary continued, it is better for them to wait until after March 15, when more reliable estimates of probable revenues can be made than are now possible, than to face the risk of getting no tax reduction at all this year or the even worse situation of a bill which provides a reduction in excess of that which revenues permit.

Tiffany-Stahl Gets Group Insurance

IN order to take care of those employees who were first with Tiffany, M. H. Hoffman, vice-president and general manager of Tiffany-Stahl Productions, has secured group insurance for the entire Tiffany-Stahl organization. As Mr. Hoffman stated, "a chain is as strong as its weakest link and in the growth of Tiffany-Stahl I am not forgetting the basic foundation of that growth," the employees with the company a certain length of time were given their policies as Christmas presents.

Cleveland Exhibitor Unit Weighs Contract Change

The Cleveland Motion Picture Exhibitors Association has appointed a committee of four to suggest necessary changes in the uniform contract. They are J. J. Harwood, president of the organization; Henry H. Lustig, M. B. Horwitz, and Martin P. Brown. Harwood and Lustig were delegates from northern Ohio to the Federal Trade Conference last fall.

Three Dyersburg Houses Bought by Crescent

The deal for the purchase of three theatres in Dyersburg, Tennessee, and four in nearby West Tennessee towns from the Dyersburg Theatre Corporation by the Crescent Amusement Company, of Nashville, Tenn., has been concluded.

Tony Sudekum, president; Harry Sudekum, treasurer; General Manager Dean, and J. P. Masters, district manager, returned to Nashville the latter part of last week after contracts had been signed and negotiations fully completed.

The Crescent Amusement Company already operates one theatre in the city, the Palace. One of the purchased motion picture houses will be closed. The other will be operated and the road show house, the Frances, also will be operated. The Crescent Company also will continue operation of the other picture houses purchased at Ridgely, Tiptonville, Obion and Halls.

Non-Inflammable Film Co. Acquires Factory

It is officially reported that the Non-Inflammable Film Company, Ltd., has acquired from the British War Office a large factory at Lancaster, England, formerly belonging to the Ministry of Munitions, states a report to the Department of Commerce from Trade Commissioner Homer S. Fox, London. The company in question was registered recently for the announced purpose of manufacturing considerable quantities of non-inflammable film with the cellulose acetate base, as well as the production later of a number of other articles such as splinterless glass, etc., also with an acetate base. The company already has a plant understood to be in operation on a comparatively small scale at Rickmansworth, near London.

The total area of the property now being purchased from the War Office is stated to be about 34 acres, the works having been originally laid out on a large scale with over 500,000 square feet in the main building.

Theatre Notable Again Supreme Court Justice

Irving I. Goldsmith, of Saratoga Springs, New York, who is also owner of the Palace Theatre in that town besides being an important political figure in the section, has been re-appointed by Governor Smith to fill for a term of one year the post left vacant because of the death of Justice E. M. Angell.

The new justice of the Fourth District was also manager of the Palace Theatre before going into politics. This is his second appointment as justice of the Supreme Court as he was appointed last January for the first time. It is believed that he is the only man in the industry from New York State who is a Supreme Court Justice.

Judge Dismisses Suit Against U. A.

Upon consent of both parties, United States District Judge Smith Hickenlooper, Cincinnati, has dismissed without prejudice and without record at the cost of the plaintiff, the suit of the New Lyceum Amusement Company, Cincinnati, against the United Artists' Corporation, New York. In the action, the New Lyceum Amusement Co., Jules Frankel, president, operating Gifts Theatre and several other houses in Cincinnati and contiguous territory, charged that the defendant had failed to carry out contracts to provide the plaintiff with certain first-run films and sought damages totaling $208,000 with accrued interest and costs.

M. P. T. O. Will Help Training Camps

The work of developing and extending the Citizens Military Training Camp will be helped along by the Motion Picture Theatre Owners of America, whose secretary and treasurer, M. J. O'Toole, also a major in the Officers Reserve Corps, attended a conference of chiefs of the Citizens Military Training Camp movement held in the Adjutant General's office in the War Department Building, Thursday, January 5.

Through Motion Picture Theatre Owners of America much screen publicity was given this division of the government's activities during the past year. Some theatres presented special programs, supplemented by four-minute talks by army officers and public officials. One of the principal moves this year will be to obtain a larger appropriation for the camps.

Germany Censored 63 Films in November

There were 63 feature films censored in Germany during November, 1927, of which 25 were German made and 38 foreign (25 from America), as compared with 19 domestic and 18 foreign in October, and 21 domestic and 20 foreign in September, 1927.

The total length of all films censored during November (features, educationals and news-reels) was 244,758 meters, as against 180,084 meters in October, and 174,864 meters in September, 1927. Of the total length of 244,758 meters, 55 per cent were features and 45 per cent educationals and news-reels. The German share of the total number of feature films censored during November, 1927, was 40 per cent, as against 51 per cent during October, and 51 per cent during September, 1927.

Using Films to Instruct Foreign-Born

In order to help foreign-born residents, in Washington, D. C., obtain citizenship papers, visual instruction classes are conducted by the public service and education department of the Stanley-Crandall Theatre Company, of that city.

Pictures which are shown are selected in order to show the foreigners distinctive characteristics of the United States and many sub-titles are run to familiarize students with English. The largest class which has ever attended is taking advantage of the showing of the films each Wednesday afternoon this year, it is said.

Michalove Joins Pathe; Eschmann Resigns

DAN MICHALOVE, identified with the country's theatres for a number of years, and until recently associated with Universal Theatres as general manager, and previous to that having been the Universal distributing and exhibiting head in the South, has been made southern division manager for Pathe. E. A. Eschmann has resigned as head of the Eastern division. The changes go into effect at once.

No successor to Eschmann has been mentioned.

Attack on Biechele Will Enliven Chicago Contract Meeting

THE contract committee named by the Trade Practice Conference in New York last October, is scheduled to meet in Chicago on January 31st to draft changes in the uniform contract. The coming meeting promises to be a lively one with the injection of a bit of interest because of the attack recently launched at R. R. Biechele, president of the Missouri and Kansas exhibitor unit. Biechele telegraphed to Will H. Hays pledging the continued support of his organization to Hays. This precipitated the attack on Biechele, which threatens to make a livelier session of the Chicago gathering.

The Theatre Owners Chamber of Commerce of New York, meantime, has sent a protest to Will Hays against the plan to hold the committee outside of New York. A special committee has been appointed by the T. O. C. C. to draft recommendations to the contract committee.

T. O. C. C. Launches Drive for Brookhart Bill

Passes Resolutions Endorsing Measure and Urges All Independents to Support It

THE Theatre Owners' Chamber of Commerce of New York held a meeting at the Hotel Astor, December 29th, at which resolutions were adopted for the support of a bill to be introduced in Congress by Senator Smith W. Brookhart, of Iowa, concerning the general subject of blind booking, block booking and the fair allocation of motion pictures to exhibitors.

The meeting pointed out that the aims of the proposed bill were those of the independent exhibitors of the country as expressed through resolutions adopted by them at the Trade Practice Conference held in October. Not only did the Chamber of Commerce vote for the measure, but they urged the support of independent exhibitors and exhibitor organizations all over the country. They named their own committee to serve in the campaign for the adoption of the bill and pledged every influence to have the representatives of the State of New York in Congress support it.

As a part of the plan of campaign for the measure the following theatre owners will be asked to serve on the committee to plan methods to secure the adoption of the bill: J. Arthur Hirsch, chairman; Sol Raives, Charles L. O'Reilly, Wm. Brandt, Hyman Rachmil, Samuel I. Berman, Lee A. Ochs, Louis F. Blumenthal, Harry Suchman, Lee Brecher, Rudolph Sanders and A. H. Schwarts.

In addition to the names already suggested for this committee the idea is to have non-member independent theatre owners of the Metropolitan district select additional representatives for the committee who are willing to get behind the measure and lend every influence toward its passage.

A copy of the resolution of the Theatre Owners' Chamber of Commerce on the Brookhart bill has been forwarded to Senator Brookhart, and a copy has also been sent to every delegate of the unaffiliated group of the Federal Trade Conference.

When the Albany Film Board of Trade meets on January 9, there will be a discussion of the Brookhart bill, recently introduced at Washington, D. C., and which, among other things, would not permit film exchanges selling pictures not yet made. Albany's film exchanges will go on record as opposing the bill, although among the exhibitors of the city there appears to be a friendly feeling toward the measure.

Bandits Rob Kansas City Theatre for Second Time

Bandits do come back occasionally. At least they did at the Main Street Theatre, Kansas City, last Monday night, and it cost the management $10,000, which represented the receipts of Saturday, Sunday and Monday. Two bandits recently kidnaped Taylor Myers, manager of the theatre, and took him to the theatre in an effort to force him to open the safe. Myers told the bandits there was a time-clock on the safe and that it would sound an alarm if opened. "That's tough," responded one of the bandits, "but we'll come back again." Monday night the bandits entered the business office while the show was in progress, and while a houseful of patrons were getting a thrill out of a motion picture the bandits walked through the long lobby and out into the street with the loot.

Offers Home-Made Movies to Edmonton Patrons

A home-made moving picture stunt obtained big business for the Capitol Theatre, Edmonton, Alberta, under the direction of Manager Walter P. Wilson. A cash prize of $25 was offered for the best scenario and Manager Wilson had the choice of 160 stories and, in addition, an "Our Gang" comedy was made with local children impersonating the well-known juvenile characters. The two pictures were shot on the stage at performances and around the city during one week and were then screened the following week, 4,000 feet of film being used.

The stunt was worked in co-operation with the Edmonton Bulletin, this newspaper devoting considerable space to the feature.

Harold Lloyd Plans Two Releases for 1928—First to be "Speedy"

PRIOR to his departure for Hollywood, an announcement was made by William R. Fraser, general manager for the Harold Lloyd Corp., that Harold Lloyd would make two pictures in 1928. The first picture, 'Speedy,' which is now being previewed on the Coast, will be ready for release by Easter, and the second, it is expected, will be released in October. Mr. Fraser's announcement follows four weeks of conferences with Paramount executives in New York on distribution plans.

"Harold Lloyd establishes a precedent in his production policies this season," said Fraser, "in that he will take but a two weeks' vacation before starting work on his next comedy, which he intends to have ready for release in October. Heretofore Lloyd has rested several months between pictures though carrying on research work for future vehicles, but this year he has arranged his schedule so that the necessary preliminary work for the picture to follow 'Speedy' was carried on while the star was engaged in filming his current production."

32 "U" Features in Work

Seven Productions in Cutting Room, Seven Before Camera and Balance Being Prepared

UNIVERSAL has thirty-two features in various stages of production at the company's studios at Universal City. Some of these are already in the cutting room, others are at present actually in production and still others are being prepared for shooting at an early date.

The seven pictures now in the actual camera stage are: ''Freedom of the Press,'' by Peter B. Kyne; ''The Man Who Laughs,'' by Victor Hugo; ''Fallen Angels,'' by Arthur Somers Roche; ''Has Anybody Here Seen Kelly?'', by Gladys Lehman and Leigh Jacobson; ''We Americans,'' by Max Siegel; ''Home, James,'' by Gladys Johnson, and ''Hoofbeats of Vengeance.''

Seven features are also in the cutting room. They are: ''A Trick of Hearts,'' Hoot Gibson's latest; ''Meet the Prince,'' with Glenn Tryon; ''The Foreign Legion,'' a Norman Kerry picture; ''Finders Keepers,'' a Laura La Plante comedy; ''Hot Heels,'' a Glenn Tryon comedy; ''Thoroughbreds,'' with Marian Nixon and Richard Walling, and ''Honeymoon Flats,'' wih George Lewis and Dorothy Gulliver.

The following productions are being prepared for early camera work:

''Be Yourself,'' Reginald Denny's next picture, to be directed by William A. Seiter; ''The Sin Ye Do,'' which Ernest Laemmle will direct; ''Phyllis of the Follies,'' another Ernest Laemmle picture; ''The Worm Turns,'' which Fred Newmeyer will direct; ''Give and Take,'' from the Aaron Hoffman stage success, with George Sidney and Jean Hersholt; ''Three Rainy Nights,'' a new La Plante production, to be directed by Wesley Ruggles; ''The Michigan Kid,'' the Rex Beach story.

In addition to the foregoing, the following productions are being put into script form for early studio work:

''The Braggart,'' by Benjamin S. Kutler, with Jean Hersholt as star; ''The Last Warning,'' by Thomas Fallon; ''The Charlatan,'' by Leonard Praskins and Ernest Pascal, with Conrad Veidt as star, supervision of Carl Laemmle, Jr.; ''Cupid at Vassar,'' by Owen Davis, with Laura La Plante as star;''Cream of the Earth,'' by Percy Marks, with Charles Rogers and Marian Nixon as principals; ''The Broadway Romance,'' by Nell Martin, with Norman Kerry starred; ''Show Boat,'' Edna Ferber's novel; ''The Olympic Champion,'' by Fred W. Rath, with George Lewis as the star.

"Underworld" Director Wins Award

THE Paramount Theatre Medal of Honor and a check for $10,000 was awarded Wednesday, January 4th, to Josef Von Sternberg, director of "Underworld," judged the outstanding picture shown at the Paramount Theatre during the past year. The selecting committee comprised Mr. Lasky, S. R. Kent and Sam Katz.

The second prize of $5,000 was awarded to Clarence Badger for the direction of "It," and the third prize of $2,500 was awarded Mauritz Stiller for "Hotel Imperial."

The Paramount Theatre Medal of Honor competition for 1927 was first announced by Mr. Lasky in November, 1926.

Managers, Institute Has Some Innovations

The Motion Picture Theatre Managers' Institute in New York City has several ideas that are being adopted for training men and women in managing theatres. These ideas, it is claimed, are new.

Among them will be visual education. In addition to the screen picture as one of the mediums the Institute will use slides, illustrations, drawings and sketches, the graphic method of teaching to be resorted to whenever possible. The classrooms are said to be especially designed for training men for the theatre. The classroom is a miniature theatre, equipped with the latest mechanism. The stage, where the student learns of stage presentations, is arranged with two proscenium openings, one facing the main classroom and the other the laboratory. Through this arrangement those studying stagecraft will be able to use the stage without interfering with those others studying management in the main classroom.

The stage is arranged for the study and practice of stage settings, technics and curtain combinations. The electrical connections are so arranged, it is said, that any number of lighting effects can be achieved. In the school's laboratory will be found cutting machines, tools, and work benches where the student can manufacture lobby displays and the like.

Five Firms Incorporate in New York State

Motion picture companies incorporating in New York State during the last week of the year, and receiving charters from the department of state at Albany, included the following: National Studios, Inc., capitalization not specified, Dolly V. Samose, Gertrude M. Ballinger and Leona Zilber, New York City; King Theatre Corporation, capitalization not stated, Raymond A. Williams, Arthur C. Minahan, Stanley G. Falk, Buffali; Powers Cinephone Equipment Corporation, capitalization not specified, Michael Edelstein, Francis C. Ott, M. E. Milles, New York City; Malcolm Laboratories, Corporation, capitalization not stated, Joseph R. Malcolm, Alexander and Abraham Marks, New York City; Film Bureau, Inc., capitalization not specified, Elizabeth Perkins, Sophie Smith, Enid Yandell, New York City.

Youth in Casts of First National Productions

Youthful screen performers are playing the featured roles in a number of new productions now in work at the Burbank studio of First National.

Donald Reed is playing the masculine lead in ''The Mad Hour.'' Larry Kent is leading man in ''The Heart of a Follies Girl,'' and is also acting a role in ''The Mad Hour.'' Gary Cooper has been borrowed from Paramount for the principal male role in ''Lilac Time.''

Molly O'Day is playing the girl role in ''The Little Shepherd of Kingdom Come.'' Sally O'Neil, sister of Miss O'Day, has the featured feminine role in ''The Mad Hour.'' Alice White will play the leading feminine role in ''The Headliner,'' soon to go into work.

Monte Blue Signs Again With Warner Bros.

Monte Blue, whose contract with Warner Bros. has just expired, has again signed with that company. He has been with the Warners for five years. The new contract is for a protracted period.

Blue made four pictures for the Warners this season. The actor will not resume working on the Warner lot until the studio opens in the latter part of February. The only other picture that he will make that will not be released under the Warner Bros. trademark will be ''Robert Flaherty's Southern Skies,'' for which he has been loaned to Metro-Goldwyn-Mayer.

The SHOWMAN

January 1928

Features

* * *

Pictorial Review of Theatres.

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Business Building Theatre Map.

* * *

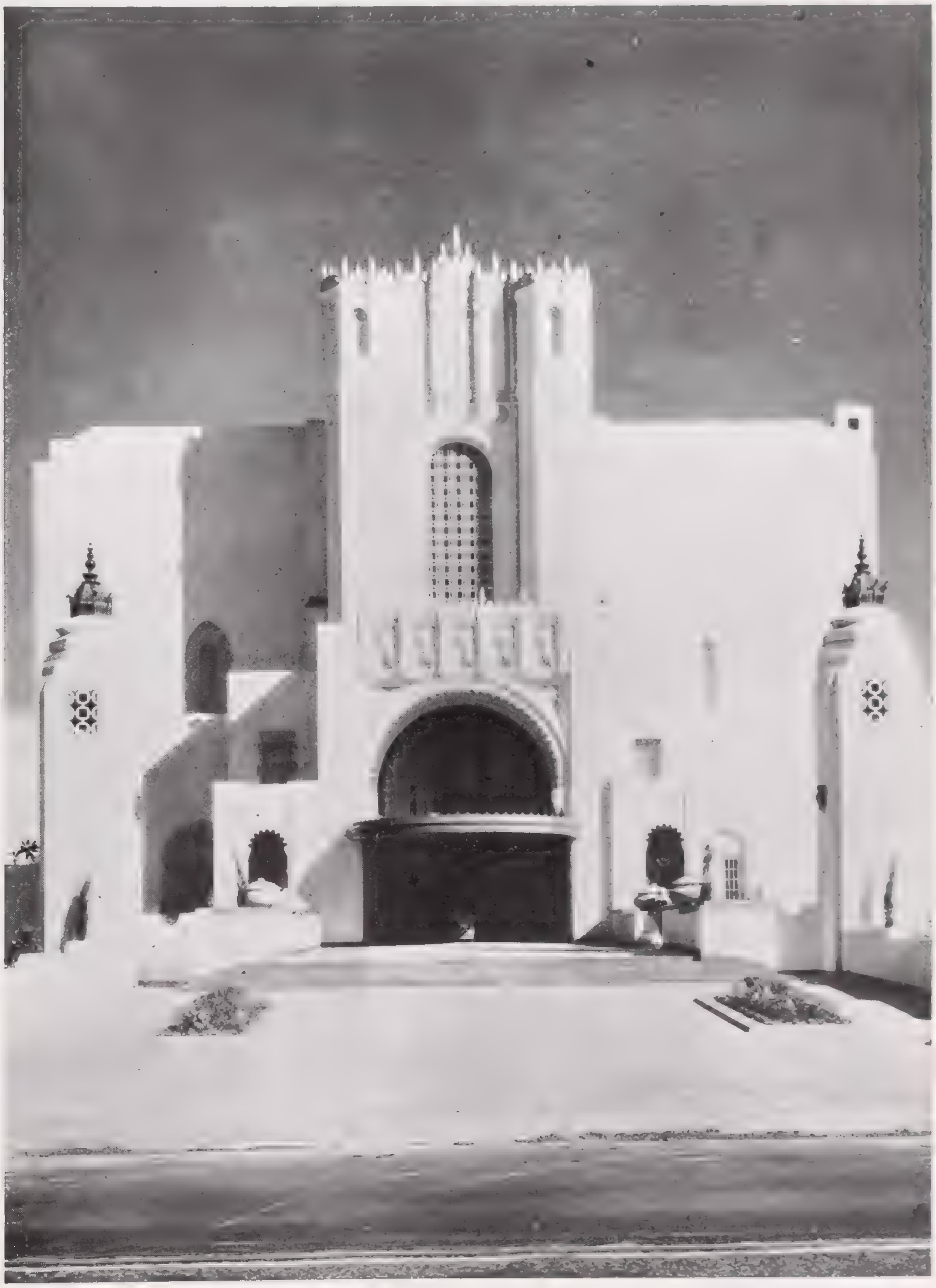
Floodlighting the Front an Investment in Beauty.

* * *

Presentation "With" or "Without" Vaudeville Still Seeks a Majority Vote.

* * *

Planning the Exploitation Campaign on Paper.



The Alhambra in Sacramento

One of the most unusual theatres in the world is this striking playhouse—a gorgeous Moorish-Spanish castle, dedicated to the motion picture. Its exterior provides a landmark of beauty. No signs are to be found upon its exterior. The Alhambra has a seating capacity of 2,400.

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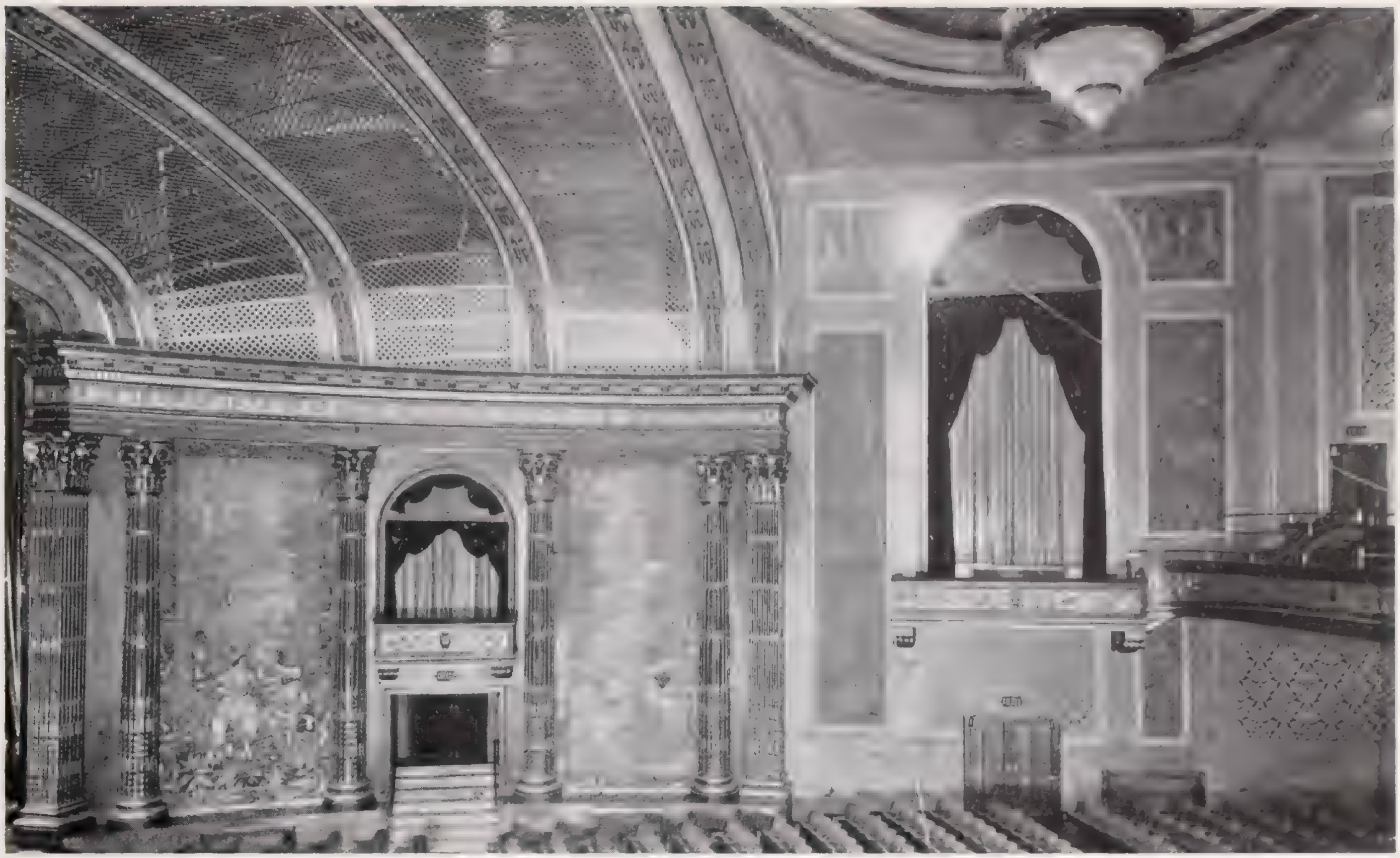
5942 Grand Central Term. Bldg., New York
465 Union Trust Bldg., Pittsburgh, Pa.
224 Madison Term. Bldg., Chicago

On the Pacific Coast – Allied Industries, Inc.



Sectional view of the auditorium, Ohio Theatre. Peter M. Hulsken, architect.

SCHINES LAUNCH NEW DE LUXE THEATRE AT LIMA, OHIO

Playhouse Designed by Local Architect Devoted to Pictures and Road Shows

ONE of the more important and most recent moves in the expansion program of the Schine Enterprises was climaxed with the opening on November 17, of Schine's Ohio theatre at Lima, Ohio. This de luxe playhouse takes rank with the finer examples of theatre buildings in that state.

It was designed by Peter M. Hulsken, a local architect, and was built by local contractors.

The building proper covers an area of 92 by 220 feet, and is of absolute fireproof construction. One of the biggest engineering achievements was the construction of the balcony.

Entering the lobby, which is 28 by 34 feet, one will find this lobby carried out in a color scheme of black and gold. The walls are of black and gold marble with bronze grilles and poster cabinets. The floor is tile. The ceiling is vaulted and finished in gold. The suggestion of the lobby is of a picture gallery.

On each side of the lobby is a store room. From the lobby one enters into a spacious foyer. From the foyer, marble stairways lead to the mezzanine floor. On the right side of the foyer behind the stairways are the ladies' rest rooms and cosmetic room. To the left are the men's smoking rooms. Off the foyer is the manager's office.

The foyer leads direct to the aisles of the auditorium. The auditorium proper is 80 by 115 feet. The auditorium is carried out in Italian Renaissance style and the color scheme is in gold. On each side of the proscenium arch are the boxes for specialties. The main auditorium is provided with six exits and the safety of the public has been considered in the planning of ample aisles, exits and stairways.

The architect was faced with a problem of creating a design which would tend to give the effect of spaciousness and, in adopting the Italian Renaissance period, permitted the use of large area of plain wall surface. The rather unique treatment of the side walls of the proscenium arch with column grouping and the painted tapestry of the panels between the columns further enhances this very interesting feature.

The mezzanine lounge reached from the foyer by marble stairways is another new feature. This mezzanine foyer runs the full width of the building. The arrangement is the same as on the foyer of the first floor. This foyer gives a circulation of about 500 people and will make a pleasant lounge for people who are waiting for seats.

The spirit of this mezzanine is in the form of an immense lounging room.

All the railings of the stairways and wells are wrought iron finished in gold. The walls of the foyer are paneled and the resting nooks are divided from the main foyer by colonnades. The balcony is entered from the mezzanine floor by inclines. The first two rows of the balcony are planned for loggias, divided by brass rails from the other part of the balcony.

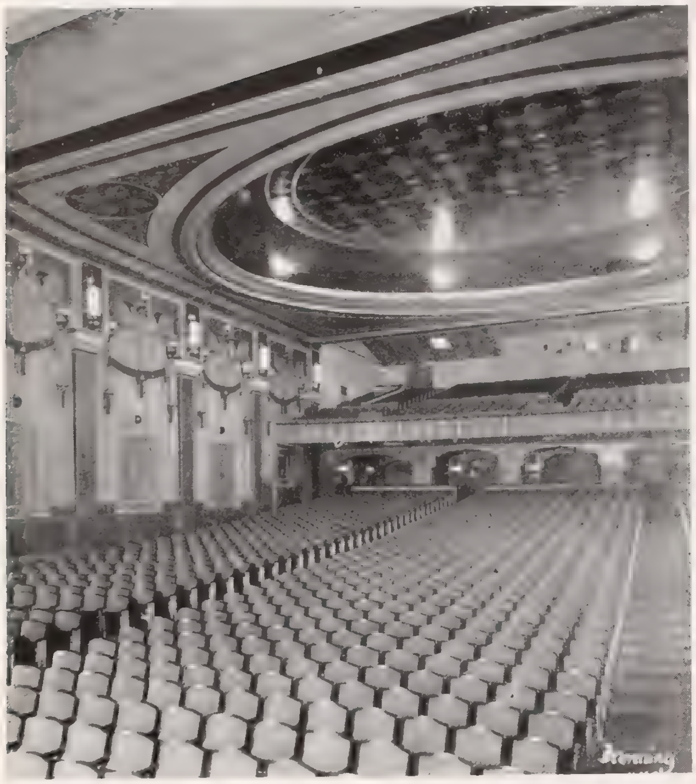
The projection room, which is on the top of the balcony outside of the building, is one of the most commodious projection rooms in the state. Its size is 12 by 30 feet and is provided with toilet facilities and outside windows for proper ventilation.

Above the balcony is the great dome of the theatre. This dome is carried out in a cloud effect so that when the lights are turned on the effect will be like looking at the sky.

The stage is 30 by 80 feet and is provided and equipped with the most modern counter balanced stage rigging and electric switch board equipment. The switch board is a masterpiece in electrical engineering and is of the latest design.

A NEIGHBORHOOD THEATRE IN THE ORIENTAL STYLE

Thomas W. Lamb Designer of the Oasis, a Colorful Representation of Hindoo and Persian Architecture



Above—A partial view of the auditorium, showing seating arrangement and ceiling and sidewall treatment.

THE neighborhood theatre has graduated from the old familiar nickelodeon and is claiming treatment on a par with the most elaborate establishments designed for propagating the arts of the silver screen.

In the Ridgewood section of the Borough of Queens, at the corner of Fresh Pond Road and Grove Street, there has been erected a new art temple with seats for two thousand patrons, which is unique in the architectural treatment applied by the theatre architect, Thomas W. Lamb. This colorful playhouse is called the Oasis.

The leit-motive of the interior is of Indian influence accentuated by Persion refinements of the ancient "Taj Mahal" creation.

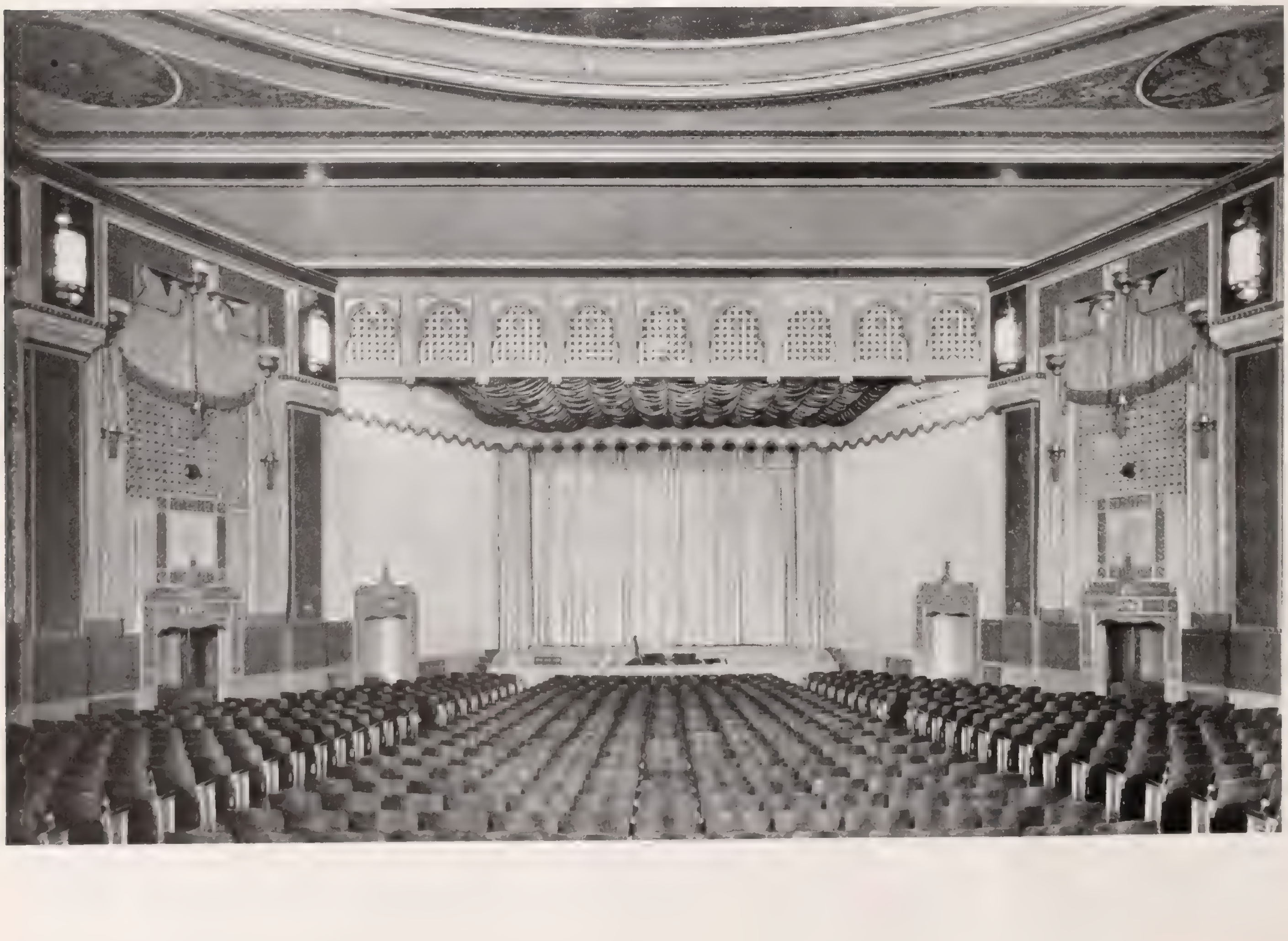
Matching the Indian palaces is the Grand Foyer, where one finds an atmosphere which, while far from being conventional, is at once pleasing and intriguing. The Indian decorative arts abound in interesting details faithfully reproduced by American sculptors and painters.

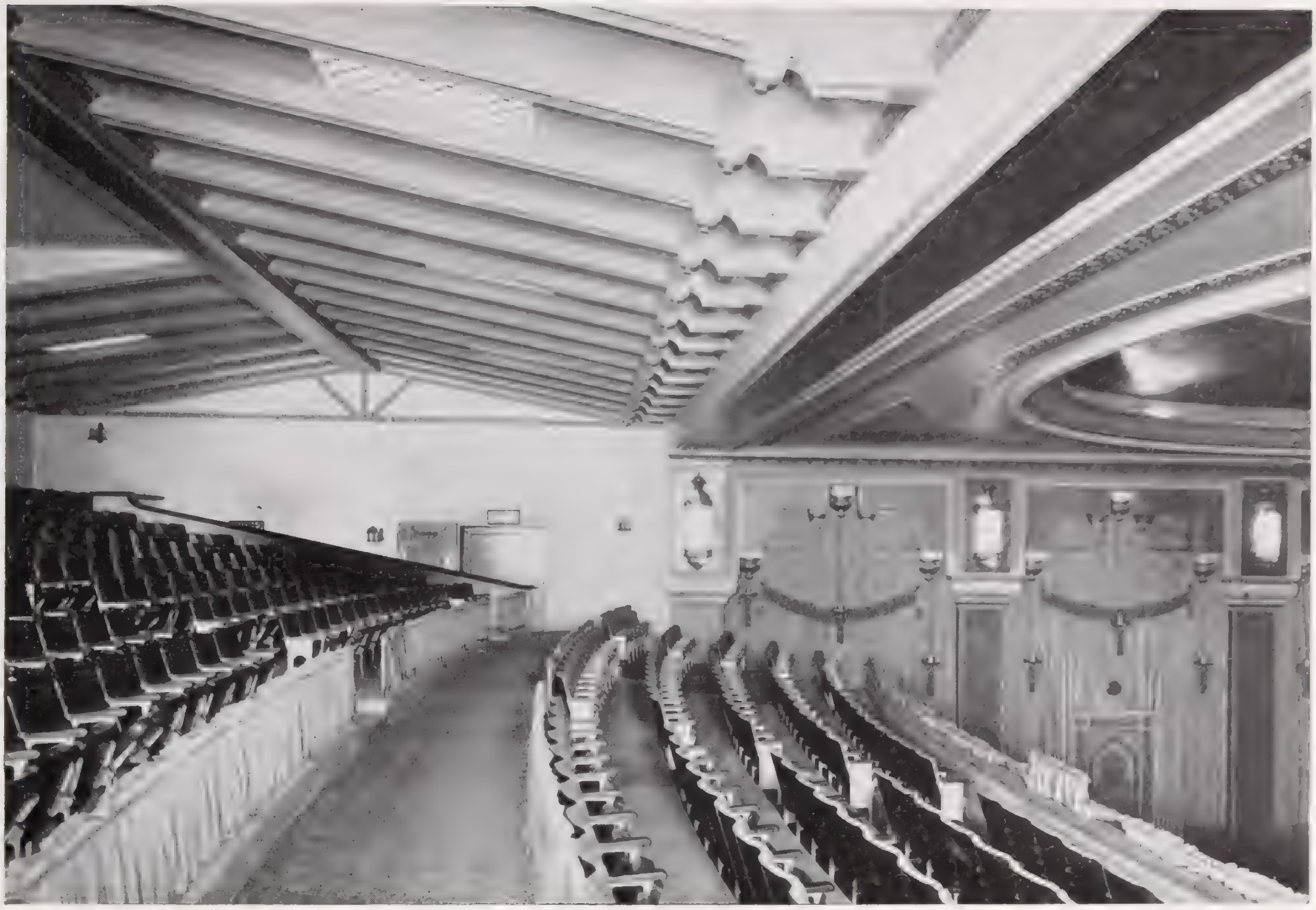
The entrance to the theatre orchestra and balcony is from the Grand Foyer.

Sculptured wall panels arranged in niches flanked by pilasters are graced with silk drapes which hang in leisurely fashion.

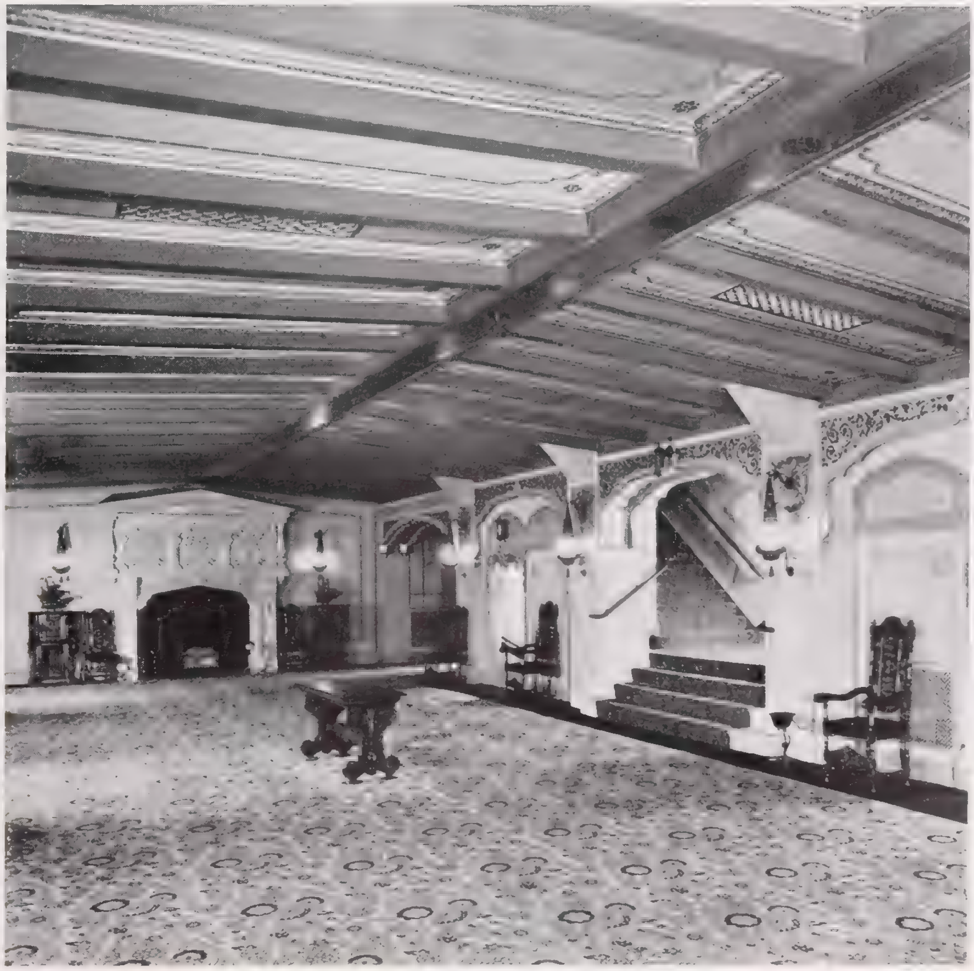
The large lounge room and public comfort rooms are located under the foyer. Embodying all known conveniences, richly decorated and furnished in lavish style, The Ladies' Rest Room and Men's Smoking quarters are deserving of special notice.

Below—The stage and proscenium of the Oasis, employing decorative plaster and silk drapes as a screen background.





Above—a cross-view of the balcony of the Oasis, a typical example of the modern type of luxurious neighborhood theatre.



On the left is a view of the commodious lounge room located under the foyer of this attractive playhouse in the Ridgewood section of Brooklyn.

THE FILM CAPITAL'S NEW PICTURE THEATRE

United Artists Cinema in Los Angeles Strikes the Advanced Note Stressed in Modern Theatre Architecture

THE new United Artists Theatre, Los Angeles, operated by West Coast Theatres, Inc., is the final word in theatre construction. Located on South Broadway, in the heart of the business district of Los Angeles, this magnificent structure incorporates all of the best features of the most recently built theatres plus some additional new ones.

The theatre utilizes slightly less than one-half of the total space in the new building which is to be known as the California Petroleum Corporation Building. Much of the office space in the building has been leased to the oil corporation.

The style of architecture is Spanish Gothic. The style is an attempt to border on the Spanish in harmony with much of the architecture of Southern California.

The general interior arrangement differs radically from other Los Angeles houses in that a great deal of attention has been given to both entrance lobby and foyer, to be called the "foyer promenoir" and which can accommodate more than 1500 persons, without crowding. Lobby and foyer are approximately 40 feet high.

The lobby is done in black, gold, red and buff marble, with large gold mirrors set in frames of antique design of antique gold. The balcony is panoramic, and in its rear is a promenade, with a passageway leading into the foyer. Here are little offset balconies, from which one may look into the general foyer.

The mezzanine is back and under the balcony, like a receding under jaw. Here are 200 seats.

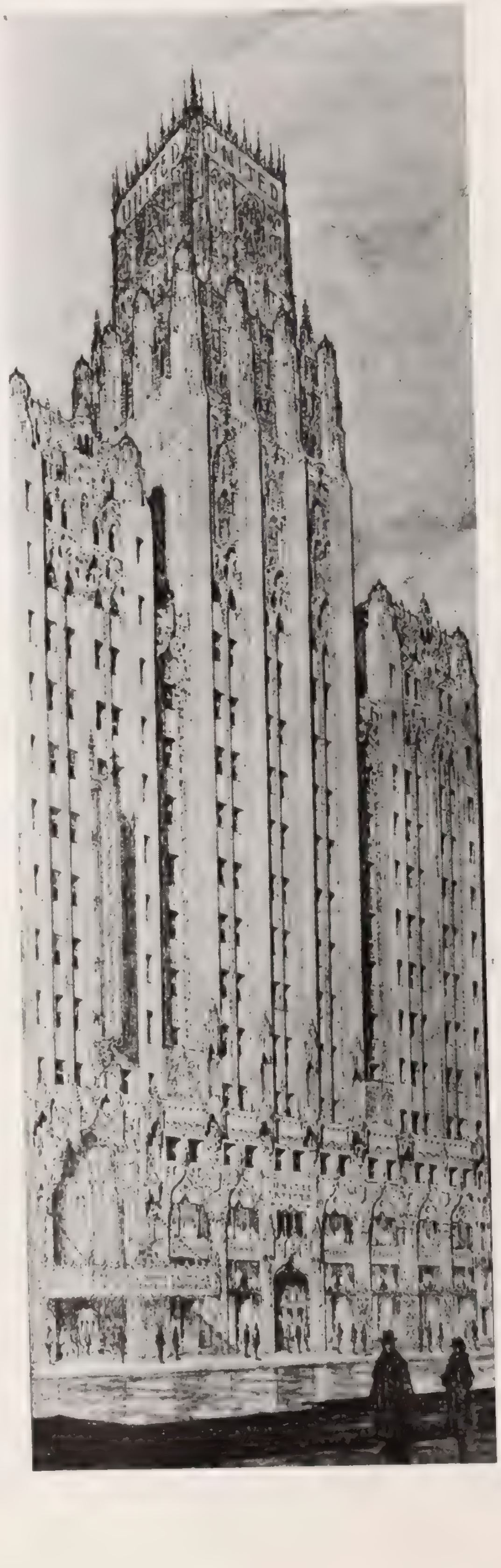
There are two promenades—one for each level.

The stage is large—about 30 feet deep and 50 feet across the proscenium front.

The scenery is supported from a steel gridiron, high up under the stage roof, and is operated by a counter-weighted system of ropes. The proscenium girder is 66 inches deep and 50 feet long and weighs 60 tons.

There are four aisles. The theatre proper is 100 feet wide and 150 feet deep. An electric lift raises the orchestra pit to the stage level and there is a separate organ console lift, which raises to the same level.

The main support of the balcony is a double web-plate girder which spans the entire auditorium, approximately 100 feet, and which carries seven cantilevers and the mezzanine, below. The girder is said to be the largest individual structural member ever fabricated and erected in one piece in the west. It is three feet wide, seven feet high, 100 feet long and weighs 103 tons.



Artist's sketch of the exterior of the building which houses the United Artists Theatre in Los Angeles. The theatre utilizes nearly one-half of the space in this large structure.

Every seat in the big auditorium is alike. The chairs have been especially designed for this theatre and have deep cushions and air-inflated backs, a new feature in theatre construction.

A refrigeration plant has been installed at a cost of $100,000 of the latest washed-air type, with dehumidifiers automatically controlled to maintain a proper temperature.

The theatre was built not only for the present theatre-going needs, but has taken into account the expected growth of Los Angeles and the certain development of the theatre. Its general style and equipment are expected to be a standard for many years to come.

Special accommodations have been made underneath the great foyer for women patrons. There is a large combination lounge and smoking room, washroom and a cosmetic room. This room has been fitted with elaborate dressing tables. The color scheme of the room is one of greens and taupes.

For men there are rooms underneath the main foyer, also. The run in the foyer was manufactured in Europe especially for the new theatre.

The colors were determined here before the order was given that these colors might harmonize with the color scheme of the entire theatre. The run is in the center of the foyer and is about 25 by 50 feet.

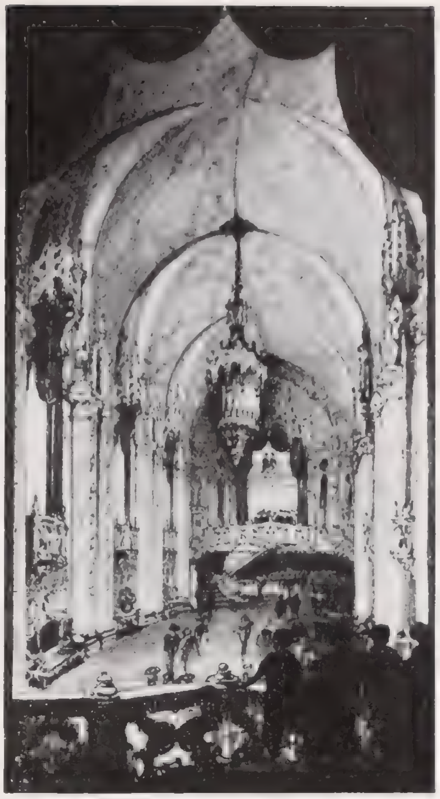
The new Los Angeles theatre is regarded somewhat as a parent theatre to a group that will arise in at least 12 cities. Four others now are in process of construction, and all will feature premier United Artist pictures. Other cities which will have United Artists theatres, it is expected, are: New York, Chicago, San Francisco, Baltimore, Seattle, Portland, Kansas City, St. Louis, Philadelphia, Minneapolis, Boston, and Pittsburgh.

An elaborate lighting system has been installed. It is in five colors: red, blue, amber, white and green. Thus, with a ten preset switchboard, practically any combination may be obtained. By means of a recently devised indirect lighting system, the entire color effect upon the ceiling will be visible during the projection of the picture.

The dome, in the center of the ceiling, is covered with silver-backed, rough-faced mirrored discs — about 3,000 of them—and, in addition about 2,000 glass pendants. From the mosaic dome, an enormous sunburst spreads in all directions. In the auditorium proper there are no lamps or chandeliers.

The side walls are in travertine, with three large perforated fans on each side.

Plans for the new house were drawn by C. Howard Crane of Detroit, who has designed more than 300 theatres. Associated with him were Walker & Esme, Los Angeles architects. The building is owned by the Ninth and Broadway Building Company, operated by Joseph M. Schenck and I. C. Freud. United Artists Theatre Corporation has a lease on the theatre and a portion of the office space but the theatre itself will be operated by West Coast Theatres, Inc., under the direction of Harold B. Franklin. Bruce Fowler has been selected to manage the theatre.



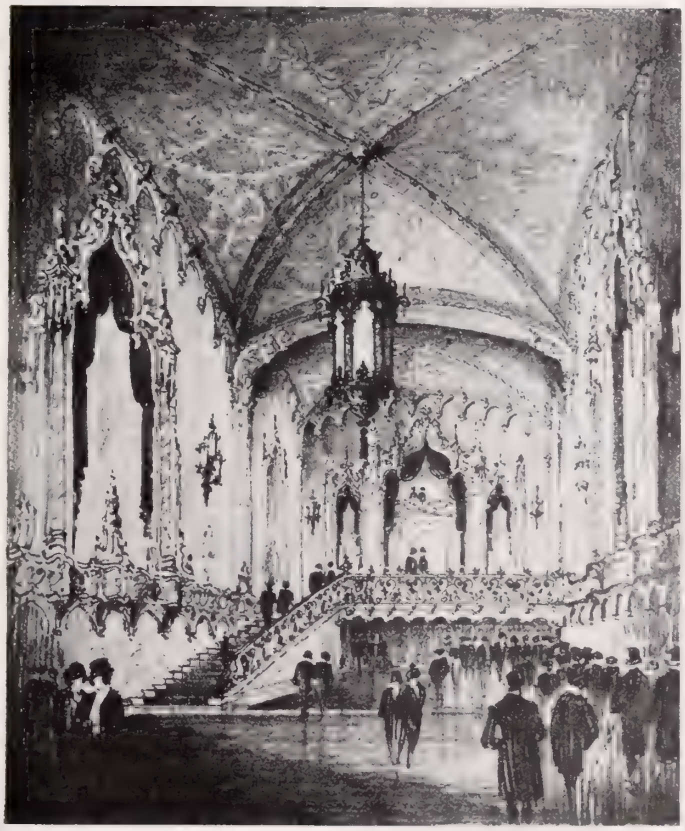
Sketch showing the inner lobby as viewed from the mezzanine.

This luxurious theatre is the first to reach completion of three enormous cinema projects designed within recent times by S. Howard Crane. The architect has specialized in theatres for some time, and to his credit are many picture houses that stand as noteworthy examples of their kind.

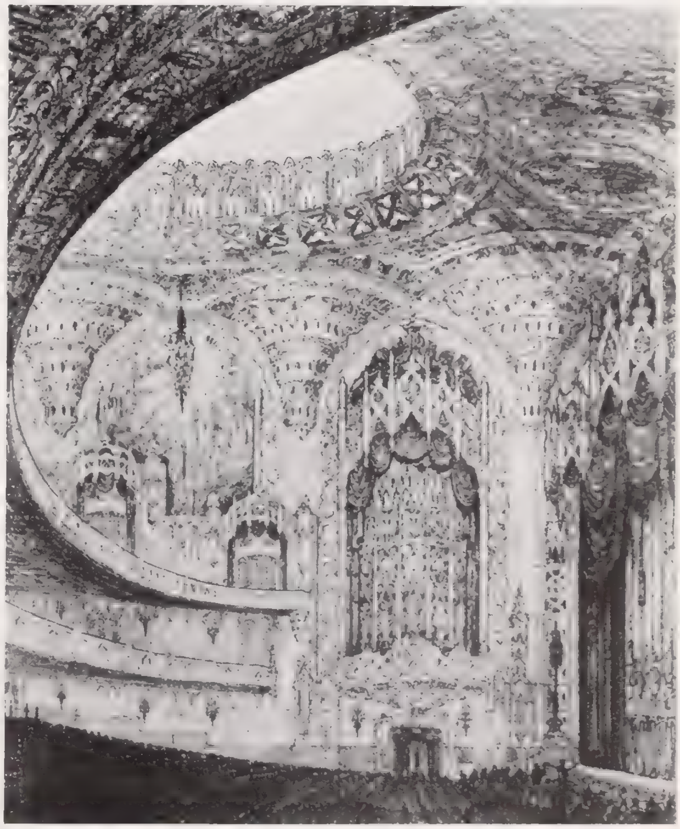
Among his works are several small theatres of the modern type which are fast replacing the old time houses which catered to the community patronage. Among the latter type which Mr. Crane has designed are the Clinton and Eastern in Columbus, Ohio. These theatres were built by the James company, now operated by J. Real Neth, long associated with William James and the latter's successor when he announced his retirement a short time ago.

Two of the largest picture theatres to be built in this country, and which are now nearing completion, are the Fox theatres in St. Louis and Detroit.

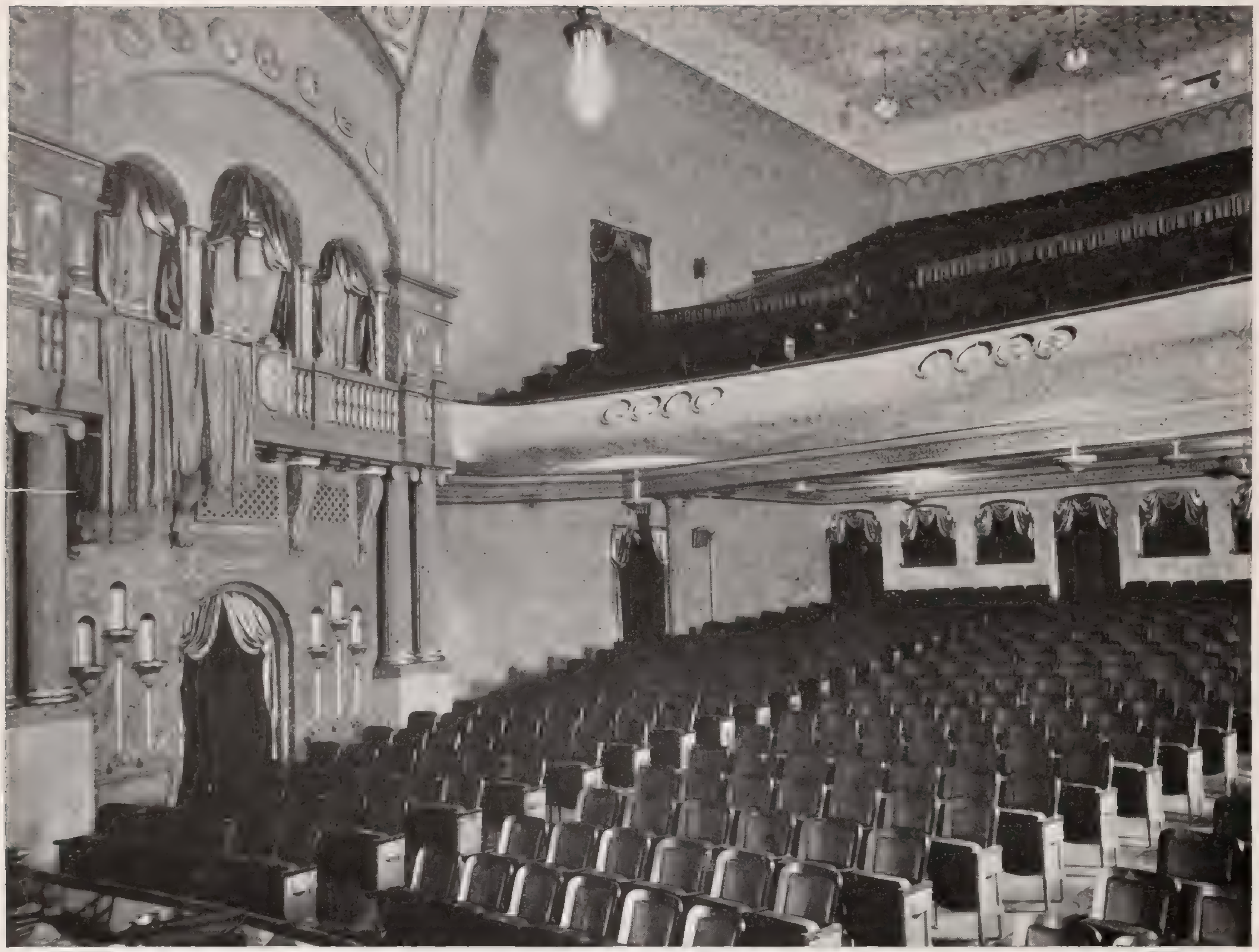
Like the United Artists theatre in Los Angeles, these palatial auditoriums will be contained in combination office, store and theatre buildings. The Detroit theatre will bring that city a pretentious playhouse of huge capacity. The decorative scheme is to give the mamoth lobby the appearance of a giant Hindoo temple. It is to be half a block long and six stories high with its walls radiating Oriental colors. Exotic bands of ornaments are to circle the ox-blood red marble columns which span the lobby on both sides. The frieze above the columns is broken up by niches and shrines.



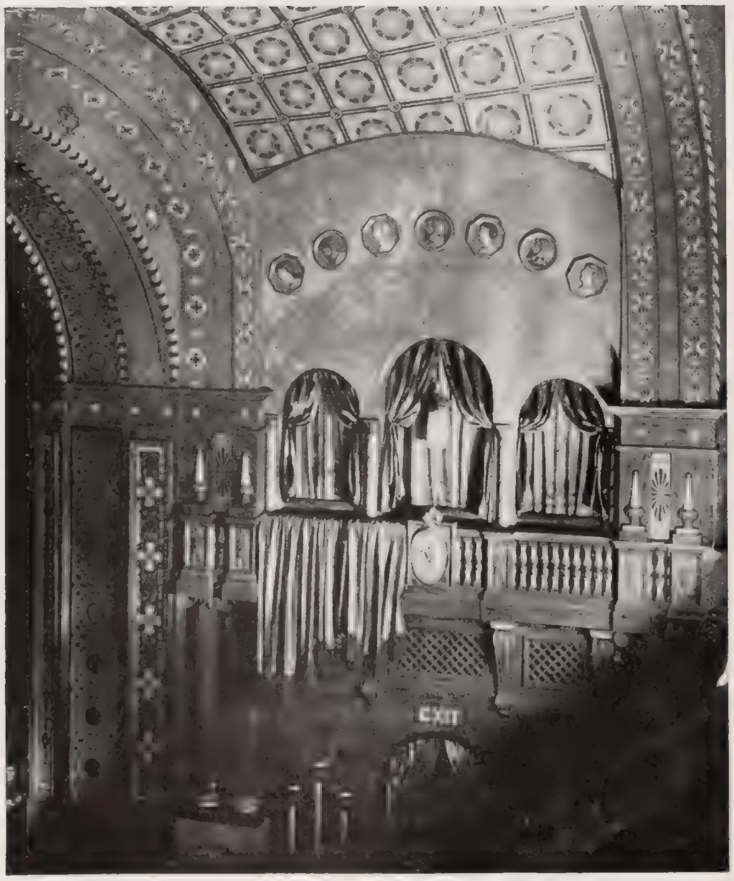
The entrance lobby of the United Artists Theatre



The auditorium, showing clear-span balcony



Above—The auditorium of the new Babcock Theatre in Billings, Montana, showing general effects of remodeling.

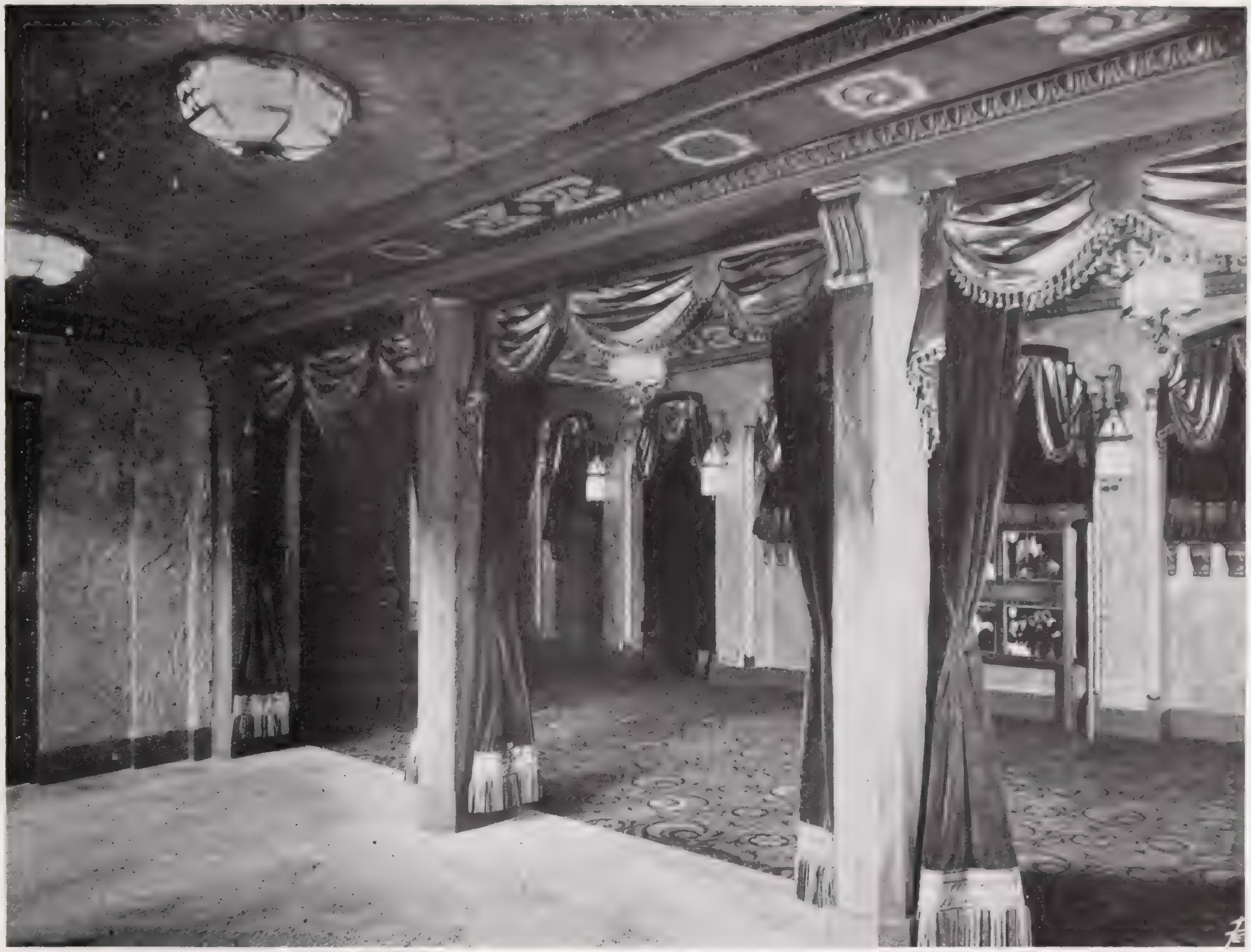


Proscenium and sidewall treatment elaborates on the Spanish style of decoration carried out in the entirely renewed theatre.

Complete Remodeling Modernizes Old Theatre in Billings

CONCRETE evidence of the manner in which a well-worn motion picture house may be turned into a veritable new theatre of exceptional beauty was offered recently in Billings, Montana, at the New Babcock Theatre. This house, owned and operated by the Theatre Operating Company of Billings, Max Fregger and Eugene O'Keefe, was recently remodeled at a cost of close to $100,000, and now stands as the foremost first run theatre in Montana, seating nearly 1,500 persons and playing the leading film attractions.

The new theatre is a veritable gallery of Spanish art, radiating warm tones of red and greens, with pastel shades worked into harmonious polychrome wall colorings. Special lighting fixtures adapted from old candle torcheres of Spanish castles and huge lanterns in the foyer and auditorium carry out this scheme with decided gusto. Elaborate draperies throughout the house conform to the Spanish scheme. A cardinal red silk plush



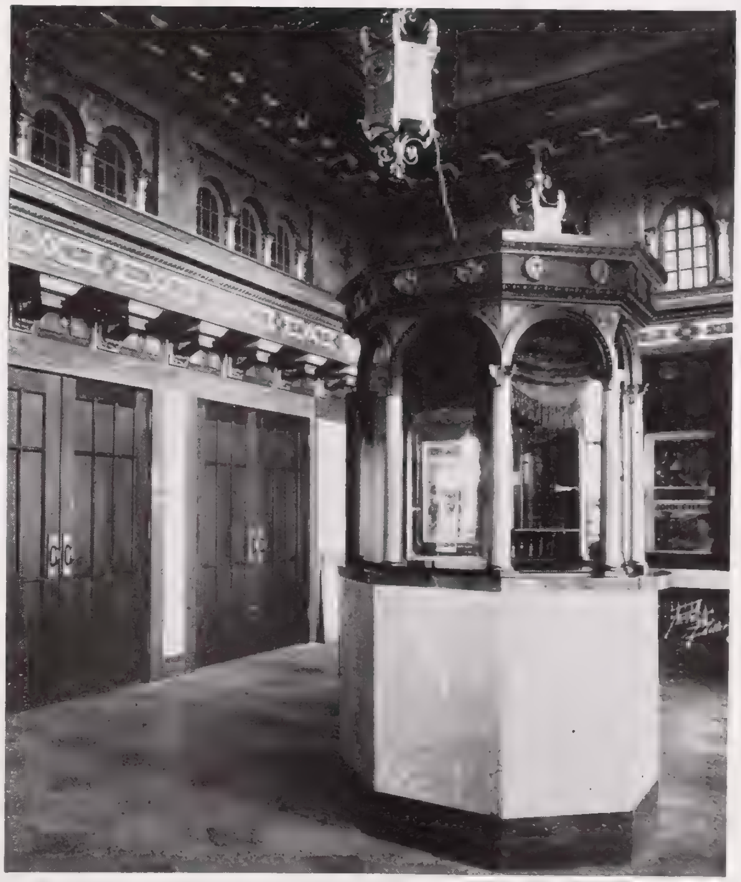
A view of the foyer, looking in from the entrance, showing the mahogany pillars and draperies.

drape is hung in the lounge room, and heavy gold silk over-drapes with blue velour portieres hang in the foyer. In front of each organ grill at the side of the house is a heavy silk fringe thrown over a Spanish scarf.

All the ceilings and walls in the new house are done in texture plaster of three and four tones, glazed over with gold. The proscenium arch is set in triple arches, back of which is the organ. The theatre lobby is finished in marble and has outer and inner sets of mahogany doors. Three lantern-type decorative fixtures of colonial Spanish design hang from the ceiling, and the general ornamentation of the lobby bears a Spanish influence.

Technical equipment of the latest type has replaced every bit of obsolete mechanism in the theatre. The acoustics have been greatly improved, Projection room equipment, stage equipment, lighting, counterweight systems, etc., are all of the latest type. Spring cushioned chairs, with upholstered backs, are on the main floor, and finely upholstered chairs have been used as loge seats in the mezzanine. All used as loge seats in the mezzanine.

Remodeling of the house called for practically as much interior work as the building of a new theatre.



The ticket booth and lobby decorations strike the keynote of the atatmosphere so effectively represented in the newly renovated theatre.

The Auditorium of the Uptown Theatre, Milwaukee

THREE DE LUXE HOUSES RECENTLY ADDED TO SAXE CHAIN

New Milwaukee Theatres Are the Oriental, Garfield and Uptown

THREE deluxe pre-release houses have recently been added to the Saxe chain in Milwaukee, making a total of forty-five theatres in the Wisconsin circuit.

The Oriental, picturesque, colorful and exotic, opened during the summer months, has proven the mecca of east side theatre goers. Throughout, the Oriental is symbolic of the far east. Its entrance, lobby, stair case, balcony, auditorium, colonnades, mural paintings, lighting effects, stage — all carry out the oriental motif. Its equipment is of the finest, its appointments luxurious. It has a capacity of 2,500 and is the only theatre of its size in that section of the city. The lounges and lobby are fitted with especially designed furniture and furnishings to harmonize pleasingly with the interior of the theatre.

There is 145 foot throw from booth to screen. The stage is equipped with counter weight stage rigging of the latest type. A modern type switchboard controls the lights. The theatre is heated by three boilers with automatic heat regulator. An ice machine of large capacity is part of the $175,000 ventilating system.

A feature unique in the Saxe neighborhood theatres is the nursery room, de-

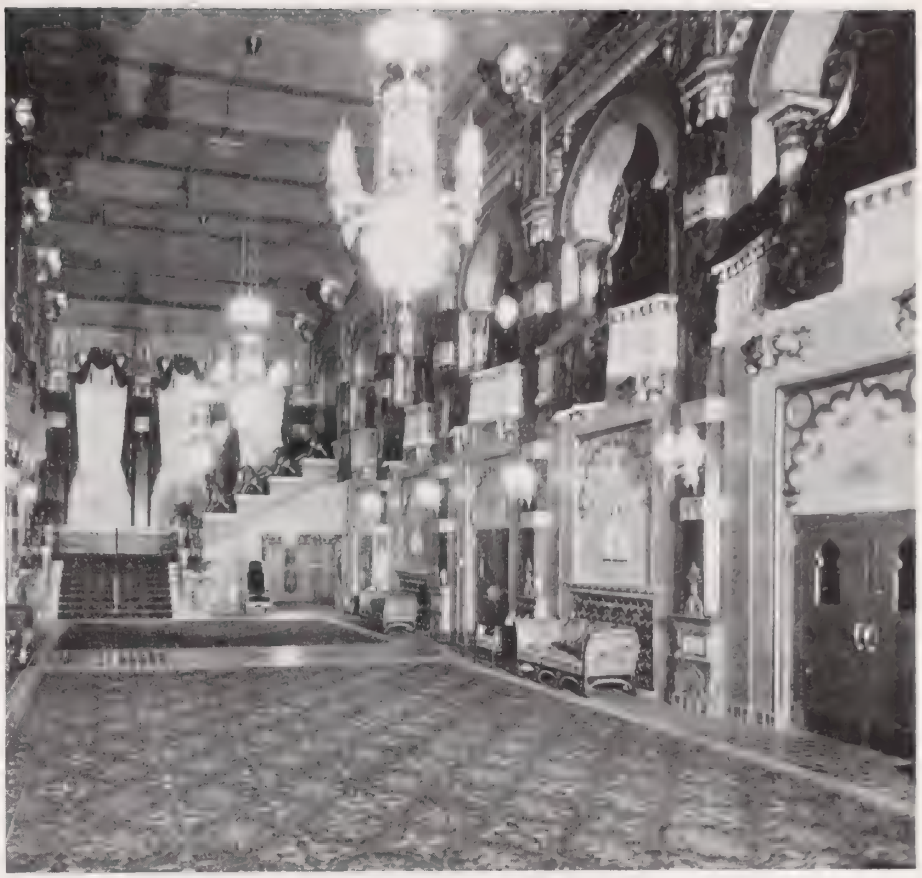
The Garfield auditorium. Its rich color scheme makes it one of the most striking and beautiful theatres in Milwaukee lightfully fitted with toys and contrivances for children.

Another addition to the Saxe chain recently opened in Milwaukee is the Uptown, an eighteen hundred seat house on the north west side. It follows the Italian Renaissance decorative treatment. The tiled floor lobby is enhanced by a fountain at the center. The walls of the auditorium of the theatre are divided by pillared recesses in which mural scenes are softly lighted. The ceiling is mosaic in bizarre pattern.

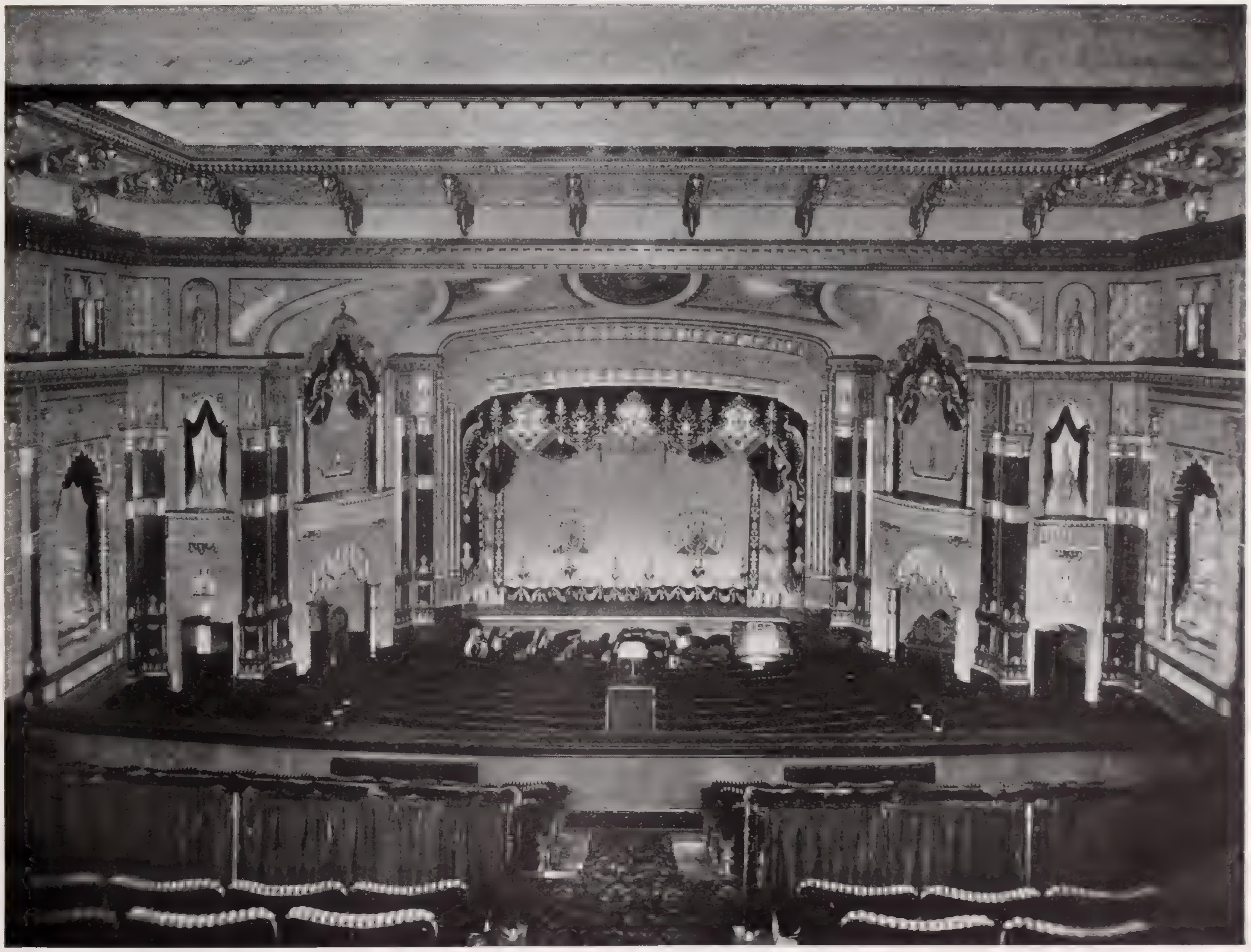
The 45th and last of the Saxe chain, the Garfield, is a 2,000-seat house of Louis XV theme, semi-atmospheric in type. It boasts the largest lobby in the northwest this side of Chicago. The lobby is luxuriously fitted with harmonizing furnishings.

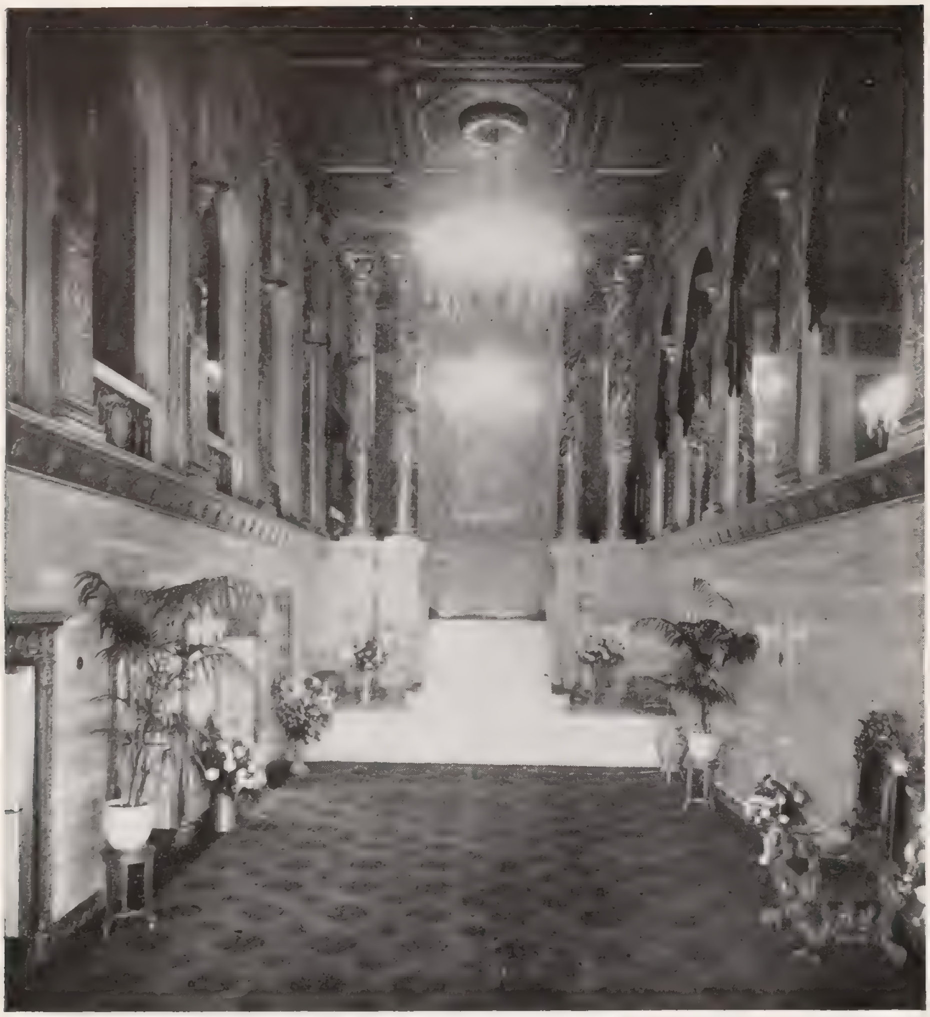
Here, too, the equipment is of the latest type throughout.

The stage is extremely large, 24 ft. deep with 45 ft. proscenium opening. The rigging is countreweight type, control from the floor, with 27 lines. Hub electric switch with lock system controls the lights.



Two views of the Oriental Theatre, Milwaukee. Above the grand foyer, and below, the auditorium as viewed from the balcony.





THE MADISON ADDS TO LIST OF FINE COMMUNITY HOUSES

AN OUTSTANDING addition to the ever-increasing number of beautiful playhouses must be noted in the opening of B. S. Moss' Madison Theatre in the Ridgewood section of Brooklyn.

The exterior view of the Madison conveys the pure and classic feeling of Grecian design. Passing under its impressive marquee, one enters through the vestibule with its walls of varied colored marbles.

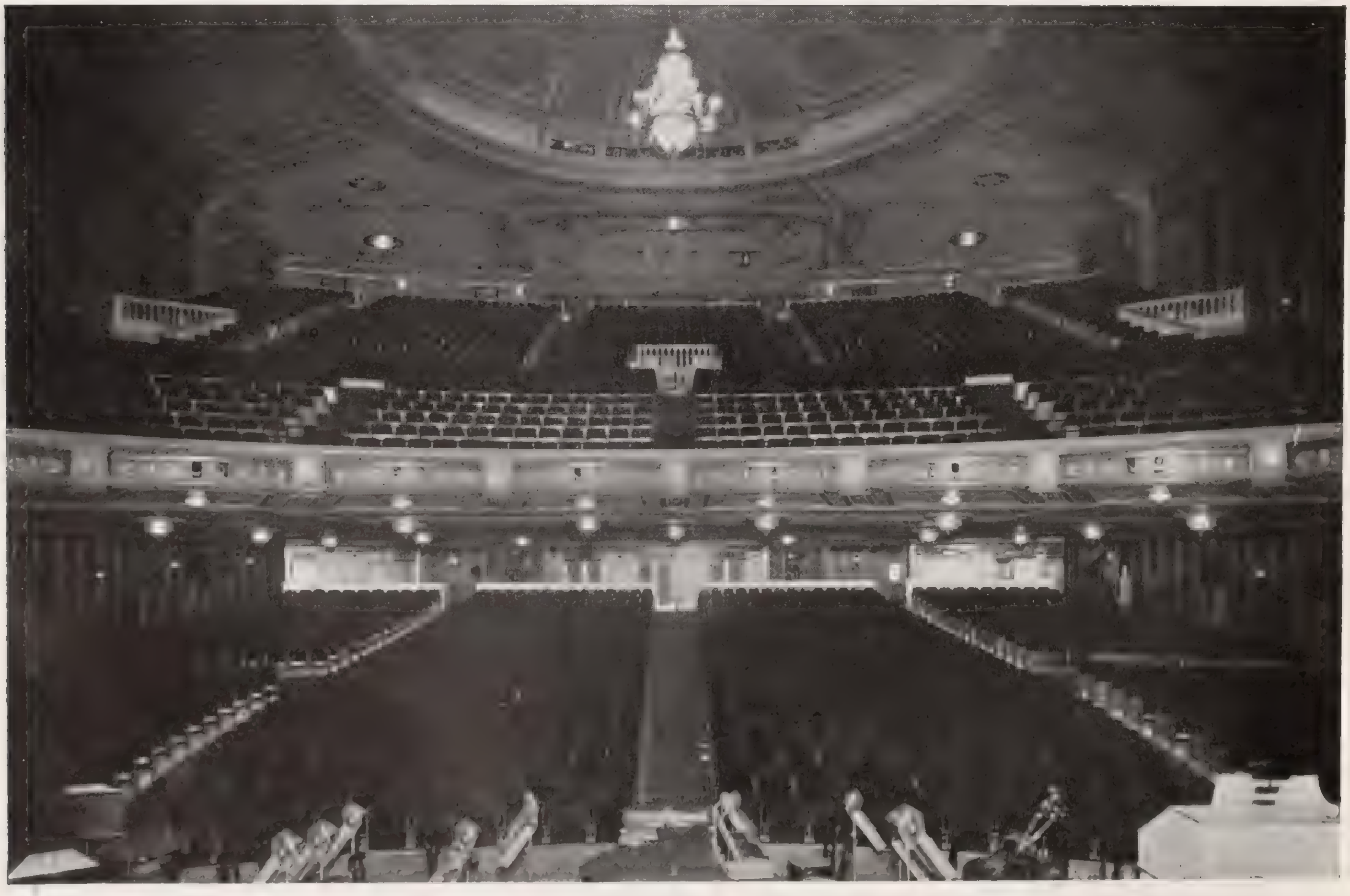
From the lobby, the visitor comes to the grand foyer. A high vaulted ceiling and bronze and marble motif for walls may be observed.

In the mezzanine story are located the lounge, ladies' retiring room, men's smoking room, telephone room, and ushers' room.

The auditorium as seen from the stage permits appreciation of this theater's attractive design and modern layout. A panelled walnut wainscot is carried around the side and rear walls and the wall space above is divided into panels covered with brocade in a beautiful shade of old rose.

The grand foyer of the B. S. Moss Madison Theatre, shown at right above.

Below—General view of the auditorium. Eugene De Rosa, architect.



Some Vital Points About Management Explained in H. B. Franklin's Book

Practical Manual Provided in Work by Leading Theatre Executive

IN ADDITION to its interest as a reflection of the viewpoint of a leading theatre executive regarding various phases of management, Harold B. Franklin's book "Motion Picture Theatre Management," supplies a long felt want for a guide for the manager who daily faces new problems in the performance of his duties as a leader, administrator and executive, concerned with affairs which range from the mundane details of bookkeeping to the highly creative field of program arrangement and exploitation ideas.

A casual reading of this volume published by the George H. Doran Company suffices to impress one with the authenticity of its statement and the accuracy of its treatment. Beyond that is to be found a wealth of material of such practical application as detailed plans for the organization and maintenance of Lost and Found departments, fire drills, service features, plant and housekeeping, budgets, insurance, etc., while the collected experience of many years of intimate association with such problems as the building and equipment of theatres, selection and training of personnel, the relation of the theatre to the community, advertising and exploitation, is presented here with an economy of statement that makes the book a ready reference manual of distinct value to the showman.

Some of the highlights of the detailed discussion of various phases of theatre management will serve to indicate the practical nature of the work and as well may reduce to concrete terms not hitherto applied in just this form many rules of good showmanship practice.

For example in the chapter on The Function of Personnel, there is this concise declaration of the relation of the management to the theatre and the public: " . . . The first thing the management must do is to obey the ancient injunction: Know thyself. What is the policy of my theatre? To what audience am I appealing? What do they like? What might they tend to like? What are the resources of the industry ready to supply the demand? What new resources must I create? If I aim at a metropolitan attendance, I must create a reputation for exquisite, precise service. If I seek a neighborhood attendance, I must establish a warm and friendly reception for them. If my patrons are poorer folk from the humbler walks of life, I must not oppress or repel them with a solicitude they are likely to mistake for a condescension."

As a means of getting down to cases or back to fundamental principles, the above offers a self-questionnaire which many a manager, taking up new duties or pondering the problems which arise about him in the midst of the old job, may, with great profit to a solution of his difficulties, devote some hours of his time before he rushes into new policies or elaborates established ones.

At the outset of the chapter Management and the Public, Mr. Franklin offers this analysis of the duties of the manager: "The manager of a theatre has certain specific duties: to plan, to make decisions, to select capable assistants, to make his theatre a public institution. In many ways he is the arbiter of the public taste. That is, although he takes guidance from the tendencies of patrons toward amusement, he must be the super-salesman in the respect that he induces people to respond to the future market, which he knows in advance. He must win interest for coming programs, and spread the feeling that his theatre is zealously studying the public wish in order to provide more than the usual entertainment."

FURTHER on, in extension of the consideration of "Good Will," and the responsibilities of the manager in working for that ideal, Mr. Franklin writes: "Every element of the organization is an extension of his policy and himself, not for self-glorification, but for success. Accordingly, certain common sense procedures are inescapable. In the first place, the individual employee must be instructed in detail, not merely in the routine of his task, but equally in that manner of performing it which shall accord with the highest standards of the house. Specific instructions leave no doubt and minimize the danger of giving offense. They should therefore be administered to new employees not by one means but by every means possible; word of mouth, written or printed rules, example and drill."

Regarding the efficiency of organization, which while reflecting the leadership of the manager does not impose upon him details which take too great a toll of his time, the author points out that "It can readily be seen that routine, on any scale, would consume all of the manager's time, and detract from his executive function. It is therefore necessary, in large theatres, to deputize certain supervisory functions to heads of departments. An unforeseen occurrence may require executive attention; but a repetition is handled by a subordinate. That is, important decisions are still made by the head; but routine is carried on by employees engaged for the purpose. Thus routine becomes a standard method of doing certain work, a calculated and habitual procedure tending to produce efficiency."

As a means of bringing to practice the instruction and the training of department heads and personnel and, still more important, assuring its continued practice, there is but one sure check for the manager, and that is personal inspection at frequent intervals. Regarding this phase of the manager's duties, Mr. Franklin says: "Now, inspection has many ends, but three of them are preeminent. In the first place, it is one of the many instruments whereby the management serves the public. That the public is unaware of what goes on behind the scenes is beside the point. Patrons who attend a performance derive subtle pleasure from prompt service; prompt service means that every one and everything are in place on time; and this readiness of the organization to handle every detail is possible only when accurate survey has made sure that every detail is as it should be. In the second place, periodic inspection is management's most important check on organization. Seeing is sometimes more than believing; it is knowing. An employer has the right to know whether or not his plans are being put to effective realization. He cannot check up on the relation of standards to performance without examining the latter upon the basis of the former."

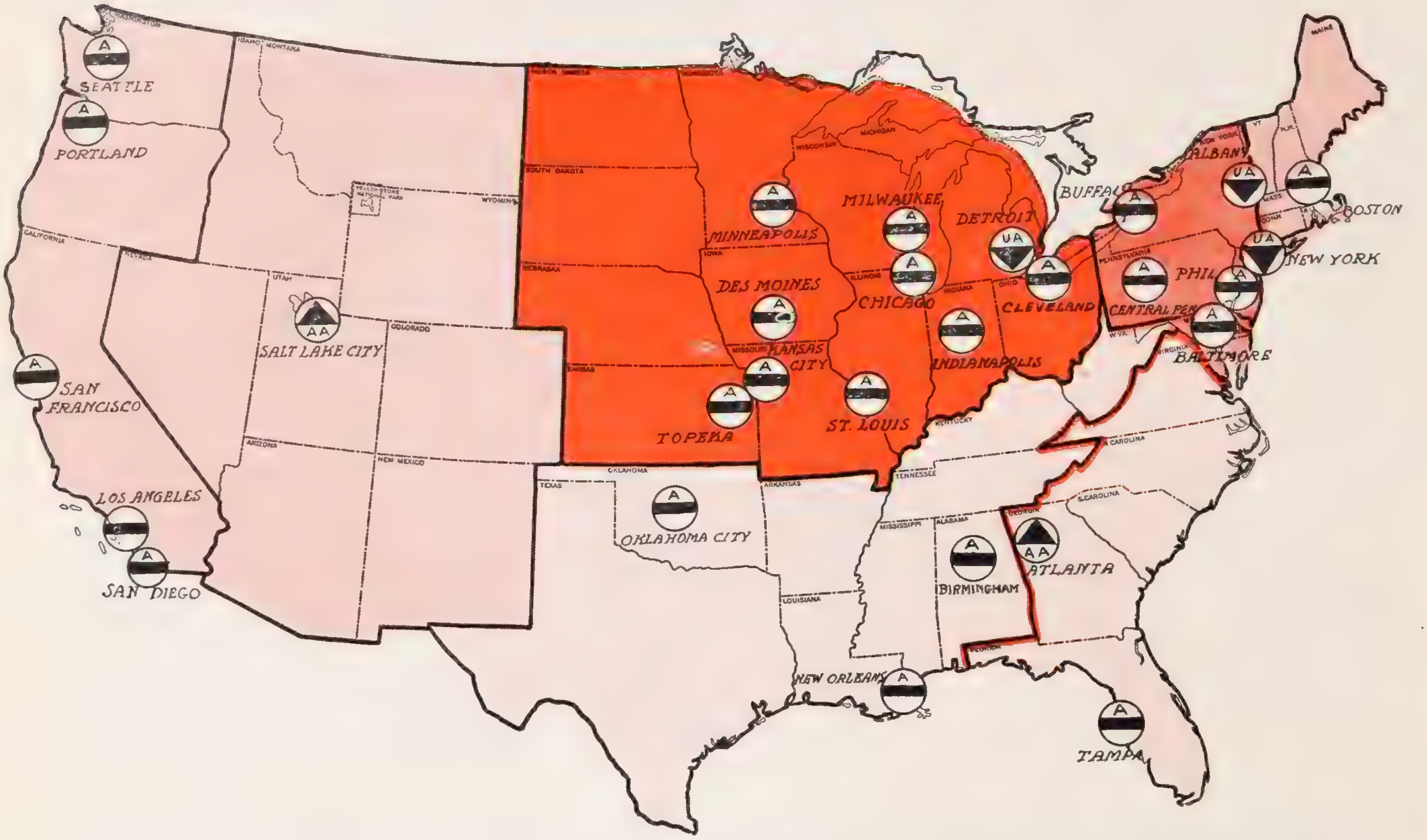
EQUALLY fruitful of practical aids to the manager are the chapters of Mr. Franklin's book which deal with specific departments or theatre technics. In a chapter on lighting, for example, are such observations as the following: "The proper use of tint helps to put patrons into moods sympathetic with the action on the stage or screen . . . the color and lighting of a room help to create its atmosphere . . . slight tints of rose (flesh color) and yellow (canary) in lighting add something to the complexion, and therefore are desirable for ladies' rest rooms, lounge rooms, etc. Amber is used extensively in auditorium lighting . . . . Bright light can be used to stimulate applause and frequently is thrown on at the climax of the overture. Likewise, brilliancy is often used to help put over comedy scenes. Comedy cannot register when an auditorium is in a quiet mood suggested by soft vagueness. It needs sharp lines."

The finer touches of showmanship expressing themselves in small details receive the attention of the writer and a quantity of ideas and suggestions are provided in the text of the book. For example there is the consideration of the

(*Continued on page* 58)

Banner Construction In 1928 Forecast

Theatre Building and Box Office Averages Map



Above Average Business	AA	☐	Very light new construction
Average Business	A	▨	Light new construction
Under Average Business	UA	▨	Moderately heavy construction
		🟥	Heavy new construction

The map of the United States shown here is divided into seven territories, with colored shading indicating the division of new proposed theatre building as represented for the year of 1928. This new construction is represented in valuation of dollars and cents rather than number of projects.

The shading is in four densities: solid, which represents the greatest value of proposed theatres; heavy stipple, which is second in valuation of new construction; medium, which areas represent conservative building; and the very light areas, where the investment in new theatre projects is very light. The information visualized by the map is based on the annual building forecast issued by *The Architectural Forum.*

The circles shown on the map are located in key cities and illustrate averages of theatre attendance during the three months period form November 15 to December 15. The diagrams indicate the relative attendance at the better theatres in these cities during the summer season. These are given by "averages, with symbols to indicate "Above Average" and "Under Average" box office returns. The term "average" as applied in this survey indicates satisfactory box office returns, based upon theatre expectancies, which, in turn, are governed by past earnings under similar or nearly similar conditions

These attendance statistics were compiled from an analysis of the Key City Reports, published weekly in MOTION PICTURE NEWS, and other sources of information gathered by this publication.

ADVANCE information concerning tht annual building forecast issued by *The Architectural Forum* estimates the theatre building program for 1928 at $161,938,000. This figure is for building costs alone, and does not include equipment and sites.

The 1927 estimate was $199,652,000. This year's figures show a decrease of $37,000,000, which, however, does not mean a decrease in the number of theatres to be constructed, but in all probabilities, on the contrary, indicates a greater building program so far as numbers is concerned than in any year of motion picture history.

The year 1927 was notable not only for the amount of theatre building, but also for the number of extraordinarily extravagant houses constructed in the larger cities.

Heading the list was the Roxy in New York, where over ten million dollars was expended on the one theatre. The Fox theatre, in Washington, cost around five million, and others of similar size and magnificence went up in New York City, Chicago, New Orleans, Los Angeles, Detroit, Philadelphia, and Atlantic City.

It is safe to say that twenty theatres were built last year where the gross expenditure ran well toward eighty-five million dollars.

It seems probable that the peak in what has been termed "judicious extravagance" has been reached, and that for a number of years at least theatres costing considerably less money than the twenty referred to above will be the rule rather than th exception.

Theatre owners have found that the million dollar and the ten million theatre have comparatively little different possibilities when gross revenue is considered, and that the investment of the ten million dollar house is too much to carry, when the possible gross is considered.

IN other words there is still a limit to the amount of investment that can be profitably placed in a theatre.

The Architectural Forum divides its construction estimates into six groups as follows:

Section	1928	1927
Northeastern	$21,920,000	$18,637,500
North Atlantic	43,114,000	54,747,500
Southeastern	4,167,000	6,995,000
Southwestern	3,777,000	11,012,500
Middle	71,620,000	93,367,500
Western	17,340,000	14,892,500
Total	$161,938,000	$199,652,500

The Northeastern territory, which includes what is usually termed the New England states, the *Forum* reports as due for a three million dollar increase over 1927.

In this territory, there has been need of better houses for a considerable period. Maine needs many new houses in the smaller towns, and Massachusetts, with its large number of medium-sized cities, should have many replacement theatres. It is from these two states that the *Forum* forecast gets its volume of increase.

The North Atlantic division shows a decrease of about ten million dollars. As eliminating the Roxy theatre alone would bring the two years about on a par, it is safe to assume that there will be no falling off in the above territory. The number of new houses already planned in the New York territory alone practically guarantees this statement.

The Southeastern division also shows a decrease of a little over a million dollars. This, however, except in area, is a comparatively small territory, and, if it had not been for the unusual building program in Florida instituted during boom times in Miami, Jacksonville, Tampa and other resort towns, the gross for 1927 would have been probably not half the figures shown. Three houses completed in 1927 by Paramount in the South will account for over half of the 1927 *Forum* figures.

In the Southwestern figures there is a big falling off so far as percentage figures are concerned. This, again, is explained by the fact that Saenger Amusement Co., L. L. Dent and Paramount built four houses in the territory that probably cost one-half the eleven million mentioned as the territories' gross.

Eliminating Dallas, New Orleans, San Antonio and Houston, there is opportunity for theatres of the million-dollar class, and the 1928 estimate of the *Forum* of nearly four millions to be expended would indicate a healthy construction program scattered over a wide territory of small towns where $100,000 still builds a very fine theatre.

The decrease shown in the Middle territory is brought about by conditions in Chicago, where it is generally believed that the de luxe type of house has about reached its zenith. Practically every neighborhood section has been adequately covered, and in some zones the building is in advance of the population development. Chicago's building program will be easily fifteen million less than than last year, and it is safe to say that no downtwn houses ranking with the Chicago and others of like expensiveness will be built in the next year or so.

IN the Western territory the *Forum* advises an increase in the building program of two and a half million. This increase is largely due to the West Coast Theatres' expansion program, which contemplates the replacement of a considerable number of medium-sized city theatres by modern structures.

The total number of theatres to be built in the West will be larger than any previous year, and most of them will be of large seating capacity, although economy will be exercised in the budgets. The Western division, where the *Forum* predicts a gain, takes in Seattle, Portland and Spokane, where the de luxe theatre idea is just getting started.

The new Paramount house in Seattle is still uncompleted, and this building should be properly divided into the two years' totals. Advance information on a theatre building survey now being made by MOTION PICTURE NEWS, discloses unusual activity in the smaller towns of the country.

Up until the past year, building in cities of less than fifty thousand population has been extremely limited. The theatres average better than ten years in age, and the investment is comparatively small, according to present-day standards.

Hoover Sees Continued Heavy Construction

CONTRACTS let for future execution in the construction industries are at as high a level as at this time a year ago, according to Herbert Hoover, Secretary of Commerce, in his statement issued January 1, in which he sums up the economic forces dominating.

Mr. Hoover concludes the statement, which has been widely commented upon as most encouraging to an optimistic viewpoint of business conditions during the coming year, as follows:

"As to particular industries, agriculture, textiles, bituminous coal and some metals still lag behind the others. The contracts let for future execution in the construction industries are at as high a level as at this time a year ago.

"Taken in a broad sense we enter the New Year with the forces of stability dominant in the business world."

The NEWS survey, when published, will give approximate number of houses to be built by states and indicate probable costs, etc.

This survey will be ready in the near future, and is to be illustrated by maps and charts.

Equally encouraging from the standpoint of indications of an improving future is the data concerning attendance averages for the month's period graphically portrayed on the map.

The figures bespeak a better business tone generally, particularly when the averages of this month are contrasted with those on last month's map. Such comparison reveals first, that the majority of changes recorded are those which indicate an upward trend.

THE number of Key Cities showing under average marks on the last map totaled 10. The current chart shows that only 2 key cities were leveled to the under average rating for the month on which our present report is based. Furthermore, in December there were 17 Key Cities rating at Average, while January's map shows that 23 maintained an average business for the period covered. Both this and the previous map shows two cities rating "above average."

Considering the much-to-be-expected slump, due to the pre-holiday season of increased activities elsewhere—particularly at the shops selling merchandise of the "giftable" variety—it would not be surprising if the current map showed an even greater trend toward "under average" box box office business than the previous one. That things were better, despite the counter attraction of holiday shopping, as shown by the map, would seem to bespeak encouragement that the turning point had come and that a delayed season, owing to continued warm weather during the fall, held every promise of good times for the theatre men from this point on.

To those changes which have taken place during the month with regard to a more brisk or less profitable month from the box office point of view, many reasons can be ascribed. It is, however, in the main a mere repetition of what has been set forth before—purely local conditions.

In the aggregate the indications of the map are decidedly favorable to the conclusion that business theatrical is much improved over the slump which set in after the close of the summer season. And that is truly the accurate gage of things.

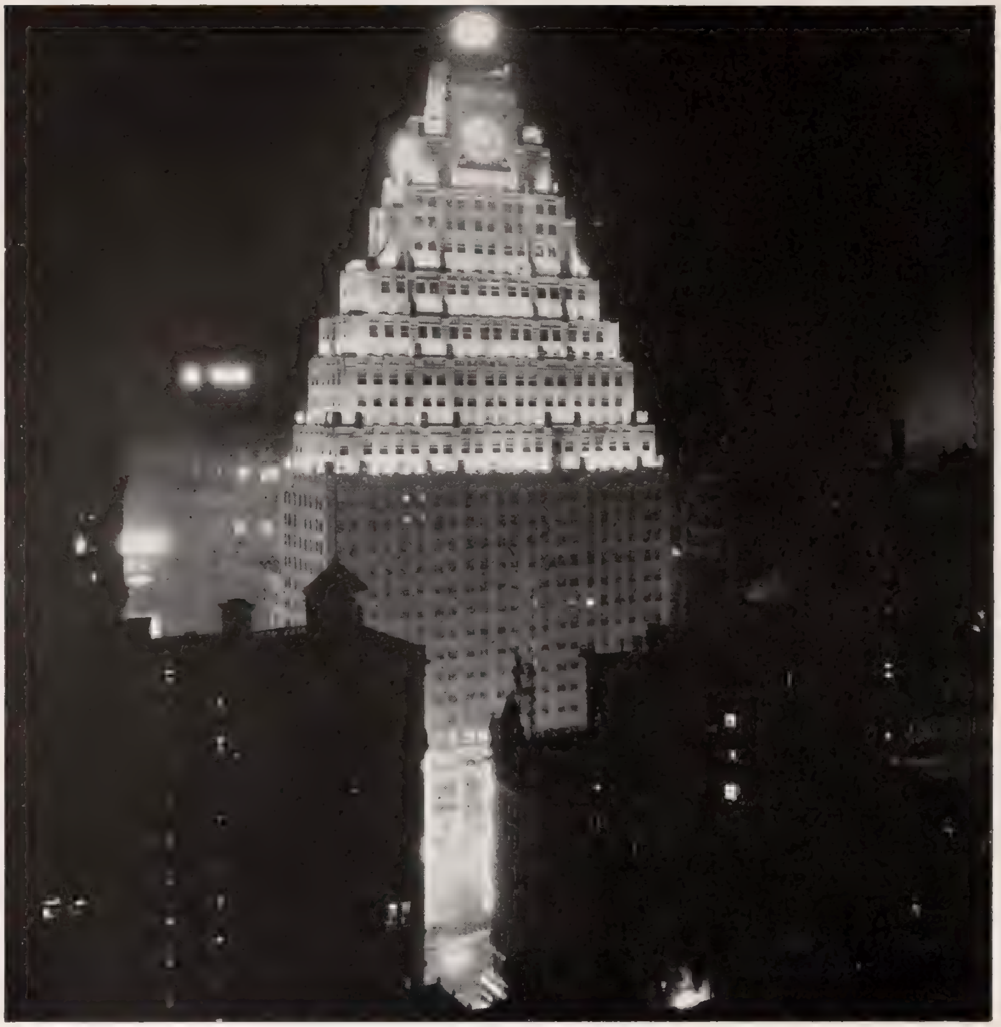
Going into greater details on the comparative basis, we find that the changes were as follows: five cities which on December's map were rated at "under average" are shown to be "average" on the current map; one city went from "average" to "under average," and one city went from "above average" to "average" during the same period. Going into the reports week

(*Continued on page 41*)

Floodlighting the Front An Investment in Beauty

By J. A. SUMMERS

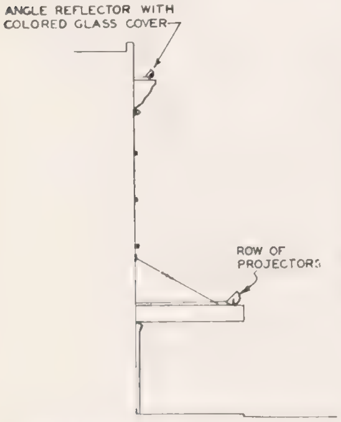
Edison Lamp Works of G. E. Co.



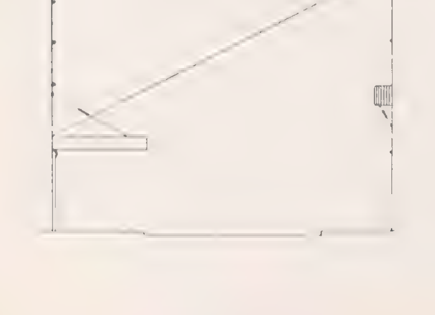
The Paramount building in New York. Showing how buildings with step back construction can be lighted from the building itself, producing a land mark visible for great distances.

THE plainest kind of construction would serve every purpose of a motion picture theatre if utility were the only consideration. But how many people would attend such a theatre when magnificent edifices are available for their enjoyment? The point is that utility is not the only consideration. In general, æsthetic considerations take the greater portion of the invested capital. If experience shows that the investment in beauty pays, why is it that part of this beauty is obscured in darkness during its most productive period?

In any successful business, every part of the invested capital is kept working. In contrast, an astonishingly large proportion of theatres let some of the capital invested in beauty lie idle. This is true because in the evening when people are pleasure bent and searching for amusement, the external beauty of the theatre cannot be seen and therefore the return on the investment is lost. There is no excuse for this state of affairs because for a small expense full value might be derived by lighting the front of the theatre. The sale of just a few extra seats would pay for the maintenance and depreciation expense of an installation, and who would dare say that lighting up the theatre would not attract the extra patrons? That light attracts the crowd is indisputable; and since the theatre draws a large number of its patrons from the passing crowd it is an important consideration.



Left—Diagram showing method of floodlighting with projectors on marquee. Below—Method used to floodlight front by projectors located on building across street.



There are many ways of lighting the front of a theatre, varying with local conditions. One of the simplest, as well as one of the most effective methods, is by means of floodlighting projectors. This method can be used in a large majority of cases. The projectors may be concealed on the marquee, on buildings across the street or on street poles. If none of these is available, ornamental street lighting poles have been developed on which the projectors may be mounted without detracting from the architectural effects of the building.

What do we mean by floodlighting projectors? A floodlighting projector is a modified searchlight. Different types of projectors give different spreads of light. A projector with a parabolic reflector and a concentrated light source will throw a long, narrow beam having a spread of approximately 10°. This type is used when the unit is placed 150 feet or more away from the building. It is obvious that one type of projector would not give satisfactory results under all the different conditions to be met. If a projector giving a narrow beam is used at a very short range, a spotted or streaked effect is likely to result. It is therefore necessary to have projectors that will provide a beam satisfactory at all ranges. Projectors are available which will meet practically any condition and it is only necessary to choose the proper type.

If it is desired to light a small area from a considerable distance (150 feet to 300 feet) a projector with a narrow beam should be chosen. On the other hand, if the front of the theatre is to be lighted from the marquee, it is probable that a wide angle projector must be selected. Under some conditions it may be desirable to spread the beam more than normal or change the shape of the beam so as to get a more efficient distribution. This may be done by using a form of lens in front of the projector, resulting in a more even distribution with a smaller number of projectors.

The intensity required to make a theatre stand out conspicuously depends to a large extent on the color of the building and on the surrounding conditions. It is

(*Continued on page* 56)

A Distinguishing Insignia

IT is fitting that owners of Carrier Conditioned Theatres should remind their patrons that Manufactured Weather* has been provided for their health and comfort. For this purpose the attractive bronze plaque, pictured above, has been designed and cast.

This tablet, displayed in lobby or foyer, is the mark by which a Carrier Conditioned Theatre may be recognized. It is a symbol of alertness, progressiveness, and thoughtfulness on the part of the theatre owner and architect. It is a pledge to the patrons that the finest Air Conditioning System available has been provided. It is the mark of *Carrier acceptance of complete responsibility* to make "Every day a *good* day" in the theatre.

Each of the many Carrier Conditioned Theatres is eligible to receive one of these tablets. Just write to our Newark Office stating that you desire to place this distinguishing insignia in your theatre.

If your theatre is *not* Carrier Conditioned, or if you are contemplating the construction of a new house, now is the time to have our engineers call and present to you the essential facts underlying the successful application of Air Conditioning in the theatre.

Ask, too, for the book "Theatre Cooling and Conditioning."

NEW YORK
PHILADELPHIA
BOSTON
WASHINGTON

Carrier Engineering Corporation

Offices and Laboratories
Newark, New Jersey

CHICAGO
CLEVELAND
KANSAS CITY
LOS ANGELES

*"IT ISN'T MANUFACTURED WEATHER UNLESS IT'S A CARRIER SYSTEM."

Charting Campaign Ideas Proves Best Method for Planning Drives

Experience of Chain Managers Shows Value of "Putting it on Paper"

THE director of advertising and exploitation for a theatre circuit, operating houses in a number of towns located comparatively nearby the home office, on a recent investigation discovered a condition to which he attributes the let-down in exploitation activities on the part of local managers.

There had been a falling-off in campaign activities at certain houses of the chain over a period of some time. The gradual decrease in exploitation effort, as shown by the detailed reports sent to the home office, was doubly puzzling because the same managers in the past had displayed ability and energy in planning and executing their exploitation, and as well were showing the same attractions which at other houses on the circuit received good advertising support.

Correspondence diplomatically suggesting greater activity and seeking an explanation of the condition was unfruitful of results, so the director made a personally-conducted tour of inspection. The conclusion he arrived at, after conferences with the managers and not without an initial misgiving, because it seemed too simple to be true, was simply this:

The managers who were letting down had gone stale on the work primarily because they had contracted the habit of formulating their campaigns entirely by visualization on their own part and without reference to records of stunts and ideas being used by others in various applications. In other words they were working entirely along the line of the inspirational method.

Furthermore, the men continued to flounder because they failed to get back to first principles by committing their campaign outline to paper. When it was suggested to them that they start by making a chart of each projected campaign there was in most instances a resentment and hostility to the suggestion, but when finally they were persuaded to try this system and include with it a practiced reference to old campaigns and stunts used by others, their difficulties gradually diminished and finally faded away altogether.

This experience, the relation of which must go without benefit of identification as to names—out of deference to wishes that are obviously most reasonable—has had its parallel in many a similar difficulty in which showmen frequently have found themselves.

The athlete of the finest physical resources and most rigid training will go stale after protracted concentration along his particular line of physical effort. Brain-fag is even more quickly arrived at when there is a constant drain upon that department of the mentality which invents ideas for application in the specialized duties of a day-in-day-out occupation. The most fertile imagination must give way to exhaustion after continued activity along a highly specialized line. So the "inspiration," the "big idea" after a while fails to arrive at the beck and call of the inventor upon whom there is thrust the necessity of "doing something" and doing it on time.

Consequently the "old reliable" in the planning of an exploitation campaign is the plan of "getting it down on paper." The first big advantage of this method, of course, is that there is a very obvious starting point—the title of the picture to be exploited. Then, equally obvious, is the fact that there are but three divisions of exploitation—newspaper advertising, publicity, and stunts.

GOING still further in a purely methodical manner, it is apparent that there are two kinds of newspaper advertising—"straight" and "trick" ads—and that the publicity may also be "straight" news or of the tie-up variety in which mutual benefits are derived by the theatre and its cooperating agent, the newspaper, a civic or social organization, or a local merchant; and the "stunts" are purely novel ideas carried out in lobby displays or street ballyhoos.

So the process of division and subdivision of the subject goes on until in a surprisingly short time the showman has run through the encyclopedia of available ideas. The process continues no further than is necessary to suggest to his mind something suitable to his campaign.

From time to time in statements written for the trade papers, some of the picture showmen who rank as outstanding figures in their field, have declared that they regularly practice the method of designing their campaigns on paper.

A detailed chart system is used by these showmen. Before a chart is attempted there is first determined the important factor as to how much the appropriation for the picture will be. Then under the title and the names of the stars and featured players there is written down, just as the ideas occur, all the suggestions which seem applicable to the title or star exploitation.

After the chart has from 25 to 40 stunts notated on it, they are arranged in order and the business of "blue pencilling" is started. The process of elimination brings the number of stunts down to the most suitable for the campaign being planned.

The common experience is that in using a chart system one idea suggests another and by this building-up process many novel and original applications develop without conscious effort on the part of the designer, or campaign architect.

The fundamental ideas are usually arrived at by analysis of the picture during screening, or a thorough digest of synopsis and story outlines in the press book. The angles of appeal to the particular patronage ordinarily suggest themselves automatically, especially to the showman who has become thoroughly familiar with his house and his community. So there is much of the "ready-made" about the features which should be stressed in the campaign under consideration.

Enlarging upon ideas offered in the press books and the adoption of stunts used by other exhibitors for other pictures—related in the trade papers—are other sources for the stunt list on the first rough chart.

Naturally, the individual type of the picture to be exploited imposes many limitations, so far as this revamping of other stunts is concerned. For there are many pictures having titles that might offer opportunities for some stunt advertising but the nature of which is such that this style of exploitation is unsuited. The "ballyhoo" cannot be turned on for every attraction. Street workers, floats, sandwichmen, etc., provide a selling means which in many cases would be highly profitable advertising, but they are effective only when used in a suitable connection.

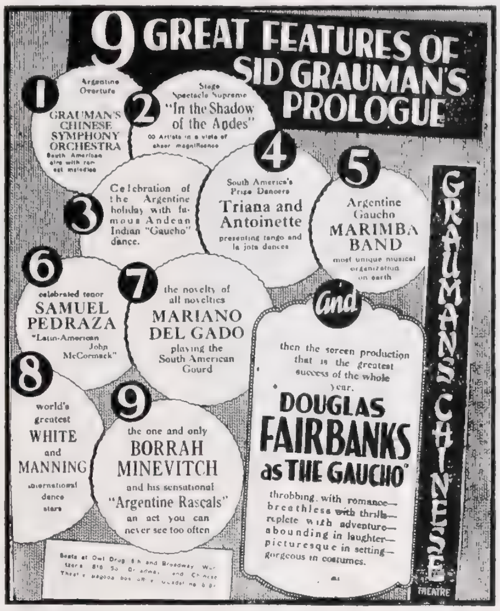
EXPLOITATION can be over-done as easily as it can be under-done. Of the two evils, perhaps the former is the greater, because the ill-advised type of advertising usually results in disappointment to those who have been attracted by it. And, then, of course, there is the consideration that money and effort has been expended in an unprofitable enterprise.

The sensational stunt should not be avoided simply because it is sensational. However, when there is a likelihood that some form of exploitation will produce undesirable after effects, or bring the theatre and the manager into disrepute because of a display of bad taste, there should be no hesitancy in discarding it even if there is no substitute in the way of an exploitation idea.

Such details, obvious and cut from the ABC pattern of exploitation fundamentals, have been added for the very reason that they illustrate "beginner's" rules. It is sometimes only the failure of the veteran showman to get back to fundamentals that so seriously cramps his style after a long experience at the same old stand.

Presentation "With" or "Without" Vaudeville Still Hopes for a Majority Vote

While Everything Points to Compromise, Changing Policies at Theatres and Discussion in Industry Continues to Agitate for Definite Decision



9 GREAT FEATURES OF SID GRAUMAN'S PROLOGUE

1 Argentine Overture
GRAUMAN'S CHINESE SYMPHONY ORCHESTRA
South American airs with ran est melodies

2 Stage Spectacle Supreme
"In the Shadow of the Andes"
00 Artists in a vista of sheer magnificence

3 Celebration of the Argentine holiday with famous Andean Indian "Gaucho" dance.

4 South America's Prize Dancers
Triana and Antoinette
presenting tango and la jota dances

5 Argentine Gaucho
MARIMBA BAND
most unique musical organization on earth

6 celebrated tenor
SAMUEL PEDRAZA
"Latin-American John McCormack"

7 the novelty of all novelties
MARIANO DEL GADO
playing the South American Gourd

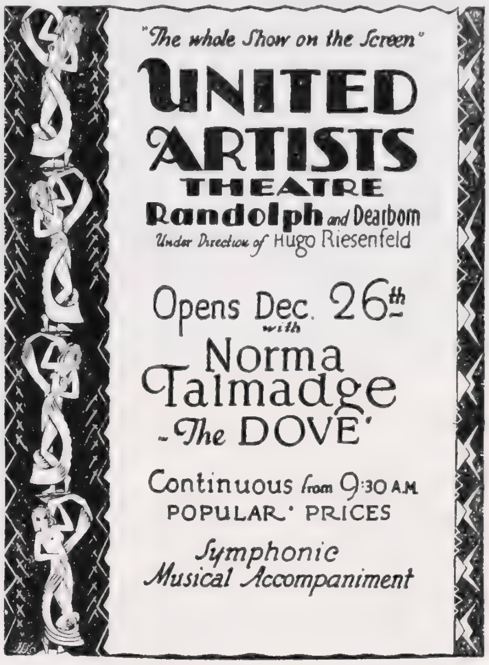
8 world's greatest
WHITE and MANNING
international dance stars

9 the one and only
BORRAH MINEVITCH
and his sensational "Argentine Rascals"
an act you can never see too often

And

then the screen production that is the greatest success of the whole year.
DOUGLAS FAIRBANKS as THE GAUCHO"
throbbing with romance—breathless with thrills—replete with adventure—abounding in laughter—picturesque in setting—gorgeous in costumes.

GRAUMAN'S CHINESE THEATRE



"The whole Show on the Screen"

UNITED ARTISTS THEATRE
Randolph and Dearborn
Under Direction of Hugo Riesenfeld

Opens Dec. 26th
with
Norma Talmadge
-The DOVE'

Continuous from 9:30 A.M.
POPULAR PRICES

Symphonic Musical Accompaniment

Regardless of how "presentation conscious" the industry is, the public still takes its pick. Two ads shown above are specimens of the appeal made by Grauman's Chinese theatre, Hollywood, featuring elaborate stage acts, and on the right an ad for the United Artists theatre, Chicago, stressing "The Whole Show on the Screen."

THE stage band policy, modeled after the style of revue formerly known to vaudeville as a "unit show," continues to advance its estate as a popular offering at the motion picture theatres of the "de luxe presentation" type.

If this steady extension of the policy means that it has an appeal to which the theatregoing public responds at the box office, the band act must rank as a showmanship invention that reflects no little credit upon those far-sighted pioneers who brought it into being as an adjunct of the motion picture presentation.

On the other hand, if some of the views expressed by the newspaper writers are true reflections of public taste in the matter, then a lot of film magnates are kidding themselves and paying out good sums to performers for services that are not appreciated and not even welcome.

Of the two suppositions, the former readily asserts itself as more reasonable than the latter. Because the very showmen who now sponsor this type of presentation are exhibitors who have grown and flourished as a result of their ability to attract the ticket buyers to their box offices.

Perhaps in the entire history of the business there has never appeared a development about which more has been said and written by picture men and the motion picture reviewers than this very subject of Presentation of the vaudeville type. From the outset it has been decried by the more vocal groups in the inner and outer circles of the industry. Producers, directors and even scenarists have "viewed it with alarm." The photoplay editors have panned it unmercifully. Even exhibitors have had at it on the score that it does not belong in picture theatres and will create a "volume buying" attitude on the part of the regular patronage of the cinemas.

The theatre men who have installed the policy have floundered at times, some of them starting out on "new policy" shows only to revert again to a bad imitation of their old policies. Nevertheless, there are many instances where the vaudeville presentation has jogged along successfully for a considerable period, and except for changes, which well might indicate that there was a healthy growth in the enterprise of improving and refining the device, there has been steadfast adherence to the elaborate type of stage and screen show.

Despite such evidence there are still many unconvinced, and recent discussions in the public prints make it apparent that many people are of the opinion that the mixing formula is simply an expedient, adopted by the showmen to meet a situation which they are still trying to solve.

This viewpoint is set forth in a very interesting manner by Nelson B. Bell, well known in the industry through his many years of association with the Crandall organization in Washington as director of publicity and advertising. In an article published in the *Washington Post* of Sunday, December 18, Mr. Bell says in part:

"Although he will probably be the last one to hear about it, the motion picture enthusiast who walks to the wicket and lays his money on the line—as Mr. Runyon says at his club—is right now enjoying what practically amounts to his heyday.

"Never before in the history of the theatre in America have such amusement bargains been offered the modest purse as now are purveyed by the palaces of the cinema, not only in Washington but throughout the United States. Great 'names,' splendid pictures, mammoth orchestras and all of the accessories that have come to be taken as a matter of course by the casual theatregoer combine to form a source of entertainment that has never been rivaled.

"This is not due wholly to the urge of the motion picture exhibitor to make his segment of the fighting front preeminent. It is, rather, a more or less natural evolution that has asserted itself by reason of a variety of contributory circumstances. But the ones most vitally concerned in this glorification of the movie business have been, and still are, the Wall street banker gentlemen.

"The banker gentlemen, per se, are banker gentlemen and not showmen. However, they have manifested a keen sense of the 'big shot' in their conduct of the enterprises that most closely involve the celluloid drama. Their admiration of the well known and highly revered 6 per cent is more deep rooted than a habit, more insistent than an obsession and as tenacious as a fetish. They have, therefore, enunciated certain precepts that must be observed. One of them is that 'the palaces of the cinema' and the 'cathedrals of the movies' that have been reared with their 'jack' must return the none too familiar legal rate. This has been pretty tough on some of the theatre boys.

"They have had to scurry around a bit and find some element of appeal not before known to their bag of tricks. This has entailed the employment of methods previously foreign to the wiggle picture industry. While the pictures may have been excellent, there still was need of

101 YEARS OF MANUFACTURING EXPERIENCE

Interior of the Cocoanut Grove Theatre, Miami, Fla., operated by Paramount Enterprises. Kiehnel and Elliott, Architects.

COCOANUT GROVE PATRONS WILL BE COMFORTABLE!

THE beautiful new Cocoanut Grove Theatre in Greater Miami was seated by Heywood-Wakefield. The patrons of this Paramount operated house will find a generous measure of comfort in OC 439 Special, the seat shown above. Its deep, curved back and spring filled seat are designed to afford restful posture and relaxation throughout the entire performance.

The OC 439 Special is but one of a long line of Heywood-Wakefield theatre seats. There is a wide variety of regular and special designs, but no matter which you choose, you are assured of a practical, comfortable, good-looking theatre chair produced by the same organization that has developed successful theatre seating for Roxy, Publix, Palace-Orpheum, and a host of other chain and independent exhibitors.

If you have not yet received a copy of our Theatre Seating Catalogue, write for it.

Heywood-Wakefield
REG. U.S. PAT. OFF.

THEATRE SEATING DIVISION SALES OFFICES

Baltimore, Maryland	113 West Conway St.	Los Angeles, California	801 East 7th St.
Boston, Massachusetts	174 Portland St.	Minneapolis, Minnesota	357 Loeb Arcade
Buffalo, New York	Wells and Carroll Sts.	New York, New York	516 West 34th St.
Chicago, Illinois	439 Railway Exchange Bldg.	Philadelphia, Pennsylvania	244 South 5th St.
Detroit, Michigan	404 Film Exchange Bldg.	Portland, Oregon	148 North 10th St.
Kansas City, Missouri	1310 West 8th St.	St. Louis, Missouri	6th and O'Fallon Sts.
San Francisco, California	737 Howard St.		

further incentive to extravagance on the part of the vulgarly denominated 'cash customer.' This incentive took the form, still preserved, of 'acts,' 'presentations,' 'prologues,' or what have you?

"NONE of these departures may have had any proper place in the movie scheme of things, but here they are and what are you going to do about it? In fact, what do you want to do about it? Absolutely nothing!

"There may be all the hue and cry in the world about the decadence of the pictures—and they are not decadent—the substitution of every other known type of diversion for the silent charm of the shadow drama and the submergence of the films under a tidal wave of extraneous matter, but the fact remains that for his 50 or 60 cents the purchaser of tickets for the film plays avails himself of the greatest bargain in the annals of theatrical amusement. When before has it ever been possible to buy for the paltry four bits that is prevalent an orchestra of completely symphonic proportions, a picture that is as good as modern miracles of stagecraft can produce, personalities that have commanded three and four times the tariff that is assessed and accessories that mark the farthest advance of short-reel and atmospheric embellishment? Never."

That same idea has been expressed by others, and accepted by many as the most logical explanation of the growth of the "bigger and better and much more expensive show." But previously it was not forthcoming from a source so closely associated with the big theatre interests.

And it is a perfectly reasonable explanation. What other means is the showman to use to get a crowd large enough to even nearly fill his immense auditoriums than to broaden the appeal of his show by adding features that are likely to appeal to patrons of other types of entertainment while relying upon his picture to bring in the old line fans?

The danger, of course, as has been pointed out many times, is to be found in a tendency to over-do the thing, to overfeed the customers, create a market wherein the ticket money goes to the house offering the biggest bill, and alienate the affections of the dyed-in-the-wool picture fan by wearing him out with entertainment even before the picture goes on the screen.

Some of the stage attractions far overshadow the pulling power of the routine pictures which are available to the weekly change house. Not long since the Paramount theatre in New York offered a bill featuring Mae Murray as the stage star and a picture titled "Honeymoon Hate" as the screen attraction. The bill registered a big week's gross for the theatre, and the consensus of the observers along Broadway was that the "draw" was Mae Murray.

The Publix shows have been shifted about in a highly intelligent manner. The early offerings made their first flash and then showed signs of wear and waning interest. Some of the most successful New York offerings did not do so well in other distant towns on the circuit. In order to give greater local appeal to these stage attractions the Publix officials introduced in several of these towns "The New Idea" shows, which were the same unit shows with the added attraction of a resident orchestra leader as the "local contact" element. This was the forerunner of the present band act policy.

Some of these band leaders have demonstrated an ability to draw patronage and bring the box office returns up from below average to a good average. Jimmy Ellard is one of the outstanding figures in this connection. Ellard proved a big attraction in Des Moines, the returns showing a steady climb from the outset of his engagement, with pictures rated at various degrees of box office excellence. The demonstration was so convincing that the Publix officials rushed Ellard to Omaha to tone up the interest of the customers in the Riviera theatre there.

NATURALLY as long as that sort of thing goes on there will continue to be efforts along the line of developing something in the way of an attraction upon which the theatre can rely and which will make it independent within certain limitations of te fluctuating values of the product from Hollywood.

Eric Clarke, managing director of the Eastman theatre in Rochester, is one of the severest showmen critics of the vaudeville type of presentation. Clarke has maintained right along that the vaudeville and specialty act does not belong in the cinema. His public in Rochester seems to be of the same mind, for not long ago in an article written for a local newspaper he asked his readers to send him their views on the subject. "Would Rochester fans prefer their pictures 'straight' with perhaps only brief divertissements for the sake of variety or is it necessary to give them the elaborate stage presentations and famous 'names' in order to attract them to the theatres?" he asked.

The responses were heavily in favor of "straight" pictures with the type of divertissement which is standard at the Eastman preferred above the "name" acts. For Mr. Clarke reported: "The 'Back to the Movies' fans seem to be in the majority. Communications from Democrat and Chronicle readers indicate that the writers prefer their pictures 'straight'."

Two of the Loew houses have been dropped from the vaudeville circuit and will feature the de luxe presentations—of the band act variety—as their future stage attractions. These are Loew's Melba in Brooklyn, and Loew's State in St. Louis.

The announcement of the new policy for Loew's State in St. Louis brought forth a column of some highly interesting comment from Nie, motion picture editor of the St. Louis Globe-Democrat. The writer sums up the article with the statement: "And some day some movie house manager is going to wake up and remember that what he is running is, fundamentally, a picture theatre."

The United Artist theatres in Chicago and Detroit will have "the whole show on the screen" as their slogan. These theatres will be under the supervision of Hugo Riesenfeld, far famed for his musical scores and a type of presentation which places the emphasis on music and the pictures. The United Artist house in Chicago opened December 26, and the house in Detroit, now nearing completion, is scheduled to open about February 1.

In both of these towns the situation is such that a gage of the situation, "pictures straight vs. pictures with vaudeville," may develop within a comparatively short time. Chicago is all "band act" in its preferences, and Detroit has the Michigan with its Publix shows and several others with similar combination policies to line up as the "fors" while the United Artists will be the champion of the "against" jazz, hoofers, hot band leaders and merry mad maniacs.

Banner Construction Forecast for 1928

(*Continued from page 35*)

by week we find that the most serious handicap to the business in cities which dropped to lower marks than those which they showed last month was nothing more serious or significant than a series of mediocre bookings — pictures which simply failed to arouse the interest of the local customers. Either that, or a stretch of bad weather figured as the only plausible explanation of the drop in attendance.

Naturally such deterrents to business cannot be considered as indicative of a general slowing down. They are purely local conditions and therefore matters which will either right themselves—as in the case of bad weather—or be righted by the parties interested in improving things —the theatre managers, as in the case where pictures lacking appeal to the local patronage are being forced on an unwilling public.

New York is among the Key Cities which has showed an "under average" rating this month and last month as well. The reason is simply that the theatres on Broadway, which dominate the situation, as regards reports of the kind with which we are concerned, as in the position of being a street where one man's meat is another man's poison. That is to say the competition is between four theatres—the Roxy, Capitol, Strand and Paramount. The others, Rivoli, Rialto and Cameo, are differently situated, since they are not "weekly grind houses." But between the "big four" there is a brand of competition which is bound to figure in a spectacular manner when you go over the facts at the completion of each week.

Announcement of Merger

On October 1, 1927, the

YORK ICE MACHINERY CORPORATION

became operative with the following companies
comprising the merger:—

York Manufacturing Company	*York, Penna.*
The Arctic Ice Machine Company	*Canton, Ohio*
Bay State Construction and Supply Company	*Boston, Mass.*
Central Construction and Supply Company	*Philadelphia, Penna.*
Greenwood Construction and Supply Company	*Pittsburgh, Penna.*
Shipley Construction and Supply Company	*Brooklyn, New York*
Southern Construction and Supply Company	*Atlanta, Ga.*
York-Ohio Ice Machine Company	*Cleveland, Ohio*
York Oil and Chemical Company	*York, Penna.*
York Milk Machinery Company	*York, Penna.*
York Products Corporation	*St. Louis, Mo.*

The new corporation is engaged in the manufacture, marketing and the servicing of refrigerating machinery and auxiliary apparatus. The Officers and Directors are as follows:—

THOMAS SHIPLEY, *President*

H. D. POWNALL, *Vice-President*
W. S. SHIPLEY
Vice-President and General Manager (Eastern Division)
V. H. BECKER, Jr.
Vice-President and General Manager (Western Division)
S. J. SHIPLEY, *Vice-President and Treasurer*
E. A. KLEINSCHMIDT
Secretary and General Assistant Treasurer

S. E. LAUER, *Assistant to the President*
W. L. GLATFELTER, *Director*
P. H. GLATFELTER, *Director*
F. W. PILSBRY, *Director*
V. K. KEESEY, *Director*
W. W. HEPBURN, *Director*

The above list discloses the fact that this merger included not only the physical assets of the subscribing companies, but also the men who are responsible for the formation of the new corporation.

Hence, this new corporation will not only have the advantage of the factory facilities, financial backing, research findings and field service of the old organizations, but will also have the advantage of the cumulative experience and business ability of the men whose thorough and intimate knowledge of the industry made possible the individual success of the merged companies.

Such an organization insures stability which combined with possible operating economies provides for the buyer a source of supply for equipment of the highest quality at a minimum cost.

To owners and prospective users of Arctic machinery there is available for their requirements all of the facilities of this combination. Likewise, to users of York equipment there comes the many benefits to be derived from this new merging of interests—and there is the added advantage of many service stations located throughout the United States and in foreign countries.

YORK ICE MACHINERY CORPORATION, York, Pennsylvania

Development of Screen and Stage Shows Traced in Career of E. L. Hyman

By Lee S. Ferguson

THE recent announcement that Edward L. Hyman, managing director of the Brooklyn Mark Strand Theatre, has been chosen by the Stanley organization to produce shows not only for the Brooklyn house, but for the theatres in Washington, Baltimore and Richmond, recalls the interesting fact that Hyman is one of the youngest successful managing directors and producers in this end of the business.

Although his career started in Buffalo, Hyman has been at the helm of the Brooklyn theatre for the past eight years, and has established it as one of the country's leading playhouses of its type.

From the time he became manager of the Victor Theatre in Buffalo, Hyman stressed the musical end of his programs unceasingly. We know that music is a universal language which can be understood by the classes and the masses alike, if it be given to them in the right way. To begin with, he created a beautiful stage setting at the Victoria, and into this he put his orchestra, which, to be sure, was not a large one. Instead, however, of permitting his fifteen musicians to play mediocre material, he secured the full cooperation of his director and men, and imbued them with the spirit of his own enthusiasm. In this way better music was taken out of the library and arrangements made to fit the number of instruments being used. Soon it became the talk of all Buffalo, and the people proved their appreciation by making Hyman's efforts pay a handsome profit. Soloists were also used to excellent advantage. After three years Hyman had thoroughly proved his ability—and then the world war.

Intent upon serving his country, Hyman enlisted his services, and was appointed film director of the U. S. Liberty Camp Theatres throughout the country. His excellent judgment of pictures was clearly shown by the selection of films for these Liberty Camp theatres. Further than this, the Buffalo youth gave the boys music to go with these pictures. He organized orchestras and selected musical programs and scores of the pictures that would best serve the purpose.

With his work completed for the Government, Hyman was sought out to assume the management of the beautiful Liberty Theatre in St. Louis, Mo. Again he delved into his storeroom of music ideas and brought forth innovations which proved highly acceptable to the Missouri folk, who must always be shown, as the saying goes. At this theatre he organized a thirty piece orchestra which played musical works of any kind. It was here that the young manager created quite a bit of attention through having the orchestra play standard overtures followed by popular selections. So pronounced was Hyman's success in St. Louis that the owners of the Liberty Theatre induced him to go to Denver, Colorado, to assume the direction of four leading theatres of that city. It was the old story all over again, Hyman woke them up with his knowledge of what the public wanted and would accept in the way of music and pictures.

Edward L. Hyman

Thus it was that with the building of the million dollar Brooklyn Mark Strand by the Mark interests of Buffalo, Hyman was brought back to the fold, and again became associated with the people who gave him his start.

COMING to Brooklyn, he found a magnificent three thousand seat house, but at that time it was located outside of the actual shopping and theatrical center. He had a further problem in that it was the first theatre of its type to open its door in the Borough and he had to take off his coat and pitch right in to educate the public to attend. Practically all of the theatre-goers who sought out the better type of photoplay-music entertainment had been in the habit of going to the several houses on Broadway. It was Hyman's task to draw these people to the Brooklyn Mark Strand and convince them that at that house they would see and hear a program that was the equal to any across the Bridge.

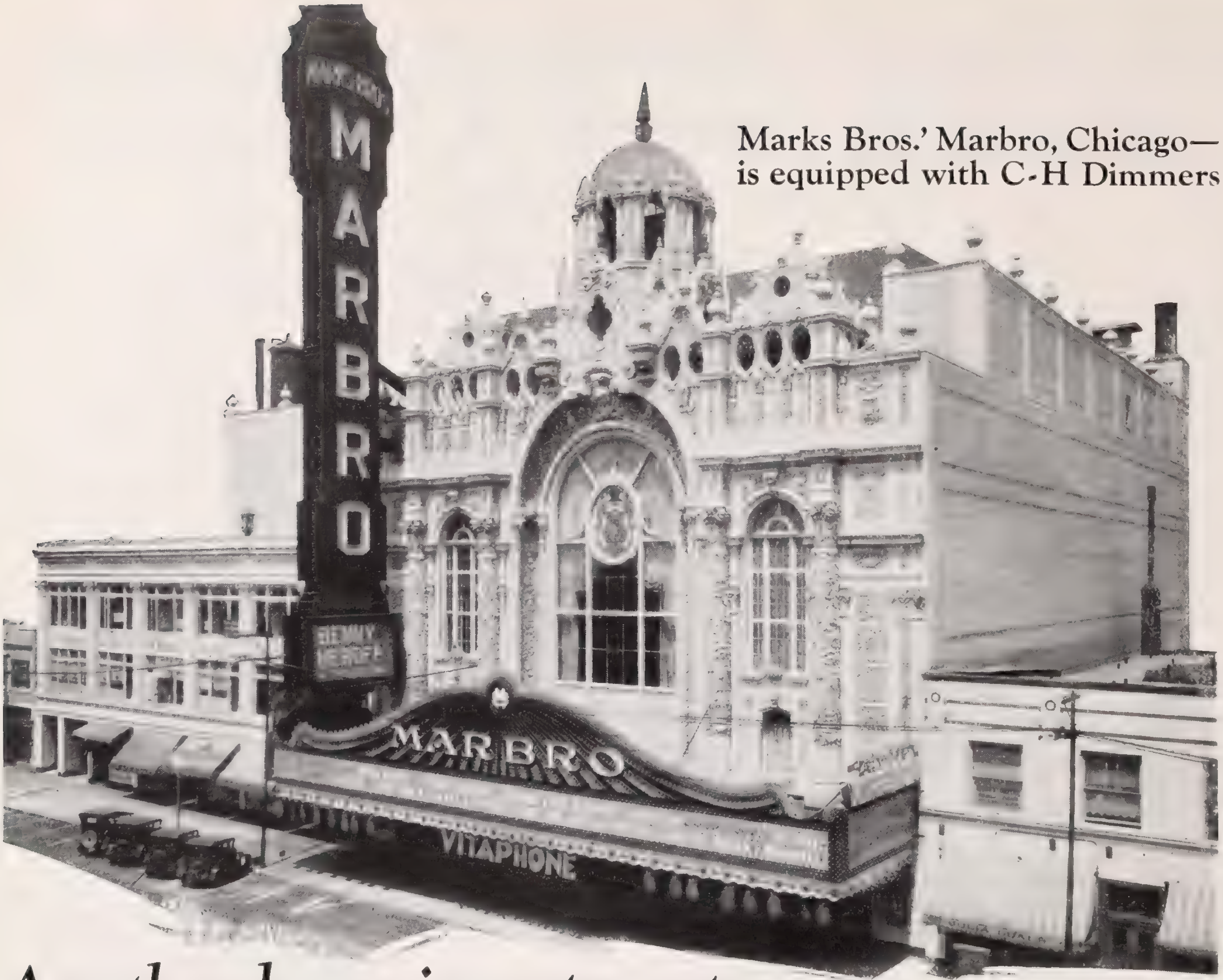
In doing this the young showman again brought his knowledge of music into play and made his musical incidents stand out prominently. It was not long before he had the people coming in large numbers and then it was possible to loosen up a little more on the bankroll in order to give still bigger and better musical performances. Within a short time Hyman had become established in Brooklyn and the Brooklyn Mark Strand had taken its rightful place as "A National Institution," representative of the best in the way of high class entertainment.

NATURALLY, the work did not cease with the staging of the program. Hyman, always a believer in system, mapped the work of his various departments so that each would operate at the maximum of efficiency. Ushers were trained to deal with the public in the most satisfactory manner and lobby attendants and sidewalk men were given specific duties to impress upon the public that at this theatre they could expect the utmost in courteous service. In this way the Brooklyn Mark Strand and its managing director had become known not only to theatre goers on Long Island, but also to theatrical men throughout the country. Hyman has received hundreds of letters from exhibitors in all sections commenting upon his methods and declaring that many of his ideas have been put into effect in their own houses.

One of the things in a musical way which has won Hyman much recognition is the idea of establishing artists in the orchestra who can do solo work. One of the first of these was Harry Breuer, xylophonist, who also doubled on the drums. Harry, a very talented young man, was developed by Hyman in xylophone solos, playing at his accustomed place in the orchestra pit. Later, a small orchestra to play popular numbers was organized with Breuer as the chief attraction and was presented on the production stage for several appearances. Through the adroit handling Breuer, after three years at the Brooklyn Mark Strand, is more popular today than ever.

Sascha Kindler, concert master, is another artist who has developed under the tutelage of Hyman. He now appears in solo presentations in the orchestra and also takes part in stage numbers frequently. Edna Burhans, a gifted young soprano, was discovered by Hyman and has appeared at the Brooklyn Mark Strand for the past several years, constantly gaining favor. Helen Gaubis, coloratura, made her first appearance on any stage at the Brooklyn Mark Strand after she was

(Continued on page 53)



Marks Bros.' Marbro, Chicago—
is equipped with C-H Dimmers

Another huge investment protected by C-H Dimmers

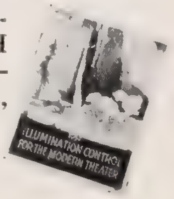
Rear view of the C-H Dimmers which bring out all the interior beauty of Marks Bros.' new Marbro Theater, Chicago. Switchboard by Major Equipment Co. Levy & Klein, Architects.

BEAUTIFUL architecture and impressive interior decorations represent a tremendous investment in modern theaters. Yet their effectiveness is incomplete without lighting effects to bring out all their hidden beauty—the beauty that pulls the crowds.

Knowing this, Marks Bros. protected their investment by installing C-H Simplicity Dimmers.

Past experience had proved to Marks Bros. that C-H Dimmers provide fading of light rivaling the smoothness of nightfall, regardless of varying loads—that C-H Dimmers would meet all needs, present and future—that C-H electrical perfection insures against burn-outs, or other interruptions of service.

Your investment, too, can be protected, made more profitable. C-H Dimmers are easily installed whether your house is already completed or still in the plan stage. Consult your architect or electrician and write for the booklet "Illumination Control for the Modern Theater".



The CUTLER-HAMMER Mfg. Co.
Pioneer Manufacturers of Electric Control Apparatus
1255 St. Paul Avenue Milwaukee, Wisconsin

CUTLER C-H HAMMER

Perfect Illumination Control for the Modern Theater

Promotion As Incentive for Efficiency

Head of Neth Circuit, Himself Up from Ranks, Offers Opportunities for Bigger Jobs to Ambitious Youngsters Who Demonstrate Ability

"IN the case of reporting courtesy of employees, your opinion may be the stepping stone to success or promotion for some deserving boy or girl. Take the case of a certain young man who, in June, 1922, entered the employ of the James theatre as usher, at the same time continuing his studies in the Trade High School. In the fall he was made head usher, then doorman, then cashier, and on August 13, 1925, became manager of the Vernon theatre."

The above quotation is from one of the typical personal messages which J. Real Neth, head of the group of theatres in Columbus, Ohio, which now bear his name and formerly were the William M. James theatres, addresses through newspapers and various other mediums to his patrons.

And the words illustrate one of the policies which Mr. Neth adheres to in the conduct of his theatre business—promotion from the ranks for the man or boy or girl who shows the ability and ambition to forge ahead.

Neth's own career may furnish the model upon which this policy has been built, for he began at the very bottom—as a prop boy at the old Empire theatre in Columbus, the place where he first made the acquaintance of William M. James, with whom he later was associated as "right hand man" and still later succeeded as head of the company operating five houses in Columbus.

As already told Neth and James first met at the old Empire, where the latter made an appearance on the stage as a member of a male quartet. Later Neth went on the road as a stage electrician.

Though an expert of established reputation in his line, Neth gave up his job with shows and returned to Columbus, for the reason that he wanted to be a theatre manager. For some time he found things no more promising than they were in New York, where he was catalogued as a stage electrician and consequently was not taken very seriously in his efforts to get a job as a manager.

The inevitable result was that when he ran across Billy James and the latter offered him a job as electrician at the Broadway, Neth accepted the offer with thanks. But he held on to his desire to became a manager nevertheless.

"All that winter I used up all my spare time trying to figure out a way to get my name in the papers in some connection with the front of the house. That, if you stop to figure it out, was probably why I came back to Columbus. I reasoned that the best way to go about being a manager was to mingle with people who were managers, and to mingle with managers was less easy in New York than it might possibly be in Columbus. Well, in spite of much thought, I didn't get into the papers that season, so I had to find some other way.

"At that time, the summer season was regarded as dead for theatrical purposes, and after a season of perhaps 40 weeks, theatres closed. So I decided to make the break without any more thinking, and persuaded Mr. James to lease me the Broadway during the 10 weeks it would otherwise be dark. He did, probably against his better judgment—and thus ambition was realized.

"Well, I was a manager at last! That was something—but all the angles of the business that had never occurred to me were something quite different.

"In the first place, there are a lot of heartaches to the business that might keep some people out of it if they could foresee certain angles that don't occur to them at first. I figured on looking nice, counting the box office receipts and accepting the grateful deference of those who would pass the doorman armed only with my signature. But I didn't figure on where I was going to get the money to pay the necessary employes or to pay for the pictures—didn't figure on the tug of war it sometimes takes to get the pictures you want—didn't figure on the sitting up nights to work on the hundred and one odd jobs necessary around a theatre, and which I had very little money to pay others to do.

"Just for instance, to show how much time I had for strolling up and down, I generally began the day by looking over the theatre, going to the bank, seeing film salesmen and talking to the publicity man.

"Well, after that, it was time to open the house and see that everything was in running order. When mealtime came I used to relieve the cashier, then the doorman, then the operator, until I came to be almost a jack-of-all-trades.

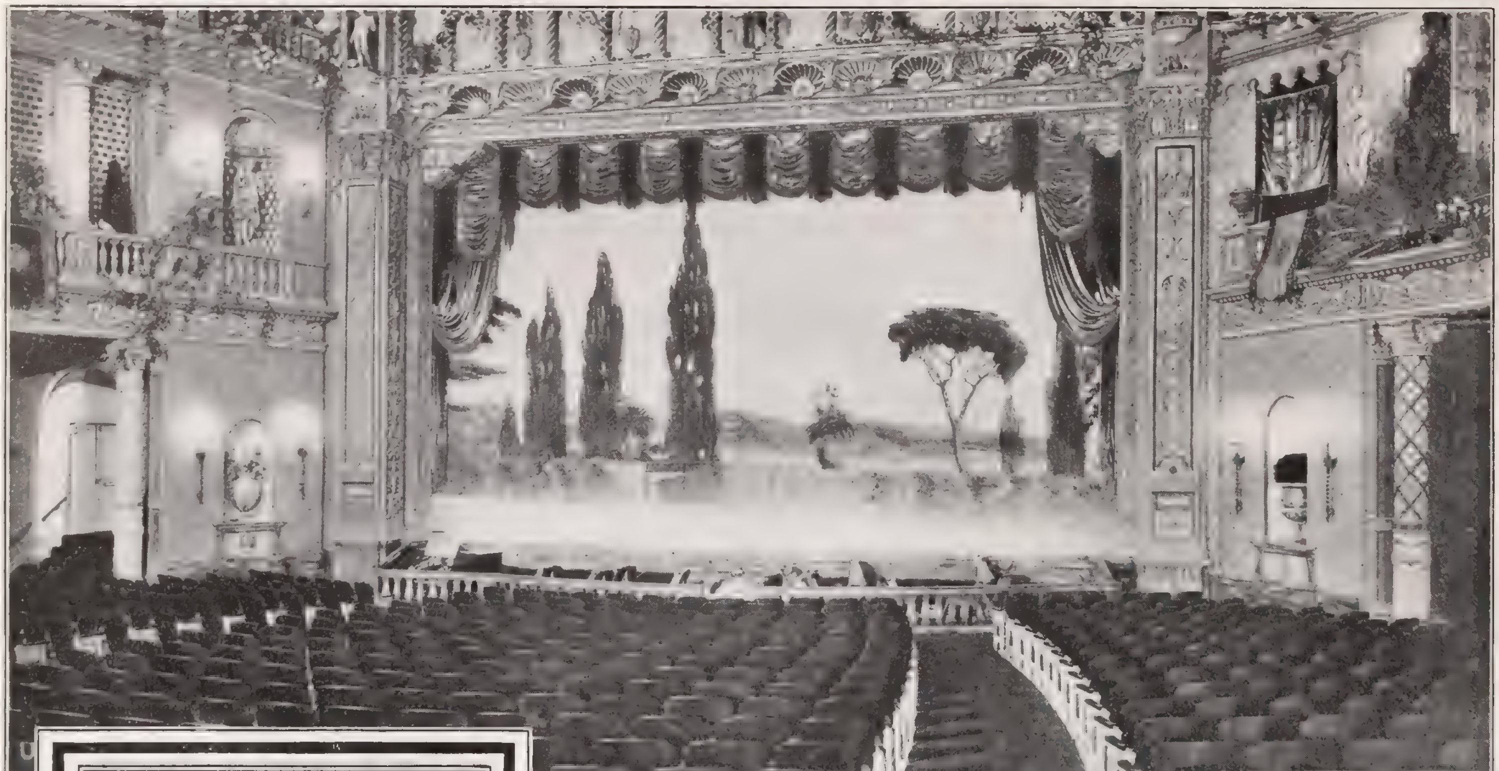
"Other difficulties, too, presented at inopportune moments. We were getting ready to show a big picture one week, and I had worked hard all day and most of the night pasting and gluing and finally putting up a lobby and sidewalk display, and then, late at night, when I'd just about finished, along came a couple of police officers and made me take it all down. It seems there was something about it that made it prohibitive. Another time I had a similar experience, this time with union men, who came along and made me quit hanging a lobby display because I wasn't a union billposter.

"All in all, those 10 weeks were not without their reward, for experience I needed, and experience I certainly got! I was lucky, too, for the next season Mr. James made me assistant manager of the Broadway, and later, manager of the Ada Meade Theatre in Lexington, Ky."

When the James Theatre was built Mr. Neth was transferred from the Ada Meade to the managership of the James, and as the neighborhood houses were added and the chain grew, was made general manager of all the houses, which position he held until Mr. James' retirement from active theatre work made him official owner, just a few weeks ago. The theatres remaining in the Neth chain are the Grand, State, Eastern, Clinton, and Vernon, with another, tentatively called the Western, in early prospect.

EFFECTIVE FRONT LIGHTING

A huge electrical rising sun, translated by the title "Sonnen Aufgang," made an important addition to the White Way of Berlin, on the front of the Capitol theatre, where "Sunrise" is playing a successful engagement.



(Above) *Interior view of auditorium of Universal Theatre, Brooklyn, New York; John Eberson, Architect. Theatre Chairs by American Seating Company.*

(Below) *View of Balcony of the Lobby of the Universal Theatre, Brooklyn, New York—John Eberson, Architect—in fitting harmony with the spirit of the novel interior design.*

THERE should be at least one in every city and community of this new and still very ancient style of theatre interior. It is no more than the Greek and Roman amphitheatre of ancient days redesigned for a modern indoor theatre with the whole range of beautiful decoration, and modern conveniences and comfort made possible.

Replacing the hard stone seats of the ancient amphitheatres are comfortable and beautiful upholstered chairs such as American Seating Company has furnished the Universal Theatre of Brooklyn, here illustrated. Many other theatres designed by John Eberson are likewise furnished with American Seating Company Theatre Chairs, among them the

State Theatre, Kalamazoo, Mich.
Tampa Theatre, Tampa, Fla.
Riviera Theatre, Omaha, Nebr.
Riviera Annex, Detroit, Mich.
Majestic Theatre, Houston, Tex.
Olympia Theatre, Miami, Fla.
Palace Theatre, Gary, Ind.
Palace Theatre, Canton, Ohio
Flint Garden Theatre, Flint, Mich.
Parkway Theatre, Baltimore, Md.
Valencia Theatre, Baltimore, Md.
Ritz Theatre, Tulsa, Okla.

AMERICAN SEATING COMPANY

General Offices: 10 East Jackson Boulevard, Chicago

113 West 40th St., New York
1211 K. Chestnut St., Philadelphia, Pa.
77 D Canal St., Boston

New and Improved Equipment

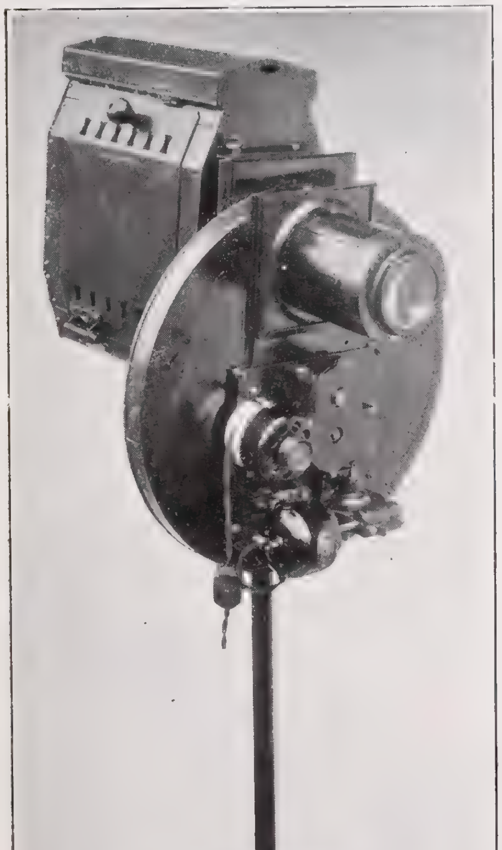
A Review of the Latest Developments in Theatre Engineering

New Effect Machine for Short Range Work

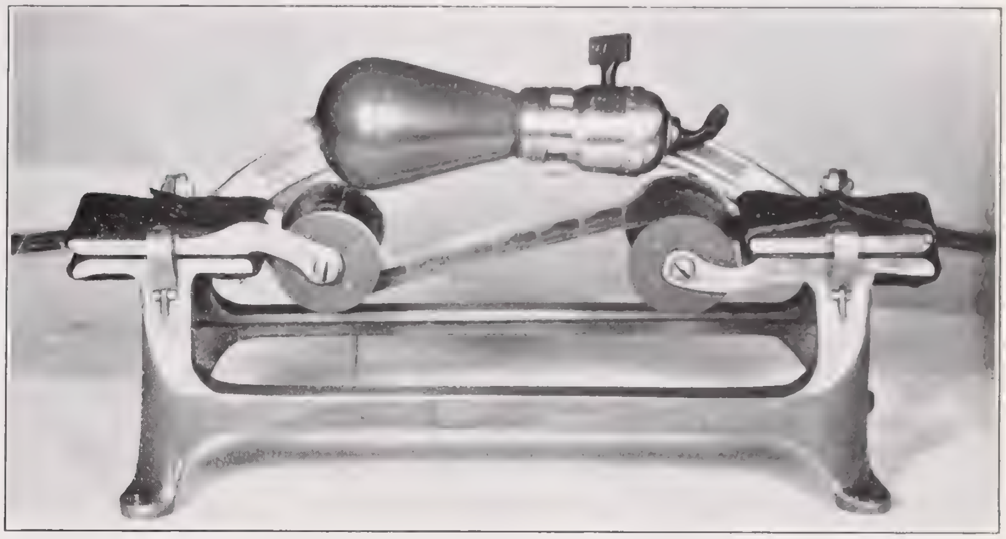
THE Brenkert Light Projection Co. recently introduced a new effect machine called the Brenograph Junior. The device is especially adapted to short range work for covering large areas. It may be equipped with a short pedestal for location in concealed places for the projection of special effects either on the stage or for such auditorium effects as are employed on ceiling domes of atmospheric theatres.

The Brenograph Junior produces effects by means of interchangeable discs on which the effect scenes are photographed. Numerous light effects can be reproduced, such as rain, snow, clouds, ocean waves, falling flowers, flying birds, country panoramas, flying aeroplanes, etc. Special color wheels may be provided for showing floods of vari-colored light.

The device is automatic and may be operated over a wide range of speeds. Its automatic action permits it to be operated and controlled from the projection room. Back stage as well as scenic-moving effects of various kinds can be projected from overhead, or from the wings, with a suitable back drop. In the small theatre, the back stage effects can be controlled from the booth.



View of the new Brenkert Brenograph Junior



The Filmedor, a device for polishing film

When equipped with a short pedestal it may be concealed in a recess or compartment so as to hide the origin of the animated scenic effects from the theatre's patrons, thus adding to the illusion. The space requirements of Brenograph Junior for concealed work are as follows: 24 inches wide, 30 inches high and 30 inches deep.

Compact Device to Clean and Polish Film

ILLUSTRATED on this page is the "Filmedor," a device invented by J. Frankenberg and marketed by Movieads, Inc., of New York, for cleaning and polishing motion picture film. The Filmedor cleans and polishes both sides of the film with one operation.

The apparatus is used in connection with Filmite, developed by the same inventor and also marketed by Movieads company. According to an announcement by the company a recent test showed that a thousand foot reel of film could be cleaned and polished on both sides with one operation in less than ten minutes, the approximate cost of the processing being about four cents per thousand feet.

The polishing device is very simple in design and equally simple to operate. Among the advantages claimed for it is the fact that there are no parts that can get out of working order. Its operation requires no particular skill.

The machine is equipped to handle either 35 or 16 mm. film. This processing method is said to show in tests that films treated with Filmite have been exhibited as high as 4,600 times, whereas the maximum test run on continuous machines showed not more than eight hundred runs under similar projection conditions, according to officials of the company.

Gallagher Co. Issues New Catalogue of Equipment

THE Gallagher Orchestra Equipment Company of Chicago has issued a new full-line catalogue covering the various units for theatre orchestra pits and stages. The booklet, issued in attractive form, carries full descriptions, with photographs and dimensions, of the various products manufactured by the company. These include three types of de luxe leader stands; music desks and stands for the pit; stage, jazz and ballroom stands; organ and piano music racks; orchestra chairs and the Gallagher Resonator platforms and orchestral bases. Included in the line are some new designs for music stands.

Demonstrate New Color Picture Process

A NEW multi-color motion picture process, the invention of Harold N. Cox of Pittsburgh, has been demonstrated at several private screenings for scientists, educators and representatives of motion picture producers.

A reel of the film was projected for the benefit of an invited assemblage representing various branches of the industry in New York on Thursday, December 29.

According to an announcement preceding the showing, the invention makes use

(*Continued on page* 54)

Serving the
AMERICAN
Theatre
Industry

Co-ordination

Big scale organization of brains and money will not of itself insure success. That is especially true in the theatre field where needs are so insistent and so exacting.

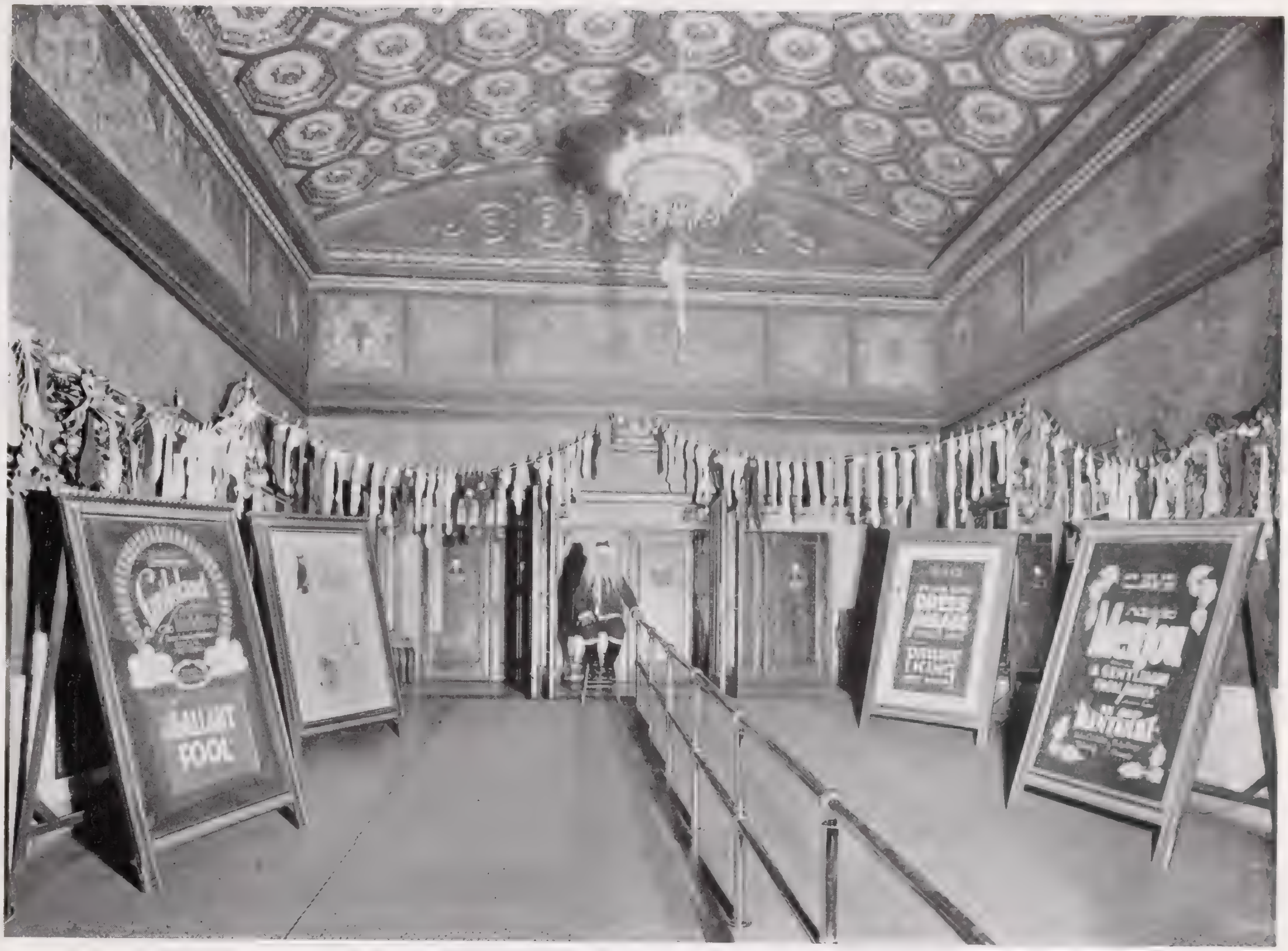
To meet those needs, a certain flexibility, a freedom from red tape, must be attained. That is only possible where perfect co-ordination of every individual and every department has been secured.

So finely co-ordinated is National Theatre Service that its most remote customers receive the same efficient and courteous service that would be accorded to a Manhattan theatre lessee. Working through Thirty-one Points of Vantage, National Theatre Service recognizes no barriers of direction or distance in passing along to its clients the benefits of its own coordination.

(4020)

National Theatre Supply Company

Offices in all
Principal Cities



Xmas Stockings Hang in Lobby of Theatre

THE spacious theatre lobby that is often a problem to the manager, especially when he wants some novel decoration in it, is no problem at all to Richard R. Reilly, manager of the Embassy, a Stanley-Fabian Theatre, in Orange, N. J. Reilly has employed an original idea that not only serves as a unique decorative medium but is also a corking exploitation stunt.

Christmas is one day of the year that belongs to the children. The holiday season is a kiddie season and Reilly's entire idea is based on this psychological fact. Christmas time at the Embassy theatre is the time for hanging up stockings and the kiddies of Orange, East Orange, West Orange and other suburbs bring their stockings to the Embassy, where they are hung in the lobby.

Reilly inaugurated his idea as early as November 26. On that day, at the Saturday matinee performance, he told the kiddies of the coming of Santa Claus to the Embassy and he emphasized the fact that

The lobby of the Embassy theatre, with its array of stockings belonging to youngsters of Orange, N. J., and below, a view of the interior, wherein the over-flow was taken care of by Manager Richard R. Reilly.

the following Saturday. The children came and brought their stockings, which were left with ushers who gave the children a number and took their names. The stockings were then hung in the lobby with the number of the child placed on each stocking so that attending kiddies all kiddies should bring their stockings on always could pick out their stocking, show them to companions and to parents.

Every Saturday meant a holiday for the children. As they came into the theatre they saw Santa Claus filing up the various stockings. This until Saturday, December 24, when the last stocking was filled. So great was the response from the children that on Saturday, December 3, the day set for the bringing of the stockings, there were 2,397 kiddies at the matinee. The number of stockings brought during the period was 1,227.

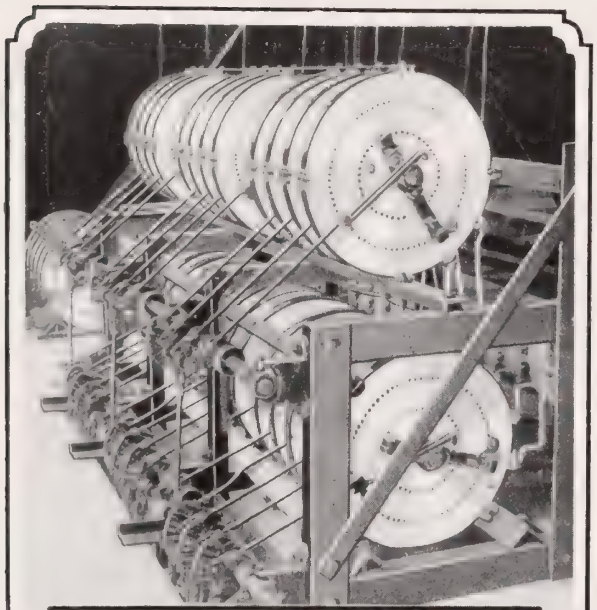
The sight in the Embassy lobby and foyer was a picturesque one. The stockings, filled with presents, were returned to the kiddies on Saturday, December 24, which coincided nicely with Christmas eve. Reilly placed in several of the stockings season passes to the Embassy. He further ingratiated himself with the children by having the children who received season passes report to him every Saturday matinee before the theatre was opened.

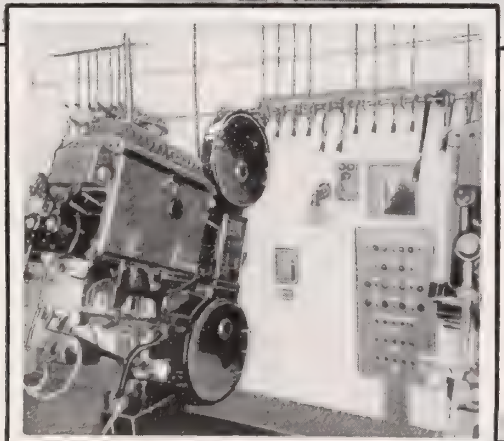
The manager took these children into his office, showed them the activities going on before a theatre is opened to the public, got their reactions to pictures and did everything to make them happy.

"The idea requires a lot of hard work," says Reilly. "I am making the of today the manager of tomorrow. At the same time I am spreading a lot of good will."

Control-Capacity *and* Unit Spacing

Ward Leonard— Vitrohm Dimmers





WHEN the owners and designers of theatres discuss lighting control apparatus they are interested entirely in results which necessitate a "control" system that will be dependable and accurate.

Apparatus employing Ward Leonard Vitrohm Dimmers is most frequently specified for these important installations. Here are some of the reasons.

Vitreous Enamel Insulation.

110-step control, all steps equally effective in even, flickerless light reduction.

Greater lamp "watt" capacity for space occupied.

Unit space engineering, each plate in the dimmer bank immediately replaceable by one of a different capacity to compensate for load changes.

Continuous duty operation at full rated load on any step without excessive heating.

Dimmer units enabling banking to any desired capacity.

All moving parts, including contact buttons, ground or machined, thus insuring smooth action.

Resistive element of plates permanently and completely protected from disintegration.

Cost of systems employing Vitrohm Dimmers the same or less than that of other equivalent lamp "watt" capacity systems.

Only in vitreous enamelled Ward Leonard Vitrohm Theatre Dimmers are *all* of these essential features found. Send your dimmer specifications to us for estimate. 25 years of manufacturing and research experience is fully at your disposal.

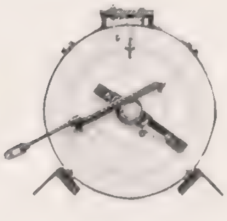
Ward Leonard Electric Company

31-41 South Street Mount Vernon, N. Y.

Vitrohm Dimmers mounted over projection room control all house lighting effects. [*Upper illustration*]

Handles providing control by operator of dimmers mounted over projection room. [*Lower illustration*]

Switchboard controls stage lighting. Note space at right of Vitrohm Dimmer bank for future additions.



Vitrohm Dimmer Plate—embodies more than 34 years of resistor experience.

Senator Theatre, Oakland, California. One of West Coast Theatres, Inc., newest houses.

Screen Intensities and Clear Definition

Obtaining a Well Balanced Set of Conditions with Present Equipment

THERE is a fundamental law of light which states that the intensity of illumination, as received upon a surface from a source, varies inversely as the square of the distance between the illuminated surface and the light source.

This law is applicable to all cases which involve the use of light, although the exact manner of its application may vary under practical conditions. The so-called concentration of light into beams for purposes of its projection to relatively distant points in no wise affects the fundamental application of this law so that if a light projector is placed close to the object it illuminates, it will, other things being equal, have greater illuminating power than one placed farther away.

The direct effect of the Inverse Square Law, as it is commonly called, is evidenced in the placing of motion picture projectors at varying distances from the screen which they serve to illuminate. Relatively weak sources of light, such as the incandescent lamp, when used for the projection of movies, are strictly limited in illuminating power and so must be placed rather close to the screen. A projection distance of about 125 feet is commonly given as the maximum for successful operation.

Other, more powerful, sources such as the ordinary electric arc and high intensity arc are allowed greater leeway in the matter of projection distance which is sometimes permitted to go as high as 200 feet in the large theatres. Even at such great distances these sources are powerful enough to provide higher screen intensity than is obtained with the incandescent lamp in spite of handicap of added distance.

In the early theatres, the projection distance necessarily was short because the theatres were quite small. Under these conditions, short focal length projection lenses of small diameter successfully filled the needs of satisfactory picture registration. With the construction of constantly larger theatres, however, the projection distance also has been increased until it is quite common for the de luxe theatres to have the projection room located from 140 to 180 feet from the screen location.

As might be expected, these great distances taxed to the utmost the capacities of projector illuminating systems and, indeed, only the high intensity arc can be successfully used in such theatres. Aside from the decreased effectiveness of the illuminators when used on such long distances a number of other disadvantages were encountered which resulted in a change of sentiment in favor of much shorter throws.

In some cases where the projection spans the entire length of the theatre, it is practically impossible for the projectionists to be able to determine whether the picture is sharply focused unless the use of binoculars is resorted to. In spotlight operation, small spots can be obtained only by using so-called super-spot lamps equipped with extremely long focal length condensers and high amperage is required to offset the toll exacted by the great distances. Film destruction is more rapid because the heat energy passing through the aperture is greater in proportion to the added light required to illuminate the large screens placed far away from the projectors.

IT was such factors as these, principally that of inefficient operation, which inspired the movement to have the projection room in large theatres placed in the front of the balcony (where such was available) and a small number of theatres were erected in which this idea was incorporated. The most notable examples of this feature are the Roxy in New York and the Metropolitan in Boston. Others have come to light in the last few years so that the idea appears to find a certain degree of favor.

At first thought, this location for the projection room would seem to be the ideal one as far as projection alone is considered. In those theatres where the projection room has been so located the throw to the screen varies from 70 feet to 110 feet. On these moderate distances it is certain that most efficient operation is possible because, for the same amount of power involved a screen intensity ratio of 4 t 10 is obtained when the projection distance is reduced from 140 to 70 feet.

When compared on the basis of equal screen intensity, the shorter distance would require far less power so that highly efficient operation would be quite possible for the various light projectors used.

It is commonly known that the smaller the angle covered by a projection lens, the more sharply defined will be the picture. Small diameter in the projection lens also is favorable to good picture definition. With the old systems of illumination (the vertical arc) used, as they were, on short distances of projection a small diameter projection lens could be used to intercept all of the light passing through the aperture so that good picture definition could be obtained even though short focal lenses were used. The focal length commonly went as low, if not lower than, 3½ inches, and still satisfactory results were obtained. The new focus of illuminators, however, of which the reflector arc is the best example, makes great demands upon the projection lens because the angle of light emerging from the aperture of the projector is so large as to require a half-size projection lens, having twice the lens surface area, for complete interception of the light beam.

It is extremely difficult to fully correct such large diameter lenses over their entire surface and hence these lenses, especially the shorter focal lengths, produce pictures which are not up to the former standard as regards definition. This condition is not so serious as the longer focal lengths.

With the projection room located in the front of the balcony, the projection distance is materially shortened, but since the maximum receiving distance in the theatre is not affected, a large screen is still required so that we have the requirement of illuminating a large screen at a short distance.

To meet this, a short focal lens is required and the diameter must be large in order to accommodate the beam from either a reflector arc type of lamp or a high amperage intensity arc.

THESE conditions all lead to poor picture, definition and the only remedy, if no change in projection distance is considered, is to use a highly corrected lens. If the picture is exceptionally large so as to require the use of a very short focal length, small diameter lens, it is doubtful whether sharp definition can be obtained.

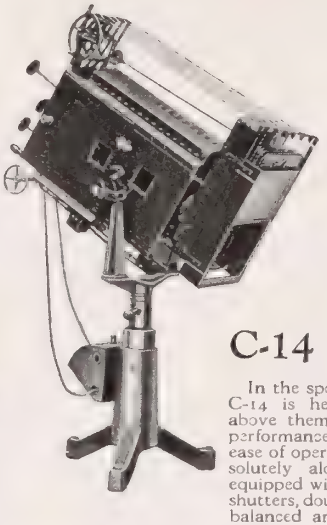
At present, satisfactory half-size lenses and focal lengths shorter than 5½ inches are not available. Where an inspection of the conditions that are likely to result show that a projection lens below 5½ inches equivalent focal length will be required, a more practical solution is to increase the projection distance to the point where a lens having this, or somewhat greater, focal length can be employed. It is often quite possible to do this when designing the theatre.

Increasing the projection distance under these conditions does not necessarily involve a loss in operating efficiency because of the Inverse Square Law since the increased lens diameter can be used to offset the effect of the greater distanc.

As an example, a 20-foot picture projected by a quarter-size lens at a distance of 77 feet will be no brighter than a 20-foot picture projected by a half-size lens at a distance of 110 feet. In the first case a lens somewhat greater than 3.8 inches focal length would be required and in the second, of of 5½ inches focal length is necessary.

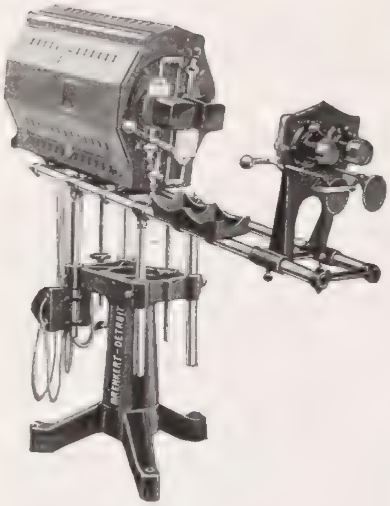
In this case the screen intensity would not suffer and the picture definition would be improved.

It is quite possible, therefore, to obtain a well balanced set of conditions with present equipment rather than adhere to practices which tend to force a remedy, but at greater cost.



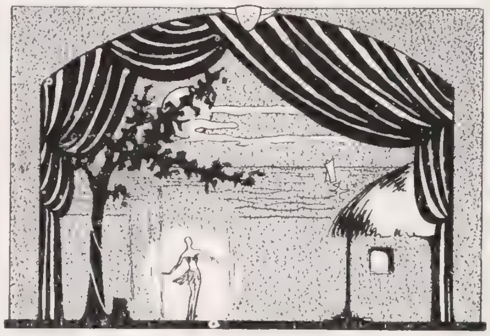
C-14

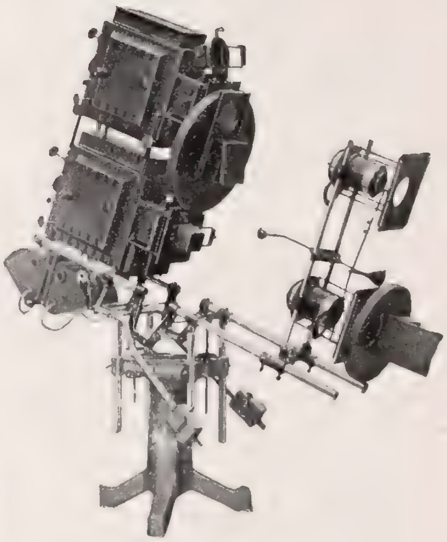
In the spotlighting field, the C-14 is head and shoulders above them all. In point of performance, economy, and ease of operation, it stands absolutely alone. Completely equipped with iris and framing shutters, double lenses, counter-balanced arc lamp and many other exclusive features.



F-6

Dissolving slides with but a single arc. The F-6, working on the reflector arc principle, will do this and so, quite logically, will reduce operating costs more than 50%, in addition to providing the very best slide projection yet attained. A new arc burner, automatic arc control, double achromatic lenses, and very simple adjustments are provided.





F-3

There is little need to introduce the F-3. This machine is providing thousands of theatres with lighting effects which can be obtained in no other manner. Besides showing all kinds of moving scenic effects, it can also be used for dissolving slides and for projecting colored spots and floods. Completely counter-balanced and easily swiveled to cover any part of the stage.

HEADLINERS

Here are three numbers which can be successfully billed by any theatre with absolute confidence that their box office value will not diminish no matter how long they will run.

Each in itself is a headliner and is capable of providing entertainment value far in excess of the original cost of booking them. All three, taken together, form a combination which no theatre, in justice to itself, can well afford to pass by.

This trio of headliners can be permanently booked by all theatres at a very modest cost by writing direct to the address given below.

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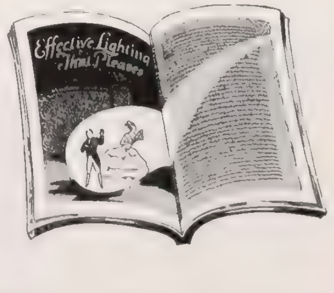
A Book every theatre should have—a complete catalog of latest effect-lighting devices.



BRENKERT LIGHT PROJECTION CO., DETROIT, MICH.
St. Aubin and East Grand Blvd.

Development of Screen Show Traced in Hyman's Career

(*Continued from page 43*)

given an audition by Edward L. Hyman. Miss Gaubis created a sensation and it is predicted that her rise will be rapid.

Constantly striving for better talent in all departments, Hyman was successful in securing as director of the Mark Strand Orchestra Willy Stahl, whose field of endeavor embraces both presentation work and scores for the photoplays. It is doubtful if more appropriate musical scores can be found in any similar theatre.

Much fame was also brought to the Brooklyn Mark Strand and its artists through the family of radio entertainers organized by and trained by Mr. Hyman. The Brooklyn Mark Strand group broadcast through WJZ and later through WNYC once each week, giving a program of music that includes selections of all types to please the various tastes of the radio audiences. These programs ran usually one hour and sometimes longer, being the most diversified of any offered by any theatre. In this group of artists were no less than one hundred and fifty individual performers, each an expert in his or her way. Letters complimenting the Brooklyn Mark Strand on its radio entertainment were received from practically every state in the Union and many listeners-in from distant points made it their business to visit the Brooklyn Mark Strand when they came to New York.

Among the famous artists induced by Hyman to appear at the Brooklyn Mark Strand was Victor Herbert, who conducted the Mark Strand Orchestra for two weeks, presenting during that time the best known of the Herbert compositions, together with other orchestral works. Charles Wakefield Cadman is another nationally known composer who has appeared on at least two occasions at this theatre. Cadman has presented his own compositions, which, with the staging created by Hyman, have been most favorably accepted.

Other famed entertainers include Van and Schenck, Ben Bernie and his Hotel Roosevelt Orchestra, Vincent Lopez and his orchestra, the Goodrich Silvertown Orchestra, the Victor Salon Orchestra with Nathaniel Shilkret, Chief Caupolican, Indian baritone, formerly of the Metropolitan Opera; Billy Jones and Ernest Hare, the Happiness Boys, and dozens of others.

Immediately following Gertrude Ederle's great feat in swimming the English Channel, Hyman was instrumental in bringing her to the Brooklyn Mark Strand for a personal appearance at a cost which was considerably higher than ever paid before to an individual performer here.

At the present time Edward L. Hyman is contemplating improvements at the Brooklyn Mark Strand which will make the house as modern as though it were built yesterday instead of eight years ago. Of course, improvements and changes have been constantly going on, but the ones now being planned should eclipse all previous ones. Within the next few months it is aimed to go over the theatre from the marquee in front to the rear wall, installing new electric signs which will permit of additional advertising for the musical incidents; the enlargement of the orchestra pit and placing it on a platform which can be raised and lowered for the double purpose of playing for presentations and for the picture; a complete new organ of the latest make which can be featured alone; the enlargement of the presentation stage to twice its present size, so that the musical program may be expanded poportionately.

Stage Bands New Feature at Loew's Temple, Birmingham

Loew's Temple theatre, Birmingham, has fallen into line with the many houses which feature stage bands. The new policy was introduced with Tommy Christian and His 20 Dixie Melodists.

Not to be outdone on introducing innovations, Manager Vernon Reaver, of the Ritz, opened with the Fox-Case Movietone Christmas week and offers this as the attraction to off-set the opening of other local theatres, together with the introduction of stage bands, etc. The Ritz, incidentally, has one of the best musical organizations in the South, headed by Joe Belle.

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are two outstanding features of the new Stanley—made possible through the most modern installations. No waiting at the box office—two Brandts deliver correct change—**instantly**—direct to the patrons. The ticket sellers—relieved of all mental calculations—**press-one-key-only** and the Brandt itself makes the change **automatically.**

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Demonstrate New Color Film Process

(*Continued from page 47*)

of a lens attachment which can be placed upon any camera and the picture taken in the ordinary way. It is projected with the ordinary projection machine equipped with a special lens attachment. The film after being photographed is developed in the same manner as black and white film. The developed picture shows no hues or tints, these being imparted to the scenes as they are projected by means of the special attachment. Panchromatic film is used for the process.

The demonstration in New York included several test scenes in which a wide range of colors were shown on the screen. In one picture showing a woman wearing a brocaded shawl and holding an ostrich feather fan there were present in the color composition definite purple, lavender, as well as flesh tints, reds and greens. The demonstration proved that this process is capable of reproducing the true blues and purples in their natural shades—a feat not hitherto accomplished by any of the two-color methods.

It was stated that the lens attachment for both the camera and the projector can be put on ordinary machines in the same manner and with no more time required for the operation than the regular mounted elements employed with those devices. Any of the regular printing machines used for black and white photography can be used for the printing of this color process film. Also the usual developing processes are used.

In the course of the demonstration there was shown a picture of an American flag. The colors were faded out and the flag shown in black and whites as in the case of ordinary photography and then color again was added without stoppage of the machine. The film photographed with the Cox attachment can be projected only by a machine equipped with a special projection lens attachment provided for it. Ordinary black and white film cannot be projected from a machine while this special lens is affixed. A representative of the company handling the process declared that pictures can be made cheaper by this process than by the ordinary black and white photography, the main saving arising from the fact that no make-up or special combinations of color are necessary as in cases of photoplays photographed in black and white. The basic patents covering the devices employed have been issued. It was said the color attachments for cameras and projectors will be placed on the market soon.

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100% INCREASE IN THE LIFE OF YOUR PRINTS

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"FILMITE" dries instantaneously.

"FILMITE" restores dry, brittle film to its proper condition.

"FILMITE" *saves* your film.

Obtainable in sixteen (16) ounce bottles—$1.25. In larger quantities if desired. All orders F. O. B

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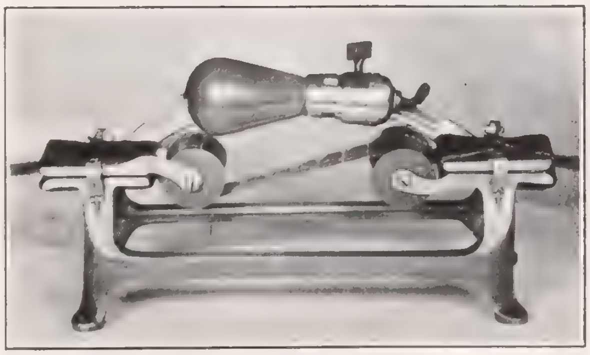
What is

"THE FILMEDOR"?



"THE FILMEDOR" is the simplest constructed device which has ever been conceived. It is an automatic film cleaning and polishing machine which is mounted between your rewinds.

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A RECENT introduction by the Frank Netschert company is a spotlight especially designed for special

decorative lighting effects in lobbies, foyers and other parts of the theatre. This spotlight is equipped with an adjustable bracket for attaching it to wall spaces. It may also be placed in concealed niches.

The device uses a 200-watt Type C Mazda lamp, and throws a beam 36 to 48 inches in diameter. It comes equipped with four feet of cord, adjustable shutter and six color screens.

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Mr. Behr will have complete charge of all matters pertaining to electric rates, equipment, and installation.

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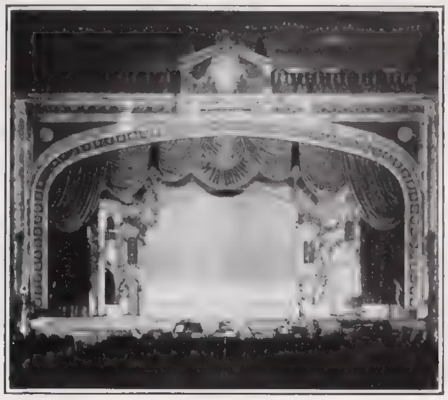

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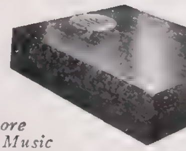

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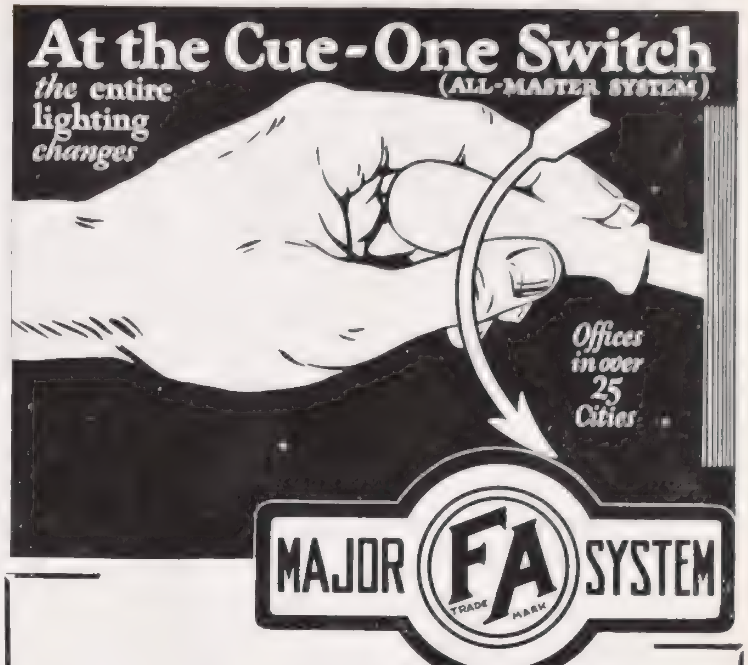
This new resonator can be placed in any position in the pit floor, musicians and stands located where desired, and still the improved tone and increased volume is produced.



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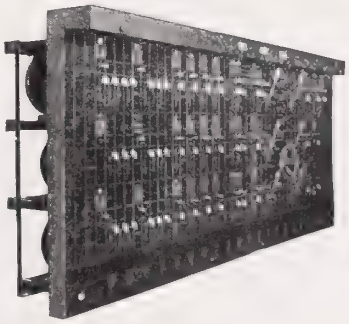

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Due to its special standardized design and construction, and to the original remote control principle it has reduced all light scene changes to the operation of *one* switch.

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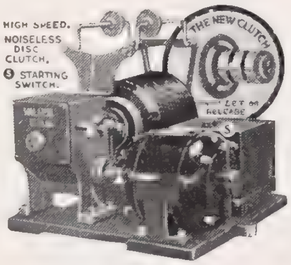

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No Intricate Parts.

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Without An Equal

The Vallen High Speed Curtain Control.

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Just think of it! You can start, stop, or reverse any curtain by merely pressing one button.

The Vallen High Speed Curtain Control is designed to successfully operate with our Noiseless, All-Steel Track.

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STANDARD ORGAN PIECES

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Russian Patrol	*Rubinstein*
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Marche Nuptiale	*Gann.*

D. APPLETON & COMPANY

Send for complete Index of 111 Pieces

35 W. 32nd St., New York City

Floodlighting the Front an Investment in Beauty

(*Continued from page 36*)

obvious that a theatre on a brightly lighted street with well lighted show windows and numerous electric signs would require more light than a building set in dark surroundings. The same is true of a dark colored or a light colored building. As a general indication of the intensities in foot candles necessary on a theatre the following table is given:

	Character of Surroundings	
Building Surface	White Way	Residence
	ft. candles	ft. candles
Dark colored — red brick, brown stone, etc.	20	15
Medium colored — concrete, granite, etc.	15	10
Light colored — glazed terra cotta, marble, etc.	10	5

The method of calculating the number of projectors necessary to secure the proper intensity is very simple. Find the area of the surface to be lighted and multiply this area by the desired intensity in foot candles which gives the total lumens. Divide the total lumens by the lumens in the beam of the projector to be used and the result is the number of projectors necessary. Stated as a simple formula:

$$N = \frac{A \times I}{L}$$

N = Number of projectors.
A = Area of surface.
I = Lumens in beam of projector (This figure is secured from projector manufacturers' data.)

It is always necessary to make a reasonable allowance for overlapping of beams so that a uniform illumination is secured. It is also necessary to have enough projectors so that the beams cover the entire surface. As a check on the calculated results it is desirable to make a sketch of the area, to scale, and from the location of the projectors measure with a protractor the angle subtended by the area to be covered. Knowing the angle of spread of the projector (secured from manufacturers' data) it is at once evident whether sufficient projectors are provided to light the area uniformly.

There are many conditions where touches of color will add materially to the artistic effects. Niches or deep recesses thrown in shadow by the regular lighting may well be lighted by a suitable color. A parapet above a deep cornice would look well in color. These touches of color usually are very pleasing and are often more desirable than lighting the whole building in color. Colored light and white light cannot be mixed very satisfactorily because the white light is usually so much stronger that it washes out the color and the effect is lost.

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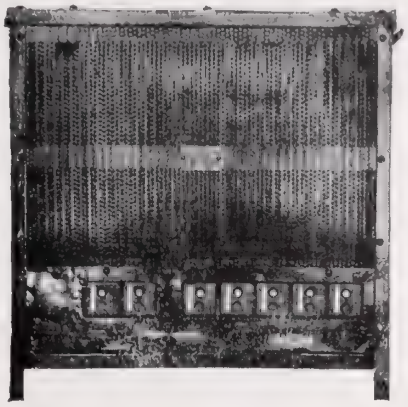

Roxy Theatre —New York City
Paramount Theatre —New York City
Rialto Theatre —New York City
Rivoli Theatre —New York City
Loew's State Theatre —New York City
Loew's State Theatre —Newark, N. J.
Loew's Texas —86th St., Brooklyn
Astor Theatre —New York City
Proctor's 86th St. —New York City
Cohan Theatre —New York City
Publix Theatre —Buffalo, N. Y

New Capitol, Binghamton, N. Y.; Keith's Theatre, Philadelphia; Carman Theatre, Philadelphia; Proctor's Theatre, New Rochelle, N. Y.; Proctor's Theatre, White Plains, N. Y.; Fox's Washington, Washington, D. C. Keith's Circuit; M. & S. Circuit; Loew's Circuit; What Price Glory—Road Shows; Oriental Theatre—Detroit, Mich ; Big Parade—Road Shows; Beau Geste—Road Shows; King of Kings—Road Shows; Simplex Division, International Projector Corp.; Vitaphone Companies; Eastman Kodak Company; U. S. Navy, and others.

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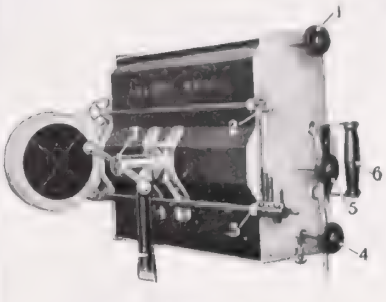

Write for Descriptive Literature

1. Curtain Shutter Control. Opens and closes the curtain shutter in front of the lens from black-out or a mere slit to full opening
2. Iris Shutter Control: A partial turn of the handle opens the iris shutter from a pin-point to full opening, or vice versa.
3. Color Frame Control: Separate lever for each color frame and each lever keyed to correspond with the color frame it controls. A quarter turn of the lever throws the desired color in or out of position in front of the lens and each color is visible to the operator as the color frame is moved into position.
4. Focusing Control: Positions are with respect to the lens; moves horizontally; thumb nut locks it in place.
5. Arc Control: Varies the distance between the carbons; permits accurate and smooth adjustments of the arc.
6. Handle: For control of direction of the light beam hood is perfectly balanced, swings easily and "follows" readily.
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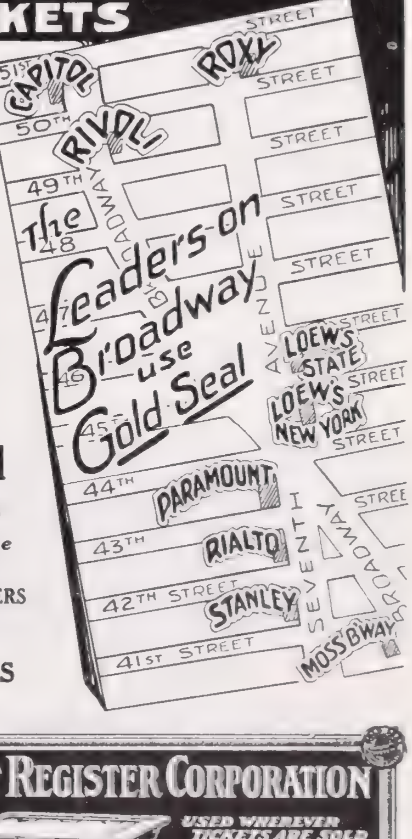

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The Tear-Proof Silversheet is the only screen made with a specification built surface on a canvas base. This is the same Knobel-built surface that has brought Silversheet world-wide fame for its superior projection qualities.

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Every Tear-Proof Silversheet is provided with our genuine California Redwood tension frame. This frame is fitted with our well known steel jacket tension device, which always keeps the screen taut and gives the frame unlimited life.

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Specially blended and expertly applied bronzes which reproduce on the screen all the photographic quality of the film, are incorporated in the Tear-Proof Silversheet as well as in all other Silver sheet screens.

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Some Partinent Facts About Theatre Management

(*Continued from page 33*)

lobby and its accessories, giving a thorough code for the observance of the manager, an illustration of which may be found in the following discussion of the box office. "The interior of the box office should be immaculate. Only such objects are admitted as are necessary in selling tickets. A vase, either on the cashier's shelf or hung in view of the purchaser, is a pleasant and refining touch. The box office should be roomy, with two openings, so two cashiers may sell tickets at one time. This is not only a convenience for patrons, but also a means of additional revenue."

Regarding advertising, Mr. Franklin sums up his estimate of its worth to the theatre in the following: "It is the mouthpiece of the management, the instrument through which the theatre speaks to its public. It is the one medium which a theatre can use in lieu of salesmanship. It is salesmanship. The institutional advertising done by the Balaban & Katz theatres in Chicago as well as the West Coast Theatres was effective in convincing the public that their houses and their operation were superior, and resulted in building a good will, and at the same time in setting up an ideal to aim for. Such advertising fulfills its mission in the broadest sense. Management must display showmanship in advertising, just as much as on the screen or the stage. Advertising can do a great deal towards adding to or detracting from the good will of a theatre. Advertising must always be honest with the public. There can be no exaggerations, if advertising is to be effective."

Reaches New Patronage with Special Rate Matinee

On the first day of the showing of the French version of "Les Miserables" in the Colonial theatre, Harrisburg, Manager Charles J. Jones arranged a matinee at half the regular price of admittance, which educators generally, and particularly teachers of the Harrisburg public schools, were specially urged to attend. The house was crowded and in this way, Mr. Jones said, he attracted a new class of patrons, many of whom had never before attended the theatre. A special appeal was made to them on the ground of the educational and literary value of the Victor Hugo story.

H·P·H

This Emblem Means Hotel Headquarters in Hollywood

Each year the Hollywood Plaza Hotel provides headquarters for the film executives and artists of the world.

It is because of good food, good service and good *everything* that this host of guests stop here.

Conveniently located, attractive in surroundings — homelike — these are other features that appeal.

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Electric Signs in motion compel attention. Reco Flashers provide motion in its most reliable and economical form.

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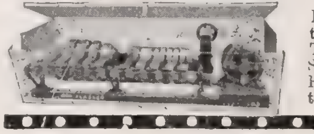

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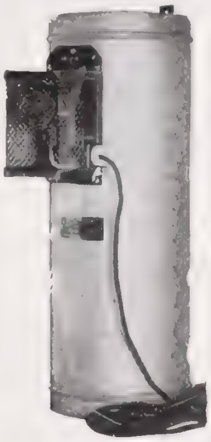

Safe! No danger of fire! No rejection by local building inspectors! That is what the approval means to the architect.

Evenheeters have been thoroughly tested, they have been tried out in the laboratories of men whose duty it is to test materials to determine whether they meet the required standards of efficiency and safety. Evenheeters have passed with flying colors.

Consider now the men that endorse and approve Evenheeters. Architects, theatre owners, organ men and the Underwriters Laboratories. Such endorsement means but one thing. Evenheeters meet the required standards, and they will meet your requirements too!

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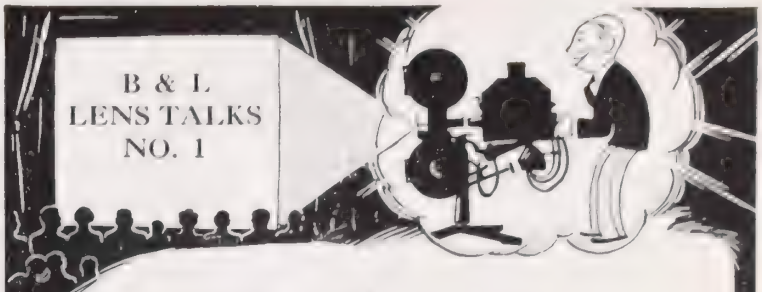

The Function of the Projection Lens

is to reproduce on a flat screen a magnified image of the picture on the positive film. This picture consists of high lights, shadows and half-tones, separated by more or less distinct boundaries.

The picture on the screen is, in effect, a shadow of the picture on the film. If the film be held between a small light source and a white screen, a shadow will be cast on the latter which may be recognized as a reproduction of the film picture. Its size will depend upon the distances from the film to the light and screen.

If we attempt to reach any useful size the illumination becomes too faint and the lines in the shadow too indistinct. By means of condensers or reflectors we can increase the illumination, and by means of a projection lens we can increase the sharpness of the lines in the picture.

The projection lens has no other duty nor should it put into the picture on the screen any quality not present in the film picture.

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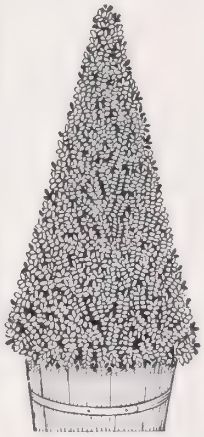

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natural prepared, in any size from $3\frac{1}{2}$ to $6\frac{1}{2}$ feet high, to decorate theatre stages, lobbies, etc.

Spring Catalogue No. 7

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First National Has Many Films in the Offing

The First National studio, its facilities fully engaged in manufacturing the present output of new screen productions, is also preparing for the next cycle of First National films which will soon be made.

The adaptation is being done on a screen version of "Synthetic Sin," which is now being called "Baby Face." It will follow "Lilac Time" into work. Richard Barthelmess, following "The Shepherd of Kingdom Come," will make "Roulette," under Alfred Santell's guidance, it is announced. Barney Glazer is working on "The Barker," which Milton Sills will make as soon as "Burning Daylight" and another story have been finished.

Bess Meredyth is adapting to the screen "The Yellow Lily," which Billie Dove will do following "The Heart of a Follies Girl." "The Upland Rider," Ken Maynard's next western, is now being welded into continuity form by Marion Jackson. "The Butter and Egg Man" is being whipped into readiness for early screening, while "Harold Teen," the comic newspaper strip, is being adapted for screen purposes by Tom Geraghty.

In a new comedy Charlie Murray will burlesque the classic Greeks; Eddie Cline will direct. Dorothy Mackaill will soon start working on a picture in which she will be featured alone. Its story also is in the hands of the writers.

Rayart Finishes Three More Special Pictures

Following the completion of "Casey Jones," one of its special productions, Rayart Pictures Corporation has also finished three more pictures: "The Law and the Man," "The Heart of Broadway" and "You Can't Beat the Law." The first is a story by Octavus Roy Cohen, starring Gladys Brockwell, with Tom Santschi, Robert Ellis and Tom Ricketts. The second, from a story by Arthur Hoerl, stars Pauline Garon, who is supported by Bobby Agnew, Wheeler Oakman and Duke Lee. The final picture, from a story by H. H. Van Loan, stars Lila Lee, and featured in supporting roles are Cornelius Keefe, Betty Francisco and Warner Richmond.

"The Law and the Man" is scheduled for release during the present month, the other two are scheduled for February. The company has but six more pictures to produce and expects to have them finished by February.

New Title for Banky-Colman Vehicle

"The Passionate Adventure" has been selected as the title for the Ronald Colman-Vilma Banky co-starring vehicle. The picture is an adaptation of the novel by Baroness Orczy, "Leatherface." Fred Niblo is shooting the production for Samuel Goldwyn. The actual shooting of the production is expected to be finished by January 12, when titling and cutting is scheduled to begin.

"The Passionate Adventure" will be the final co-starring appearance of Colman and Miss Banky. They will be individual stars on their own in the future.

Reported Robert E. Welsh to Become U City General Manager

(Special Dispatch to Motion Picture News)

HOLLYWOOD, Dec. 4. Despite denials in some quarters it is persistently reported here that Robert E. Welsh now personal representative for Carl Laemmle, will become general manager of Universal City succeeding Henry Henigson.

In quarters usually well informed the report is given credence and it would not be surprising if official announcement is made shortly.

Mr. Welsh came to the Coast several weeks ago with Mr. Laemmle following his appointment as personal representative. Previously he had been Advertising Manager for Universal at the Home Office in New York. Recognized as one of the ablest of the younger executives he established his reputation first as managing editor of Motion Picture News, which was followed by the editorship of Moving Picture World and wide experience in production and distribution.

Mr. Henigson, one of the most capable and best liked executives in Hollywood, has been general manager of Universal City since October 1925, prior to which he had done important work for the company in Europe.

Former Extras Graduate

Central Casting Corporation Anounces 29 Player Qualified for Higher Roles

THE names of twenty-nine former extras, who during the past year have graduated from those ranks to definite screen personalities or stars, have been released by the Central Casting Corporation, which is maintained on a co-operative basis by the various producing companies. The list includes players from all parts of the country who have made splendid progress during the year.

The players graduated from the "extra" ranks are as follows:

Ruth Hurst: Born in Atlanta, schooled in Boston, stage-trained in New York, and employed about three months as an extra here before being signed by Universal.

Nora Lane (Norma Stone): Youthful wife of a doctor, signed early in the year as leading woman for Fred Thompson. Home town, St. Louis.

Marjorie Beebe: Red-haired vaudeville comedienne from Kansas City, who entered films as an extra and won a contract with Fox on the strength of her work in support of Madge Bellamy.

Edna May (Adams): Blonde milliner from St. Joseph, Mo., signed for five years by Johnny Hines after bit in "Home Made."

Sue Carol (Evelyn Keefer): Well-to-do Chicago girl, who came here last February, and jumped out of extra class when picked as Douglas McLean's leading woman.

Jeanette Loff: From Orofino, Ida.; Madena, Saskatchewan, and Portland, Ore. Was movie theatre organist before she came to Hollywood and was raised out of ranks by De Mille.

Nena Quartaro: Recent arrival from New York, "discovered" in the extra mob by James Cruze, director-producer.

Audrey Ferris and Diane Ellis: Los Angeles high school girls, signed, respectively, by Warner Bros. and Fox.

Sally Eilers: Born in New York, schooled in Hollywood and discovered by Mack Sennett.

Frances Hamilton: Daughter of former Seattle business man; educated in Alhambra and Palo Alto, Cal., schools; widely traveled and well-to-do. Signed by First National after extra work in Colleen Moore picture.

Fay Webb: Daughter of Santa Monica, Cal., police chief; signed by Metro-Goldwyn-Mayer.

Doris Dawson: From Goldfield, Nev., signed by Christie.

Marion Byron: From Dayton, Ohio, signed by Buster Keaton.

Donald Blossom (Breneman): From St. Louis; signed by Bray-Pathe.

Marjorie King, Bakersfield, and Caryl Lincoln, Oakland, Cal.; signed respectively by F B O and Fox.

The boys who made good were fewer than in the previous year. The list:

James Murray: From New York; discovered by King Vidor early in the year.

Davie Rollins: Glendale, Cal., high school boy won contract with Fox after playing extra in "The High School Hero."

Milton Holmes: Former Syracuse University student found in extra ranks by De Mille.

Churchill Ross: Lafayette, Ind., lad picked by Universal on strength of talent shown in "Collegian" comedies.

Billie Bakewell: Schooled in Los Angeles, discovered by Henry King and given first important role in "The Magic Flame."

Bob St. Angelo: Born in Elena, Italy; reached movies via marine corps enlistment and subsequent work as make-believe marine got him De Mille contract.

Pat Cunning: From Santa Clara, Cal., nearly starved as extra before Fox found him and gave him chance as Madge Belamy's leading man.

Gordon Elliott: From Kansas City; saved enough money speculating in calves to support himself through lean years in Hollywood; now playing male leads.

$100,000,000 in Real Estate Added to Vaudeville Holdings

ACCORDING to statistics published by Wall Street Journal, realty additions to vaudeville holdings increased by $100,000,000 in 1927. The Orpheum circuit added 10 new houses at a cost of $29,000,000; Keith-Albee invested $31,000,000 in 16 houses; the Loew circuit spent $15,000,000, and Pantages increased its realty holdings by $3,000,000.

Additions to Keith-Albee and affiliated houses included the Palace, Chicago, seating 3500; the Capitol, Davenport, Iowa, seating 2200; Keith-Albee Georgia theatre, Atlanta, seating 2400; the Granada, South Bend, Ind., 2700 seats; F. F. Proctor's, Schenectady, seating 2600; Keith-Albee's Uptown in Detroit, seating 3200; the Orpheum in Madison, Wis., 2500 seats; Orpheum, Springfield, Ill., seating 2200, and Proctor's 86th Street, New York City, with 3200 seats.

All these theatres were opened between January 1 and May 16, 1927. Twelve other Keith-Albee houses were opened during the last 6 months of the year. Thirteen additional K-A houses are under construction in other cities.

Pictures Must Dominate

Jesse Lasky Says Entire Theatre Programs Must Be Built Around Films

IN discussing the problem of presentations, Jesse L. Lasky has come out with a statement that the picture must dominate all programs, with other features on the bill incidental. The film must be the main attraction in any picture theatre, he says, and the time consumed by other attractions must be based on the length of time the picture consumes.

In his experience with operators of large theatres, he says, he has found the running time of their shows is around two hours and ten minutes. The average time of the running of the film programs is one hour and fifteen minutes. Programs should be arranged so as to fill in the difference following the conclusion of the film and two hours and ten minutes.

One of the main faults, he finds, is that some stage managers permit their programs to run to too great lengths and that they therefore cut down on the time of the film program. It is the elaborate presentation, then, he says that becomes a menace to the picture.

In discussing the problem further, Lasky said:

"When stage acts are necessary to round out a complete program those acts should be subordinated to the film. Certainly the stage act should not be allowed to run so long as to crowd out worthy film comedies and newsreels. Above all, the stage entertainment should not be of such length and nature as to leave the patrons weary when the feature picture is thrown upon the screen. It is the feature picture that the patrons have come into the house to see. If this be not true, then the whole motion picture business is not true.

"Just as sure as the picture is subordinated in the theatre, so will it deteriorate in the studio."

Production Changes Due

Year Will Be Busy One With More Regulations Along Lines of Economies

THOUGH the Warner and Sennett plants are shut down out in Hollywood there is an abundance of production activity, but with indications that the new year will bring forth many changes. The impression seems to be that the economy program will be rigidly maintained during the year and that there will not be the overproduction that has maintained in past years. It may be that the curtailing of the number of pictures to be made by the big companies will be offset by increased production on the part of the independents, but this is not thought likely.

Fox, Paramount, First National, United Artists, M-G-M, Universal, FBO, Columbia, Tiffany-Stahl, De Mille, Christie and Educational studios are proceeding with production at top speed with indications that their product will be completed at an earlier date than this task is usually accomplished.

Both the Warner and Sennett studios are closed because of advanced production, according to announcements from the companies. Sennett is completing a new studio at Studio City, which will be ready in January. It will represent a cost of $800,000. The Christie Company is building a $500,000 plant on an adjoining site.

There will probably be considerable contract regulations around the studios in the near future. The uniform contract for free-lance artists is already in effect, and the Academy of Motion Picture Arts and Sciences is now busy drafting a suitable contract for other studio workers.

It seems likely that the higher salaried players will be placed on a profit-sharing basis.

New Serial on Pathe's January 15 Program

The first chapter of "The Man Without a Face," the new Pathe serial, and comedies from Hal Roach and Mack Sennett are highlights of the group of short subjects scheduled by Pathe for release during the week of January 15. Seven other shorts comprise the remainder of the program.

"The Man Without a Face," from an original story by A. M. Williamson, was directed by Spencer Benet, with a cast headed by Allene Ray and Walter Miller. The first chapter is entitled "The Perilous Mission."

"Run, Girl, Run!" is the Sennett comedy presenting Daphne Pollard, who worked under the direction of Alf Goulding. "Should Tall Men Marry?" is the title of the Hal Roach production which has Stan Laurel, Jimmy Finlayson, Stuart Holmes, Martha Sleeper, Theodore Von Eltz and others in the cast; it was directed by Claude Bruckman.

"Honeymoon Hints" is a new Rarebits release edited by Beth Brown. Will Rogers has another of his travelogue shorts in "Reeling Down the Rhine with Will Rogers." The usual Aesop film fables is "High Stakes." Pathe Review, No. 3, presents: "The Beauty Thief," "Interesting People the Editor Meets" (introducing Casey Jones, Charlie Francis Coe, Ernie Schaaf and others, and "The Land of the Firewalkers," which concerns the Fiji islanders.

The concluding subjects on the week's program are Topics of the Day, No. 3, and Pathe News, Nos. 8 and 9.

Jack Holt Signs for Five Columbia Films

A series of five action dramas will be produced during the current season by Columbia Pictures with Jack Holt starring in each of them, Columbia having renewed its long-term option on the actor's services and signed him to a new contract. Holt's two pictures for Columbia, both of them current releases, were "The Tigress" and "The Warning."

Holt's first production under the contract will be announced shortly.

Warners Will Release Two in January

"Beware of Married Men" and "A Race for Life" will be the two feature productions coming from Warner Bros. during January. The first is set for the 14; it stars Irene Rich, supported by Clyde Cook, Myrna Loy, and was directed by Archie L. Mayo. January 28 is the release date for the other picture, a Rin-Tin-Tin vehicle in which the dog star was directed by Ross Lederman and supported by Virginia Browne Faire and Caryl Nye.

Support for Colman-Banky Film Chosen

Supporting Ronald Colman and Vilma Banky in "The Passionate Adventure," their latest vehicle which Sam Goldwyn is producing for United Artists, will be Noah Beery, Paul Lukas, Nigel de Brulier, Helen Jerome Eddy, Eugenie Besserer, Harry Allen and Virginia Bradford.

Pathe Film Program Practically Complete

SIMULTANEOUS with the arrival of the New Year the De Mille studio has practically finished its production schedule which it had begun with the start of the season. Since that time it has produced for release through Pathe 31 pictures, some of which have not yet been released. The Metropolitan and Mack Sennett studio turned out together 75 productions—the Metropolitan producing 30 Western features and the Sennett lots running up a total of 37 comedies. Also made at the Metropolitan plant were five serials and three Monty Banks comedies.

The De Mille studio was responsible for five genre pictures, seven farces, two detective stories, eight comedies and serio-dramas, two military pictures, three romances, one satirical drama and five serious dramas. Heading this group of pictures, some of which have not as yet been released, was Cecil B. De Mille's personally directed production, "The King of Kings."

Four Features Finished by Fox Films

Four features and a comedy were finished last week by the Fox Films Corporation at its studio in Hollywood.

The last week of the old year saw the completion of "Soft Living," which has Madge Bellamy in the featured role; "Hello Cheyenne!", a new Tom Mix western; "A Girl in Every Port," Victor McLaglen's initial starring vehicle, and "Four Sons," the John Ford production for which some extra scenes were taken. This latter picture will be given an extended engagement in New York some time in the near future, Fox reports.

The comedy completed in time for the arrival of the new year was Billy West's "Old Wives Who Knew," featuring Hallam Cooley.

Production activities were resumed after the holidays with a renewed vigor at the Fox studio.

"Ladies of the Mob" Title of New Bow Picture

"Ladies of the Mob," a story of underworld life by Ernest William Booth, a prisoner of Folsom Prison, will be Clara Bow's best picture for Paramount. Oliver H. P. Garrett is working on the screen adaptation. William Wellman will direct the Bow vehicle, which will be filmed immediately following the completion of "Red Hair."

The Garrett story recently was published in *The American Mercury.*

First National Releasing "Patent Leather Kid"

Exhibitors will have first call on the First National special, "The Patent Leather Kid," as the company is releasing the picture to motion picture theatres of the country.

First National believes that an auspicious launching for the new year has been made in deciding to give the Barthelmess production to exhibitors in time for January and February showings.

Brandt Talks on Values

Decries Excessive Overhead Production Costs and Says Columbia Will Not Retrench

JOE BRANDT and Jack Cohn, president and treasurer respectively of Columbia Pictures, are back from the coast following a series of important conferences and sales conventions, which followed closely upon Brandt's recent return from a European trip. Their first statement made upon arrival in New York was that the company had no intention of retrenching, but would offer bigger picture values for the 1928-29 season than ever before.

With regard to production extravagance and retrenchment, Brandt said: "Columbia will not retrench. We will spend more money in every branch of our business the coming season to give the public the best form of entertainment.

"Excessive production costs are not primarily due to the salaries paid to actors or actresses. I will admit that many of the profession are getting salaries out of proportion to their value at the box-office, but I maintain that excessive costs are due in the main to the terrific waste in executive overhead and in the conference system so prevalent at many of the studios. I want to emphasize that this does not apply to Columbia.

"Hundreds of thousands of dollars have been added to payrolls in Hollywood for unit supervisors and production executives, and as a result pictures are costing more and entertainment values are growing less. I personally believe that a director should be kept within reasonable bounds, and that the matter of preparation before a director actually starts to shoot his picture is of the utmost importance. Nevertheless, I claim that the present system as it operates in some studios is a criminal waste."

Columbia has signed a number of important screen personalities for the coming year. Among them are Jack Holt, Lois Wilson, Hobart Bosworth, Bert Lytell and Claire Windsor. In the directorial staff such talent has been signed as George B. Seitz, Edward H. Griffith and Frank Capra.

Columbia's program for the coming year makes necessary important additions to the already commodious stages at the studios in Hollywood. They will be extended in size so that they may care for producing units which will be devoted exclusively to the making of several super-features to be included in next year's program.

43 Features for Pathe

Cecil B. De Mille Studios Will Produce That Number for Coming Year's Program

THE Cecil B. De Mille studios will make 43 productions for the Pathe program for the coming year, according to the latest announcement. That number was decided upon at a recent conference between executives of the two organizations on the coast. Stories, plays and books to the number of eighty had been submitted as likely material for screen reproduction, but these were sifted down to the 43 retained as being worthy of production.

Just what these stories are has not yet been divulged, but the titles will be announced in the near future following a visit to Hollywood by Elmer Pearson, John P. Flinn and Phil Reisman of the Pathe organization. At this coast conference all details of the ambitious program will be discussed and preliminary plans completed.

So far announcement is made of only two pictures. One of these will be "The Godless Girl," which gained considerable publicity when it was reported the picture would deal in part with the subject of atheism. This will be personally directed by Cecil De Mille and will have Lina Basquette in the leading role. George Duryea, comparatively unknown to films, but well known on the speaking stage, will have the male lead, and Eddie Quillan is cast for thecomedy role. The story is by Jeanie Macpherson and Ernest Pascal.

"The Red Mark" is the other definitely announced production and it is now being filmed. It is one of at least two that will be produced by James Cruze. The locale of "The Red Mark" is the French penal colony, New Caledonia, located 1,000 miles east of Australia. Practically every character in the story is a convict. The leading role is being played by Gustav von Seyffertitz. Nona Quartaro, practically an unknown on the screen, is also to be featured.

Corinne Griffith Again With First National

CORINNE GRIFFITH has again returned to First National Pictures, and will make a series of eight pictures under the supervision of Walter Morosco for that company. Frank Lloyd will direct the star in her first, "The Divine Lady;" the director will also make four other films for First National.

Production on "The Divine Lady" will be started within a couple of weeks; the story will be an adaptation of the novel by E. Barrington.

Neill and Mortimer New Columbia Directors

R. William Neill and Edwin Mortimer, two directors of motion pictures, were signed last week by Columbia Pictures to handle several of the company's forthcoming productions.

Both of the new Columbia directors came from the stage; the former was a legitimate San Francisco star while the latter acted in Broadway dramas. Mortimer entered pictures as leading man for Imp, while Neill has been identified with pictures since 1915.

The two new additions to the Columbia directorial roster now bring it up to eight.

Chaplin to Produce Film of Napoleon

BEGINNING in April of this year, Charlie Chaplin will film the story of Napoleon Bonaparte. The production will be in a serious vein, and is to be written, directed and produced by the comedian, according to his personal representative, Caryl Robinson, who has just arrived in New York from the Coast.

Chaplin will not attempt to play the role of the Emperor himself, but he is seeking, through his representatives, a player suitable in America, France and England. Chaplin, it is said, will have authentic backgrounds in his picture, and therefore some of the scenes will be taken in France. He is now doing research work on the life of Napoleon, and will begin the story (a sort of screen biography in connected story form) following his next comedy, “Nowhere.”

Ruth Taylor Signs New Paramount Contract

Ruth Taylor, who was chosen for the role of Lorelei in Paramount's picturization of the Anita Loos book, ‘‘Gentlemen Prefer Blondes,’’ has won a new long-term contract with Paramount. Along with the new agreement she secured a six-weeks' trip to all of the principal cities on the continent.

She left with her mother on January 4 on a good-will trip to the largest theatres of the country for a series of personal appearances heralding the showing of the Loos picture. During this trip around the various theatres she will act as ambassador for Jesse L. Lasky during the forthcoming ‘‘Lasky Sales Contest’’ for film salesmen in the United States and Canada.

Pathe Sets 10 Features for January Release

Pathe's releases for the month of January include ten productions—three of them De Mille's five of them Westerns, one a comedy and the other a drama.

On January 1 the releases were: ‘‘On To Reno’’ and ‘‘Laddie, Be Good.’’ The former, a De Mille production, was directed by James Cruze and stars Marie Prevost supported by Cullen Landis. The latter is a western featuring Bill Cody. The release for January 8 will be ‘‘The Ballyhoo Buster,’’ a Buffalo Bill, Jr., western. Three features are set for the 15: ‘‘Desperate Courage,’’ ‘‘Let 'Er Go, Gallagher’’ and ‘‘A Perfect Gentleman.’’ The first is a Wally Wales western vehicle, the second a De Mille production starring Junior Coghlan, directed by Elmer Clifton, and the latter is a new Monty Banks comedy directed by Clyde Bruckman.

On January 22 ‘‘What Price Beauty,’’ a dramatic feature supervised by Natacha Rombova and presenting Nita Naldi in the featured role, will be released in company with ‘‘The Boss of Rustler's Roost,’’ starring Dan Coleman, and ‘‘The Leopard Lady,’’ another De Mille picture starring Jacqueline Logan.

The 29 will have the last release for the month, a Buddy Roosevelt western entitled ‘‘The Cowboy Rustler.’’

New F. & R. House to Be Called Minnesota

THE new Finkelstein and Ruben theatre which is being constructed at Ninth Street and La Salle Avenue, Minneapolis, will be known as The Minnesota, Finkelstein and Ruben and New York Publix executives have announced. The $2,000,000 house was originally to be called The Minneapolis, which name was chosen before the F. & R. affiliation with Publix. The theatre will be opened in April, although the two story commercial unit of the structure will be ready in January.

The Minnesota together with the new Chateau Dodge at Rochester, will bring the total value of Minnesota theatres up to $25,000,000, according to latest estimates.

Nagel and Brown Sign New M-G-M Contracts

Metro-Goldwyn-Mayer has renewed contracts with Conrad Nagel and Johnny Mack Brown, featured players. Nagel's last appearance was in M-G-M's ‘‘Quality Street.’’ He has been appearing in some of the Warner Bros. productions. Brown has played in ‘‘The Fair Co-Ed’’ and ‘‘The Divine Woman’’ and has been working of late on the Fox lots.

“That Certain Thing” a January Release

‘‘That Certain Thing,’’ a comedy starring Viola Dana with Ralph Graves as her leading man, is Columbia's first release during January. Frank Capra handled the megaphone on the production, the plot of which has to do with a box lunch factory. Aggie Herring, Syd Crossley and Burr McIntosh are also members of the cast.

Mulhall to Star Alone in “Butter and Egg Man”

Jack Mulhall, First National player who has recently been ‘‘teamed’’ with Dorothy Mackaill, is go it alone in his next picture, a screen version of George S. Kaufman's stage comedy, ‘‘The Butter and Egg Man.’’

Richard Wallace has been assigned to direct ‘‘The Butter and Egg Man.’’

Molly O'Day Signed for Year by First National

First National Pictures has exercised its option on the services of Molly O'Day, for another year. During the next twelve months First National officials have a number of important assignments in store for her.

She is acting as leading woman in ‘‘The Little Shepherd of Kingdom Come.’’

Billie Dove Will Star in “The Yellow Lily”

Billie Dove's starring picture following ‘‘The Heart of a Follies Girl,’’ will be an original, called ‘‘The Yellow Lily,’’ written by Lajos Biro, noted European dramatist, who is now preparing treatment for the film.

Alexander Korda, First National director, will direct Miss Dove.

Southern and Bennett to Star in New Pictures

TIFFANY-STAHL PRODUCTIONS is making ready to star Eve Southern, one of its stars in “Wild Geese,” and Belle Bennett, who also acted one of the featured roles in the screen version of the Ostenso novel. Miss Southern, who has just signed a new contract, is now having a story written for her as her first starring vehicle. Miss Bennett has been signed to star in “The Devil Skipper,” uggested from a Jack London story now in the course of production at the Tiffany-Stahl studio on the Coast.

Paramount's “Tillie” to Be a Six-Reeler

No more than 6,000 feet will be the footage of the Paramount-Christie comedy special, ‘‘Tillie's Punctured Romance,’’ which Eddie Sutherland, its director, is now cutting. Al Christie has stated an opinion to the effect that one of the winning qualities of a comedy is its short running time, which enables an exhibitor to turn over his program rapidly.

The footage of ‘‘Tillie's Punctured Romance’’ will be approximately the same as that of Sutherland's other directorial effort, ‘‘Behind the Front.’’ The cutting and previewing work on the picture may take another several weeks, it is expected. The release date has been set for February 18.

In and Out of Town

WILLIAM LE BARON, F B O production chief, left the West Coast New Year's Day for the East for a conference with F B O officials on the product for the new year. He will remain in New York for about a month.

H. M. WARNER, president of Warner Bros., and Jack L. Warner, who is in charge of the Hollywood studio, will sail for Europe on Saturday, January 14, for a two months' trip combining business with pleasure. They will be accompanied by their wives.

SAM SAX, president of Gotham Productions and Lumas Film Corporation, arrived in New York this week after a four months' absence on the West Coast producing Lumas releases.

C. V. HAKE, F B O representative, returned to the New York office recently from a trip through Central America.

DOROTHY FARNUM, Metro-Goldwyn-Mayer scenarist, left for the Coast this week. She spent the holidays in New York.

CHARLES M. STEELE, supervisor of exchanges for First National, left on Tuesday, January 3, for the South, where he will visit his company's branch office in Charlotte, N. C., Atlanta and Cincinnati.

LEO MEEHAN, F B O director and his wife, Gene Stratton Porter's daughter, left Hollywood this week for New York, where Mr. Meehan will confer with home office executives concerning his future productions.

Studio Briefs

Evelyn Brent has signed a new contract with Paramount. Her first assignment will be the lead opposite Adolphe Menjou in his next picture, as yet untitled. Lothar Mendez will handle the megaphone while Ernest Vajda will supervise the production.

Patrick Kearney, who will adapt "Elmer Gantry," to the stage, has been engaged by M-G-M to prepare an original story for John Gilbert. It is said that the theme will have a dual personality basis.

Andy Devine, juvenile screen heavy, who has had roles in "The Collegians" series of Universal, has been cast for a featured role in "We Americans."

"The Yellow Cameo," a new Patheserial, has been placed in production at the Metropolitan studio in Hollywood with Spencer Bennett directing. Allene Ray heads the cast. In the support are Noble Johnson, Edward Snyder, Frank Redman.

M-G-M has acquired the screen rights to the Jacques Devel stage play, "Her Cardboard Lover," produced last season by Charles Frohman. No announcement has been made as to the plans for the screening of the comedy.

Dorothy Gulliver, who has been featured by Universal in "Honeymoon Flats," has been cast for a part in "Be Yourself," Reginald Denny's next comedy for Universal.

Neil Hamilton will be leading man in "Nothing Ever Happens," the new Esther Ralston vehicle which Paramount will begin shortly to produce.

Peverell Marley, youthful cameraman who filmed "The King of Kings," has been chosen by Cecil B. De Mille to handle the photography on "The Godless Girl."

Varieties to Contain Shots of Head Hunters

TWO single-reelers—"Head Hunters of Ecuador" and "Jungles of the Amazon"—will be released on the regular Fox Varieties schedule —January 22nd and February 5th. These pictures show the adventures of an expedition into the jungles of South America and for the first time, it is said, the Jivero Indians at the grewsome work of shrinking human heads.

The pictures of the head hunters were made after a journey filled with dangers from torrents, mutiny, starvation, poisonous insects and the savages themselves, Fox Films claims. Originally it was intended to present them in feature length, but it was later decided upon to adhere to the policy of presenting only dramatic productions in the feature footage.

The expedition, backed by William Fox, was headed by Dr. Herbert S. Dickey, of the Royal Geographic Society, his wife, and three cameramen equipped with specially constructed motion picture cameras.

Paul Perez, erstwhile publicity and exploitation man and now a title writer, has been re-signed by Mack Sennett as a caption-writer for his Pathe two-reelers.

"China Bound," Ramon Novarro's new M-G-M production, has been placed into work by Director Will Nigh. Much of the picture will be filmed at sea and on location representing a New England fishing village. James Mason has a role.

George Irving will have an important role in Paramount's "Feel My Pulse," starring Bebe Daniels.

Joachim Rehorst, who was at one time a member of Baron Richthofen's famed "flying circus," has been brought to Hollywood by the Caddo Company to act as one of the technical advisors on "Hell's Angels," which United Artists will release.

Marjorie Bonner has been cast for the chief feminine role in "The Trail of Courage," an F B O western which is starring Bob Steele. Dorothy Kitchen was originally slated for the part but was unable to finish her work in another film to begin the Steele western.

Three Christie two-reel comedies are now in work at the Christie plant in Hollywood. They are: "Water Bugs," featuring Billy Dooley, who has Vera Steadman as leading lady; "Holy Mackeral," in which stars Jimmie Adams supported by Lorraine Eddy as leading lady; and "Just the Type," a Bobby Vernon comedy in which the comedian receives support from Doris Dawson.

Gloria Grey has been given the leading role in Jack Perrin's "Hoof Beats of Vengeance," in which will star Rex, the Universal horse star.

Production started last week on "Partners in Crime," the new Paramount vehicle for Beery and Hatton. Mike Donlin, former star of the baseball world, has been assigned the role of a gangster in the picture.

James Mason has joined the cast of the M-G-M sea story, "China Bound."

Carl Laemmle, Jr., son of the Universal president, in addition to his duties as supervisor of productions, is writing an original story for a future Reginald Denny feature, called "Off Tackle," and dealing with football.

Herman J. Mankiewicz has been chosen for the job of titling Paramount's "The Last Command."

Roy D'Arcy will have the role of the villain in "The Actress," a Pinero play which M-G-M is about to film with Norma Shearer in the stellar role.

Jack Raymond has been signed for a prominent part in Universal's "Fallen Angels."

Laon Ramon, child actor, will play the part of six year old Abie, in Paramount's "Abie's Irish Rose."

Estelle Taylor has returned to the Fox lot, on which she made some of her first screen vehicles, to play the role opposite George O'Brien in "Honor Bound." Production starts in the near future.

Rose Gore, character actress, has been added to the cast of "Has Anybody Here Seen Kelly?" in which Bessie Love and Tom Moore are co-starring for Universal.

Milton Holmes, juvenile player, has been assigned one of the principal roles in the Pathe production, "His Country."

Cissie Fitzgerald will have the role of the old burlesque actress in "Laugh, Clown, Laugh," the M-G-M picture which Herbert Brenon will produce.

Estelle Bradley, who has performed in Mermaid comedies for Educational, will be Johnny Arthur's leading lady in "Wildcat Valley," a new Tuxedo comedy.

Florence Vidor will support Emil Jannings in "The Patriot," the Paramount picture which Ernst Lubitsch will direct.

Betty Boyd, leading lady in Educational comedies, has the principal feminine role in "Indiscreet Pete," a new Mermaid comedy starring Jerry Drew.

Lya Mara, Defu-First National's star, has begun working on "Sweetheart," her second picture for that company.

Plan 6,300 Seat Theatre to be Built in London

ACCORDING to an announcement made this week by Arch Selwyn, theatrical producer, he has concluded arrangements with Charles B. Cochran, London theatrical man, for the erection of motion picture theatre to be built on a gigantic scale in London. The proposed playhouse will have a seating capacity of 6,300, which will give it rank as the largest in the world. The largest in London at present is the Paramount house, the Plaza, which seats 1,900.

Mr. Selwyn said that Cochran had been working on plans for the theatre for the past two years. Construction plans had been drawn, he said, and it is expected the house will be completed in about 18 months.

The policy of the theatre will be based on the lines established in this country for the palatial cinema of huge capacity. First-run pictures with added features in the way of music and stage divertissements will comprise the programs. Admission prices will be 1 and 2 shillings (25 and 50 cents, and the evening scale will have a 75 cent top.

Neither Mr. Selwyn nor Mr. Cochran plans to operate the theatre. They are negotiating now with British and American producing companies to take over the theatre on a rental basis, according to the announcement.

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Key City Reports

New York City

AFTER a seeming lack of interest a couple of weeks before Xmas the cash customers came back strong last week resulting in excellent grosses for practically every theatre along Broadway, some of the houses even putting on late shows to accommodate the spendthrifts.

All the Publix houses did exceptionally well—Richard Dix was at the Paramount in **"The Gay Defender"** (Par) and **all performances were well attended; likewise "Wings"** at the Criterion **and "Now We're in the Air"** (Par) at the Rialto. The latter finished at the end of the week to **good business for the entire run.** The **"Dove"** followed in.

They were waiting in line in the early forenoon alongside the Roxy, where "Silk Legs" (Fox) and a special Xmas program was showing and the Capitol also did a real box office business with Marion Davies in "Quality Street" (M-G-M.). At the Rivoli Gilda Gray continued to shake 'em up in **"The Devil Dancer"** (U. A.) **She also shook the tickets loose** from the box office register.

"Love" continues at the Embassy as one of the biggest hits that house has had since "The Merry Widow" opened there. It's great to watch the scalpers work when a live one comes to town—and these boys are after all the "Love" they can get away with. M-G-M's **"Enemy" came into the Astor and is reported to be doing well** at the start off. At the Times Square **"Sunrise" also shared** the general prosperity, although this picture has had rather rough sledding of late. It is being heavily advertised in the dailies. **"Uncle Tom's Cabin** (U) continues at the Central and the **"Private Life of Helen of Troy"** at the Globe. The fact that word has gone around that this picture is to go into the Paramount at regular prices has hurt the trade a bit. **"Chicago"** (Pathe-De Mille) **is doing well** at the Gaiety, especially during matinees. The Strand also shared in the good news with Billie Dove in **"The Love Mart"** (F. N.) **as did "The Gaucho"** at the Liberty.

Seattle

"'TWAS the week before Christmas"—and, as usual, business in the picture houses suffered to a noticeable extent, despite an attempt on the part of at least two houses to bolster up business with special added attractions that should get extra box office money.

The Fifth Avenue Theatre led the rest of the houses with a bill that featured Miss Nora Bayes, advertised as the highest artiste in the world." Miss Bayes is said to have received $3,000 a week for her showings in the Northwest, and there is no doubt that she did help the box office. Some like her work, others did not, but she put the bill across to a good gross. **The film attraction was "She's a Sheik,"** which was not very well liked, but a fine Fanchon-Marco Ideal called "Collegiate" and some clever musical numbers by Hermie King and his orchestra saved the show. Gross about $17,000.

Second in the running, probably, came Bob Bender's Columbia theatre, with "Madame Pompadour" as the film attraction and Vic Meyers' Orchestra on the stage. **The film was not particularly strong as a box office attraction,** but the Meyers band, famous for work at the Hotel Butler in Seattle, as well as Columbia Records and Broadcasting Station KJR, put the bill across in nice shape. At any other time of the year, it would undoubtedly have been a big box office show, but this engagement did not pull any better than the average attraction at this house.

"The Garden of Allah" at the United Artists theatre played one week to average business. It was a picture that failed to register strongly, yet did a consistent business for the engagement. Average gross.

"A Reno Divorce" at the Blue Mouse theatre failed to please the patrons, and even with a strong supporting program of Movietone and Vitaphone subjects, this week's bill was off. The picture played for six days only, and was then pulled to make way for the following attraction. Business was noticeably below the usual strong gross that this house has been piling up.

"The Thirteenth Hour" at **the Liberty theatre was an average attraction** that suffered the pre-holiday slump, as well as all the other films. **It played a week to fair business,** still below normal.

"After Six Days" has been playing an extended engagement at advanced prices at John Danz's Strand theatre, **and has been doing a fairly good business,** despite the season. It is a good holiday attraction and has been strongly advertised and exploited. **Business above average.**

"St. Elmo" was brought back as the film attraction at Pantages, **but failed to do much business.** It was offered with a fair program of vaudeville and together the two units were unable to get much gross. **"Discord" at the New Orpheum was a distinct failure,** inasmuch as the film has no names, was too long, and was poorly produced technically. With a fair bill of vaudeville, the program registered the lowest, probably, that this house has had since it opened several months ago.

Neighborhood and suburban business showed the same general depression that was felt throughout the first run district.

Atlanta

THE holiday season brought a noticeable increase in the box-offices of Atlanta theatres last week. Before each theatre lines formed in the evenings and nearly every afternoon.

"Love," showing at Loew's Grand, proved the prize boxoffice ringer. Greta Garbo and John Gilbert were crowned supreme lovers, if unceasing lines bespeak such crowning. The theatre gave an extra show three days in attempt to satisfy the rowds, but many were turned away and SRO being out shortly after the opening of the box-office each day. Next door, Colleen Moore held forth at the Howard in **"Her Wild Oat," drawing good houses.** She reached the theatre's expectations.

The Capitol offered **"The Four Flusher,"** with a young star cast, **which proved extraordinarily popular.** Marion Nixon and Geo. Lewis were featured, along with many of the cast previously seen in Universal's popular series, "The Collegians."

Keith's Georgia showed Adolphe Menjou in **"Serenade," which brought, also, good houses.**

"Wild Geese," playing at the Rialto, **had a good week,** but not as good as it deserved. Critics gave this picture some enviable hands. The Metropolitan enjoyed **above the average week with "Slightly Used,"** featuring May McAvoy and Conrad Nagel. News from the New Alamo comes that by 10:30 A. M. each day the old SRO sign was even itself breaking. The bill for the week was a daily change of second runs.

The Tudor played **"The Frontiersman"** the first part of the week **to a fair house,** and Tom Mix in **"Arizona Wild Cat"** the latter part **to capacity audiences throughout daily and evening** performances.

Chicago

BUSINESS increased considerably during the week following Christmas, practically all Chicago theatres showing a better box office, those in the loop especially doing a big business with matinee hold-outs being noted at practically all the latter houses.

"The Valley of the Giants" and a great Christmas stage show played to big business at the Chicago throughout the week, while at the Oriental Paul Ash was back after six weeks' vacation, and **"Spotlight"** was the screen feature, **the combination accounting for better than average** attendance. **"The Gorilla"** completed the first week of its run at McVickers **to good business and "Love" drew well at the Roosevelt.** Chicago also put its endorsement on the policy of United Artists Theatre, straight screen entertainment, **and went in large numbers to see "The Dove." "The Fortune Hunter"** at the Orpheum **had a satisfactory week** and the Monroe did **fair business with "Silk Legs."**

The Avalon had as its attraction, **"She's a Sheik" and Buddy Fisher's big Christmas show, which pulled good crowds** afternoons and evenings, the **same being true at the Capitol, which had "Buttons"** as its screen feature and Husk O'Hare's "Extravaganza." **"The Gay Defender" and big Christmas stage show accounted for good box office report at the Tivoli,** while at the Uptown, **"She's a Sheik"** and Benny Kreuger's gala Christmas stage show **fared well.**

"Buttons" also went over big at the Sheridan, where Verne Buck and his band held the stage.

At the Granada and Marbro **"The Wizard"** was the screen attraction. At the former, Benny Meroff officiated on the stage and at the latter Kaley, **both houses having satisfactory box office reports.**

Ottawa

MOST everybody in Ottawa, Ontario, took in a show during Christmas Week and, what with good wishes, good cheer and good business, the exhibitors had reason to be merry. There were several hockey counter-attractions during the week but they did not cut in very severely on theatre crowds. The Harvard Glee Club sang to an empty house one night.

The week's film honors were carried off by "Camille" with Norma Talmadge, this being the screen piece at the Centre Theatre. Business was so good, in spite of the picture's sad ending, that Manager Don Stapleton decided on a second week.

The runner-up was "Get Your Man." in which Clara Bow did most of the getting. This enjoyed a full week at the Regent Theatre, aided and abetted by a Canadian Government special scenic and the Belanger-Jarvis flyweight championship fight pictures in toto.

A unique combination drew plenty of people, juveniles particularly, to the Imperial Theatre. In the afternoons, **"Peter Pan" and "A Dog of the Regiment"** formed the bill while at nights the Rin-Tin-Tin feature held the screen alone. Manager Ray Tubman felt that he might have done better if he had played "Peter Pan" alone as a Christmas revival after he had heard the comments. But the week was big as it was.

Not another person could have been shoehorned into B. F. Keith's Theatre on the Christmas holiday where "The Bugle Call," starring Jackie Coogan, was the feature and attendance was high during the remainder of the week.

Boston

HOLIDAY week exceeded all expectations in all of the Boston down town and suburban theatres, with box offices apparently trying to make up for the pre-Christmas lull.

With vacations for all New England Colleges falling at this time, audiences were especially marked by the presence of college youth. Managers who made film selections with such audiences in view happily cashed in on the week.

"Two Flaming Youths" as the feature at the Metropolitan **was one of these films which drew big.** Gene Rodemich and his band threw in a few real college numbers for good measure, much to the enjoyment of the audiences. **"Beau Sabreur"** opened Saturday night.

Loew's State had for its feature "Love"—and how the college youth ate it up! A Chinese stage presentation, "Honorable Wu," made good variety.

Other down town houses grossing well were the Washington Street Olympia with "Valley of the Giants"; Fenway with **"Shanghaied"**; Lancaster with **"Now We're In the Air"**; Modern and Beacon with **"The Heart of Maryland" and "Sailor Izzy Murphy"**; Keith-Albee Boston with **"Dress Parade"**; Capitol with **"Seventh Heaven"**; University with **"Woman On Trial" and "The College Widow"**; Loew's Orpheum with **"Garden of Allah"**; and Exeter with **"Seventh Heaven."**

Los Angeles

THERE has not been any noticeable slump in box office receipts of theatres in Los Angeles during the Yuletide. In fact, each theatre enjoyed an increase in patronage although it rained every night last week.

Monday night marked the brilliant opening of the United Artists Theatre, showing "My Best Girl." The picture is doing excellent work with a full house constantly.

Colleen Moore's latest picture, **"Her Wild Oat," was well received** and was up to the usual standard set by her previous pictures.

"Quality Street" at the Metropolitan didn't go over so well nor did "Old Ironsides" at the Million Dollar. Each night a popular player in "Old Ironsides" appeared on the stage and this helped to draw out customers.

So far "Sunrise" at Carthay Circle has done a bigger business at the box office than any of the preceding Fox pictures for the same length of time.

Grauman's Chinese Theatre showing **"The Gaucho" is the one that is doing the business with choice seats always sold days before the performance.** "Word of mouth" advertising is helping a great deal.

Cleveland

THIS was record holiday week at all of the local theatres. The Stillman had to include extra performances to take care of the demand for seats. Long lines in front of the Allen, State and Palace blocked traffic all day long. Secondary box offices were opened to clear the congestion and facilitate service. Standing room was sold in all of the houses.

"Love," the Greta Garbo-John Gilbert version of the Tolstoy novel "Anna Karenina," broke previous house records at the Stillman. Seven performances were given instead of the usual five. It is being held over, of course. Lon Chaney in his latest picture, **"London After Midnight," packed the Allen both matinees and evenings.** Almost as good as "The Holy Three." Jackie Coogan in **"The Bugle Call" got a 100 per cent response at the State.** The picture was well liked and the star attracted old and young alike. Ruth Elder appeared in person, which helped pack the house for every performance. **"Rose of the Golden West" taxed the capacity of the large Palace theatre.** A beautiful picture, beautifully presented, delighted the tremendous holiday crowds that attended every show. **Reade's Hippodrome had good business all week with "A Hero for a Night,"** good comedy drama, as the main attraction on a well balanced combination bill. **"The Irresistible Lover" brought droves** of people to Keith's East 105th street. where it amused the crowds who were looking for pleasant light entertainment. **"Night Life,"** consistently interesting drama, told simply and with charm, **got its full share of the holiday trade** at the Cameo. **"My Best Girl,"** playing its first-run neighborhood engagement at the Park, **did great business** both afternoons and evenings. Neighborhood houses were not so happy over results. Their holiday business failed to equal last year's.

Legitimate theatre competition was keen. "My Maryland" was sold out for every performance at the Hanna. "Tommy" pulled big audiences to the Ohio. "The Great God Brown" played to capacity crowds every night at the Playhouse. Fritz Leiber and his Shakespearean repertoire company packed the Little theatre with "Macbeth." In addition, there was the University of Michigan play, and musical attractions at Masonic Hall.

Kansas City

BUSINESS was anything but lively at virtually all first run down town theatres last week, due, it was believed, to the late rush of Christmas shoppers. At Loew's Midland, John Gilbert, in **"Love," did not play to near the attendance which it deserved** while Marion Davies in **"Quality Street" fell below the normal mark** at the Newman. **The same can be said of "St. Elmo"** at the Liberty.

The Royal offered its last picture before closing, January 1, permanently ,Jackie Coogan in **"Buttons," but the attendance was a continuation of the type of attendance which has caused the theatre to close.**

"Her **Wild Oat"** at the Mainstreet **did a fair business, as did "Very Confidential"** at the Pantages **and "The Jazz Singer,"** starring Al Jolson, at the Globe. **"The Fireman"** at the Capitol attracted crowds **below the average.**

Pittsburgh

AND the people didst flock to the theatres the day after, also the midnight show Christmas Night. Grand, Cameo, State, and the burlesque houses had midnight shows scheduled but the jam was so great the Blackstone was opened with no music and was filled. Reserved seats to the burlesque houses were scalped for five dollars a seat. An odd incident was the fact that over 1,000 people waited in front of the Penn until 12:30 thinking that house was having a midnight show but none was advertised or announced in any way. The town went show crazy and on Monday all theatres did capacity.

The Penn played "Love" and with unusually fine stage show broke all records each day. Monday (holiday prices) was the biggest day in Pittsburgh history as the theatre played to over 17,000 people that day, doing five shows and no seats in the house from 1 P.M. to 10 P.M. including the five o'clock show. The rest of the week the big house stood them out from 1 to 4 and 7 to 10 every day with Saturday again a repetition of Monday. And the other picture houses did very well, even though the Penn played to more than its share of people. **Grand having Colleen Moore in "Her Wild Oat" gave that house a good profit. "She's A Sheik" and vaudeville** headed by Julian Eltinge at the Davis **did remarkably well.** The Aldine with Jackie Coogan in **"Buttons" and vaudeville broke records** for the vaudeville policy which has been in effect since Labor Day. Olive Borden in **"Pajamas" at the Olympic, "The Four Flusher"** at the Cameo, **and "Brass Knuckles"** at the State **all did well,** too. The Harris, a pop vaudeville house, played **"Little Mickey Grogan"** as the feature always does a steady business and this week it was steadier than usual.

Milwaukee

MILWAUKEEANS, it seems, celebrated the holiday week by attending theatres —a week of broken records at practically every house. Matinee business was unusually heavy at all down town theatres.

"Love" was the Merrill's offering—it kept the lobby as well as the theatre packed to capacity just about all of the day and evening. **The Wisconsin enjoyed unusually heavy patronage. "The Gay Defender" was the picture** and Sophie Tucker joined the Playboys in their offering. **"My Friend from India" was very well received** at the Palace. **"On Your Toes" brought in extremely good** business to the Alhambra. **"Tell It to Sweeney" kept the Strand well filled** at all performances. **"Ginsberg the Great" was a good business getter** at the Garden. All in all it was a most satisfying week for manager and patron alike.

Neighborhood theatres got their share of good business. The Egyptian on the north side opened on Saturday with capacity houses and continued throughout the week to pack them in. **"Now We're in the Air" was the picture.** The Modjeska and Garfield offered **"Camille;"** the Oriental, Tower and Uptown showed **"7th Heaven," and at each theatre patronage was very good.** The Venetian enjoyed unusually **good business with the "Magic Flame." "Les Miserables"** at the Colonial **was well received. "Moment of Temptation" drew exceedingly well** at the Milwaukee.

Baltimore

PATRONAGE at the moving picture theatres in Baltimore during the week beginning Monday, December 26, was very good for most of the first-run houses but even during that week, considered the best in the year for theatres, it could be seen that this city with 19,000 first-run seats, has too many for the estimated population.

Of course, the first day of the week being a holiday, all the theatres did a capacity business and the opening of the new Keith-Albee Garden proved a high-light for that day's business as 8,000 persons attended, with afternoons at 75 cents and nights at $1 top.

"Love," featuring Greta Garbo and John Gilbert, pulled them in strongly from the first day to the last. But patrons went away dissatisfied, claiming the picture was not as good as "Flesh and the Devil," being minus the fire shown in the latter picture. Whether this was caused by Censor Board eliminations has not been ascertained.

At Loew's Century, Lon Chaney, always a strong drawing card in Baltimore, appeared in "London After Midnight," with Sam Robbins and his Baltimoreans on the same bill and the **attendance was strong throughout the week,** although this Chaney show did not measure up to what was expected.

All during the week "Husbands or Lovers," with Emil Jannings and eight acts of Keith-Albee vaudeville, **pulled them in strong** at the Keith-Albee Garden. **Keith's Hippodrome also had a good feature picture in "The College Hero,"** and with five acts of vaudeville, **business was excellent** throughout the week.

"Very Confidential," although liked for its humor, did not pull them in strong at the New theatre with Madge Bellamy in the starring role and a stage prologue on the bill.

"Her Wild Oat," with Colleen Moore and Frank Silver and his orchestra and dancers, **proved a pretty good** drawing bill at the Stanley, but business there dropped off to about fair after the first day of the week.

"Shanghai Bound," with Richard Dix and Ulis, Ross and Reeves on the bill, **pulled them in only fairly well** at the Rivoli.

Business at Warner's Metropolitan was **good throughout the week wtih "Old San Francisco,"** featuring Dolores Costello, but the attendance did not come up to what was expected. Vitaphone numbers were also on the bill.

The Little theatre went along with **good business with "Stark Love"** for its second week.

Minneapolis

THE past week was not at all bad from the standpoint of moving pictures, in spite of the fact that it included Christmas. Christmas and the day before Christmas were generally poor, but Monday business started to pick up and the balance of the week showed good grosses at the box office. **Bebe Daniels in "She's a Sheik"** was the film attraction at the State theatre, **although the big drawing card was probably the famous F. & R. Kiddie Revue.** At any rate, the house did a **very good business** for the week.

"The Gorilla" played to average houses at the Garrick, although it was not as good an attraction as the rival mystery film, **"The Cat and the Canary."** It was not strong enough to hold over for a second week.

John Gilbert and Greta Garbo opened at the Strand in "Love" and this picture proved of such strength that it was necessary to hold it over for a second week. **Fred Thomson attracted western fans** to the Lyric in good numbers in **"Jesse James,"** while **"The Cat and the Canary,"** fresh from its triumph at the Garrick, went into the Grand and **kept the crowds coming.** Virginia Valli in **"Ladies Must Dress"** was the picture attraction at Pantages, although a local "kiddie revue" was responsible as much as anything else for a good week. The Hennepin-Orpheum showed Vera Reynolds in **"The Main Event"** and the Seventh Street theatre an aviation picture, **"Aflame in the Sky."** The neighborhood houses, as a rule, **enjoyed good business,** with the school children still on vacation and anxious to be amused. The Lagoon, Lyndale, Loring and Rialto included on their programs such pictures as **"Madame Pompadour," "What Price Glory," "The American Beauty"** and **"Camille."**

Tampa

THE double holiday last week gave the theatres of Tampa an opening that was a wow. Every house in the city enjoyed excellent business, with the big down town houses "turning 'em away" both Sunday and Monday.

The Tampa had two excellent cards. **"Love"** was featured the first half and **"Quality Street"** the last, with a stage presentation the entire week. **Both pictures went over fine** and gave the house a big week.

The Victory opened the week with **"The Girl in the Pullman" and it caught** the holiday crowds of the first two days. **"The Valley of the Giants" drew very good** the next two and **"The Chinese Parrot"** with the usual bill of five acts of vaudeville **went over big** for the last three.

Both the Strand and Franklin had **big business with "Women's Wares," "The Joy Girl"** and **"Tea for Three,"** featured by the Strand, and **"Singed," "Buttons"** and **"The Swift Shadow'** having the billing for the Franklin.

It was a very Merry Christmas week for Tampa show-folks.

Cincinnati

JUST as all roads led to Rome in the olden days, so did all roads, local at least, lead to the new Albee Theatre during the week, where each day a solid lineup at the box office was the rule rather than the exception. The capacity business for the week was partially due to the curious crowds who desired to inspect the extraordinary appointments and innovations which were embodied in the house, and partially due to the excellence of the program. **"Get Your Man" was the screen feature.** Several specially selected presentation acts helped swell the returns. This condition, however, reacted adversely on the attendance of the other downtown houses, including those of the Libson chain, of which the Albee is a unit.

At the Capitol, **"When a Man Loves" was well liked** by the Barrymore fans, and, although Vitaphone helped somewhat, the **attendance for the week did not come up to the previous** records. "Dress Parade" at the Lyric **got a fair break** for the week. This house is located in close proximity to the new Albee, and probably took care of some of the overflow from the new house. The Walnut, presenting **"Becky," proved satisfactory from an attendance standpoint,** considering the strong opposition in town for the week. **"Open Range"** at the Strand, **got over to good returns,** and was well liked by followers of Zane Grey stories. At the Family, **"Wolf Fangs" held up nicely,** building up as the split-week engagement progressed.

All in all it was an off week in Cincinnati, due to opposition and the holiday season, which helped the slump in majority of the houses.

Albany, Schenectady and Troy

WITH ideal weather conditions prevailing, business came back to the motion picture theatre of Albany, Troy and Schenectady with a bang. This was true with both downtown and residential houses. Some of the theatres, notably the Leland, in Albany, reported the biggest Christmas business in the history of the house.

At the Mark Strand in Albany, **"My Best Girl" played to a whoppin' business** on Monday and filled the theatre the remainder of the week. The same might be said of the Mark Ritz, where **"Two Flaming Youths" went the limit in the way of entertainment** and received support from the public through the box office. At the Leland, **"The Flaming Forest" caught the fancy of the crowds and the week was most successful** from the standpoint of the ticket office. At the Clinton Square, **"Married Alive" proved itself a good business getter.** Practically every neighborhood house in Albany reported they had nothing to complain of when it came to sizing up the week's receipts.

In the neighboring city of Troy, the Christmas Day business was of smashing proportions on Sunday, but slumped somewhat during the days that followed. **"The Shepherd of the Hills" held up well** at the Troy theatre for four days and was **followed by "Becky," which ran only fair** for three days. At the Lincoln, **"Quality Street" did only fair** for the split week and **the same held true of "Paid to Love."**

One of the outstanding features of the week occurred in Schenectady, when "The Jazz Singer," coupled with the Vitaphone, inaugurated a new policy at the Strand theatre, and with boosted prices packed them in like sardines. At the State theatre **"The Loves of Carmen" did what might be termed fair** business.

Salt Lake City

THEATRE business in this city is very much on the improve, having commenced with big business all over the city Monday, the 26th. Heavy snowstorms have prevailed since and the week proved to be an exceptionally good one.

The Capitol theatre, under the management of George E. Carpenter, has been crowded to capacity all week. The feature picture at this house was Clara Bow in **"Get Your Man," which proved to be a big drawing card,** as well as was the stage attraction, "The Polar Idea," a Fanchon and Marco presentation.

An exceptionally **good week was reported at the American theatre** during the week's run of Richard Barthelmess and Patsy Ruth Miller in **"White Black Sheep."** Colleen Moore in **"Her Wild Oat" filled the Paramount Empress** throughout the week. **"Silk Legs,"** featuring Madge Bellamy and James Hall **was a good drawing card** at the Victory theatre and was well received as a cheer picture.

The feature offering at the Gem theatre this past week was **"Discord"** with the European artists, Lil Dagover and Gosta Ekman. **Very good business** was enjoyed during this showing.

Central Pennsylvania

A SPLENDID come-back was scored by leading Harrisburg theatres in the last week of the old year, following the rather dull week immediately preceding Christmas. With the holiday shopping over everybody went in strongly for amusements, and the theatres apparently provided a very large percentage of the Yuletide entertainment. Managers say that while they expected big improvement in business after Christmas, based on their experience of previous years, the crowds that attended the picture shows considerably exceeded expectations. This was attributed in large degree to the fine quality of the attractions that were offered.

The town went wild over Greta Garbo and John Gilbert in "Love," which was the feature at Loew's Regent. It is a known fact that many persons went to see this play a second time during the same week, and some went even oftener. **If the Regent's experience is typical of what may be expected elsewhere, "Love" is going to sweep the country** as an outstanding artistic and box office success.

Clara Bow, who has a tremendous Harrisburg following, was pictured in "Get Your Man" at the Victoria, and the theatre was packed at almost every performance. No less successful was the Colonial attraction, Colleen Moore in "Her Wild Oat," which kept the house filled almost to capacity throughout the week.

At the State the last half of the week the film offering was Rin Tin Tin in **"Jaws of Steel," which proved popular.** Broad Street **drew crowds** with Johnnie Walker, and the dog Silverstreak, in **"The Cross Breed."** Another Clara Bow picture **"Roughhouse Rosie,"** appealed to the crowds in the Grand, while the Russell showed Syd Chaplin in **"The Better 'Ole."**

Birmingham, Ala.

CHRISTMAS week proved a winner in Birmingham theatres, nearly all houses sharing in the general prosperity. The new Alabama, with elaborate presentations and stage show, Ralph Pollock and his band; Joe Alexander, organist, coupled with **"Spotlight"** (Par.), **featuring Esther Ralston, had very big business,** as might have been expected, on opening week. The Ritz, with five acts of Keith vaudeville, and **"Ladies Must Dress"** (Fox), with Virginia Valli, and a special feature, Fox-Case Movietone, **also had very big business, as did Loew's Temple, with the regular Loew acts, and Greta Garbo and John Gilbert in "Love"** (M-G-M), although some critics declared the film not up to "Flesh and the Devil." At Loew's Temple, Tommy Christian and his Stage Band is attracting favorable comment. Pantages pulled a Mutt Matinee, on Friday, and let all kids in who brought their canines along. The occasion for this was Rin-Tin-Tin in **"Jaws of Steel"** (Warner). The Pantages vaudeville bill was pronounced very good.

Among the strictly picture houses, the Trianon, with Colleen Moore's **"Her Wild Oat"** (First National) **ran away with the business,** while the Strand, with Reginald **Denny's "Out All Night," only fared comparatively well, as did the Galax,** with a split bill. The Lyric, with the Marcus show and **"Racing Blood," had a good week.** The Jefferson, roadshowing the musical sensation "Hit the Deck," with Marion Saki and a bevy of Broadway stars, had a fair week, but for some reason Birmingham seems to be laying off the musicals and the show did not gross anywhere near what its merit entitled it to. The Empire, with the final week of the Richard Allan Players, is reported to have had **fair business with "Seventh Heaven."** The Empire closed December 31, and no announcement as to future policy as yet is forthcoming.

New Orleans

NEW ORLEANS' holiday business was record-breaking at the down-town theatres during the past week, despite several days of inclement weather.

Loew's State theatre did a huge business and Manager Rodney D. Toups gives full credit to "Serenade," the Paramount vehicle starring Adolphe Menjou, with Kathryn Carver. Five strong acts of vaudeville were presented in conjunction with the bill.

The Saenger theatre played Colleen Moore in "Her Wild Oat." Colleen has a large following here and the result was that the theatre **did a nice business** all week. The least least said about the New Idea Publix stage show the better, although Ben Black is proving a more popular "personality leader" than his predecessor.

At the Palace theatre **"In the First Degree," with Alice Calhoun, was the film offering**, but it was the personal appearance of little Jackie "Hoo" Ray, the little red-headed star of "Our Gang" comedies, that drew crowds there. A musical comedy show was presented on the stage.

"The Main Event," with Vera Reynolds, was the Orpheum feature photoplay, **but without the vaudeville, business would not have been what it turned cut to be.**

'Man, Woman and Sin," with John Gilbert, was the Strand feature and **the flappers flocked there all week** to see their hero. **Business was far above average. "The Lovelorn" packed them in** at the Liberty theatre. The New Lyceum, recently renovated and beautified, played **"The Gay Retreat," and its business soared.** Although **"Ben Hur"** had its local premiere at the Strand theatre, **Orleanians went to the Trianon in large numbers** all week.

The Tudor showed Jetta Goudal in **"The Forbidden Woman,"** and its **business was up to average.** Mary Pickford in **"My Best Girl,"** had its local premiere elsewhere and Buster Keaton in **"College" drew them to the Crescent** theatre.

San Francisco

THE pre-Christmas week in this city was the same as it usually is at that time, not as good as other weeks. The reason given by the several managers was that the shoppers together with their children have time for nothing else but shopping.

Because of the attractiveness and high quality of the pictures presented during the week by both first and second run theatres, it is thought that was the reason more attended the motion picture houses than usually do the week before Christmas. **"Man Crazy,"** shown at the Loew Warfield theatre, together with the wonderful presentation act, "The Starlets," **more than filled** the theatre Saturday and Sunday. The comedy, **"Up in Arms," also proved very popular** and this program was considered one of the most popular ever shown.

"The College Widow," "Back Stage" and the presentation act shown at the Granada theatre **attracted many. "The Private Life of Helen of Troy,"** shown at the California theatre, was considered a wonderful production from the standpoint of acting, dress and comedy. **"Stark Love,"** something new in the motion picture line, **attracted many** to the St. Francis theatre, but many thought it was a little too deep in sections for an entertainment. The thrilling parts seemed to be enjoyed by all.

The Union Square theatre filled its seats with "The Return of Boston Blacky," "Weak Knees" and the vaudeville acts. The Cameo theatre did well with **"The Desert Pirate"** and Chapter 8 of "Scotland Yard." **"The Golden Gate theatre is proud of its record made with the picture "Discord,"** the comedy shown the news reels and the acts of vaudeville. The picture **"Romance,"** as shown at the Coliseum theatre, a residential house, **did exceptionally well,** many having seen it played as a first run, again desiring to see it.

Newsreel Resume

There was not exactly a dearth of film stories in the newsreels this week, but there were very few really important highlights such as previous weeks had. It depends on the rush of events, of course, and whether they be of the ordinary calibre of things or something mighty important news stories as played up in the newsreels are generally alive and almost always interesting. This week there was not much doing (the only stories that won a general break in the different reels were the reception on New Year's Day at the White House and the vogue of winter sports) but the reels were leavened with exclusive stories, glimpses of football, Lindbergh and such sort of attractions to give them substance.

What the week's releases contained is roughly summarized as follows:

Paramount News, No. 45: Army engineers demolish North Carolina bridge; Hughes and others who will figure in Pan-American Congress; Tunney in Florida; a Coast Guard cutter after bootlegging craft; new babies who arrived on Christmas Day; sons of railroad men enjoy a luncheon; scenes in capitols of Poland and Lithuania after arbitration to avoid war; ice champs at Lake Placid; Argentina's beautiful falls at Iguezu; the search for the lost "Dawn."

No. 46: American airmen after the endurance record; the Champion Sweepstakes, China's derby; Dr. Hubert Work, Secretary of the Interior; wild turkeys in Ozark mountains; German naval men test new diving suits; Al Smith and family; winter sports at Newburgh; the Coolidges receive at the White House; Mummers Club welcomes in the New Year; steamer burns at Hoboken pier.

Pathe News, No. 3: Runaway balloon over Paris; Walter Johnson, pitcher, hunts in the woods; Secretary Wilbur over the spot where S-4 went down; English harriers in race; incidents along Lindbergh's route in Central America; Germany enjoying the outdoor sports; Wellesley girl weds Chinese leader; riding a surf board in the wake of a steamer.

No. 4: The Coolidges at the White House reception; ice contests at Newburgh; four new cardinals created at Rome; Herrick in exclusive camera interview; Californias put geysers to work; Egyptians manoeuvre before ruler; the schooner Morrissey which will go to Siberia for prehistoric clues; an exclusive subject: how the French Foreign Legion rules the Sahara.

M-G-M News, Vol. 1, No. 40: Presidio cavalry manoeuvre along the sea shore; California child slayer in his cell; airmen bomb North Carolina structure over stream; French girl parachute jumper; Japan's friendship dolls; motorists on railroad tracks over the Florida Keys; how the blackbirds feed off the sheep; U. S. delegates to Pan-American Congress; King Alfonso of Spain inaugurates new air line; Siam honors "sacred" elephant; world's ice champs at Lake Placid; new smoke-hurling device; Lindbergh views Xochimilco, Mexico's water city.

No. 41: The record New Year reception at the White House; U. S. Marine reinforcements in Nicaragua; college ski jumpers seek new records; North Carolina bridge destroyed with TNT; Al Smith of New York and his family; Queen Victoria of Spain and her daughters; a pet reindeer doesn't go hungry; liner destroyed in waterfront blaze; skaters race for speed title; mummers in their New Year's parade.

Fox News, Vol. 9, No. 29: Throngs calling at the White House; "girl" show staged by college boys; the mummers' parade in Philly; football in Los Angeles and Pasadena; hungry wild geese raid Virginia farms; girl swimmer turns stunt flyer; ice champs of country open racing season; around-the-world tour arrives at the South Seas; the influence of Lindbergh exemplified in craze for busts of the flyer.

No. 28: Winter sports in Switzerland; President Coolidge and delegates to Cuba; firemen repair kiddies' toys; embroidery contest between girls of rural Central Europe; Governor of Connecticut as an air pilot; British regiment, 1st King's Own, selects fair leader; football; water polo; Australian yachts in exciting race.

International News, Vol. 9, No. 106: Athletes in winter sports at Lake Placid; picturesque costumes and ancient stage coach in Minnesota; English strong man and his "flivver" trick; Japanese children present "good will" dolls; crowds surround prison where child slayer is confined; the six-mile tunnel underneath the Rockies; the latest 5-step dance; Tunney in Miami; Coolidge and delegates to forthcoming Cuba Congress; move naughty elephant in chains; four brothers win polo contest.

Vol. 10, No. 1: The annual parade of the Mummers; Alaskans use dogs to improve air mail service; liner and pier ruined in spectacular fire; the championship contests at Newburgh; Mrs. Evangeline Lindbergh returns after Mexican flight; Governor Smith of New York and his family; woman swimmer plans hop over the ocean; football—Penn vs. Southern California and Pitt vs. Stanford; African natives do a jazz number; the President and Mrs. Coolidge greet White House visitors.

Kinograms, No. 5357. Secretary Wilbur at scene of S-4 disaster; Pan-American delegates assemble; son of the President and the horse he received for Christmas; railroads get safety medals; Japanese good-will dolls arrive in Washington; girl swimmers off for Bermuda; inspecting planes in Germany; freak bikes in Paris; the "world's champion woman boxer" in practice; Chinese night life (an exclusive by Donald C. Thompson).

No. 5357: Canada's winter sport carnival begun; president receives officials and citizens; the championship skating events at Newburgh; Governor Smith's family; a girl swimmer tries to cross the Strait of Gibralter; the Mummers and their New Year's gambol; Philippine prisoners on trial in their own court (an exclusive from Donald C. Thompson).

Newspaper Opinions

"King of Kings"—Pathe-De Mille, Columbia Theatre, San Francisco

Chronicle: "De Mille's magnum opus, 'King of Kings,' had its San Francisco premiere yesterday at the Columbia theatre, drawing large audiences. It is a big, beautiful, impressive film, great in many respects; marvel in matter of production and direction. Taken as entertainment and leaving out any claim to ethics, philosophy or religion, 'King of Kings' stands up with greatest pictures that have issued from studios at Hollywood."

News: "In producing 'The King of Kings' De Mille has exceeded any of his past contributions to screen, not excepting even his great 'The Ten Commandments.'"

Examiner: "One of introductory titles in 'The King of Kings' recalls that Christ commanded carrying of his message to uttermost parts of earth. There seems little room for doubt that this picture will closely approximate such a task, for it is picture that—for one reason or another—will have very nearly universal appeal."

Bulletin: "Magnificently produced, conscientiously treated, Cecil B. De Mille has given screen his finest work in 'The King of Kings.' It is simple, yet straightforward story of Jesus of Nazareth, powerful in handling story intently interesting throughout."

"Love"—Metro-Goldwyn-Mayer, Embassy Theatre, New York City

News: "Most exquisitely beautiful thing screen has offered. Greta Garbo far and away reigning motion picture queen. Gorgeous Swedish charmer surpasses all other efforts. Gilbert cuts imposing figure and fire in his eyes as he makes passionate love to ravishing Anna impels one to see picture a second and third time. . . . Our silent drama can't get much farther than this. It is too utterly wonderful!"

Times: "Greta Garbo outshines any other performance she has given. Miss Garbo's singularly fine acting as Anna held the audience in unusual silence."

Herald-Tribune: "Is beautifully done and twin stars leave nothing to be desired. Seems to us that Greta Garbo is more beautiful than ever before. She tears one's heart to shreds. Gilbert a wonderfully fine actor."

Telegraph: "Walter Winchell's line is always appropriately descriptive of Gilbert. 'He burns 'em up and knocks 'em cold.' And that is what Jack does once again. Greta Garbo does best work which has thus far marked her American career. Picture beautiful throughout its length. Backgrounds have been selected so that they enhance film, and direction of Goulding leaves nothing to be desired."

American: "Undoubtedly will score hit at box-office. There is much of beauty. Location scenes glorious. John Gilbert and Greta Garbo have made names for themselves as silver sheet lovers in previous production, so their triumph in this picture is merely a repetition of their former success."

Journal: "Miss Garbo, the exotically beautiful Swedish star, is fascinating as Russian heroine, and Gilbert is dashingly handsome."

Sun: "Magnificently photographed . . . it conjures up electric feeling of surging romantic passion. Gilbert plays role to its romantic hilt. Miss Garbo captures you with her uncanny powers of fascination. One reads volumes in closeups of her eyes and other volumes in her smoldering, repressed gestures."

Evening World: "Takes its place among very rare film characterizations which may be classed as great. Miss Garbo ascends to heights seldom scaled by screen artist. Her characterization has seldom been equalled. As for pictorial composition, picture is a marvel. Scenes are things of sheer beauty, and there is a military horse race which is the most thrilling thing imaginable. This is one picture you can't miss, no matter how intelligent you are, and no matter what your attitude is to the movies."

Graphic: "Sympathy of scenes, unfolding big story in smoothly linked sequences, action dramatically building toward high-tension climax and suddenly smashing fade-out, leaving an audience breathless and a fine picture finished. Goulding has done impressively beautiful thing. Has no dull moments nor rough spots. Garbo has an unusual and individual beauty that is not matched in all movie colony, and with special lighting in some of closeups she was exquisite."

Telegram: "Military steeplechase one of most exciting things of sort ever filmed. Miss Garbo once again proves herself incomparably beautiful and alluring."

Brooklyn Eagle: "Picture has been well-named. Immensely effective and satisfying. . . . compelling love chapter, white-hot in its more amorous moments and engrossing in between."

"The Thirteenth Hour"—Metro-Goldwyn-Mayer, Capitol Theatre, New York City

World: "Exciting moments, almost endless manipulation of secret passages and stairways, trapdoors, sliding panels, Barrymore playing a sort of Caligari character, and magnificent police dog, Napoleon."

Journal: "Clutching hands reach out of velvet curtains, glittering eyes peer through clocks; people appear and disappear through sliding panels and secret staircases. Is corking good mystery melodrama with plenty of thrills and more than usual suspense. Napoleon excellent actor. . . . new movie wow!"

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Situation Wanted

ASSISTANT MANAGER—experienced, wide-awake, energetic young man wants connection. Will make good. Box 265, Motion Picture News, New York City.

EXPERIENCED OPERATOR—five years' experience can guarantee perfect projection any equipment. Single, go anywhere. Write or wire Carr Hilburn, Bladenboro, N. Car.

YOUNG MAN desires position as assistant operator in movie theatre. Willing to go anywhere. Salary secondary. Box 260, Motion Picture News, New York City.

ORGANISTS and SINGERS, thoroughly trained and experienced in theatre work. Men and women now ready for good positions. Union or nonunion. Write salary, and other data. Address, Chicago Musical College, 64 E. Van Buren, Chicago.

Wanted

WANTED—First-class mechanic and motion picture equipment repair man, thoroughly experienced on Simplex, Powers and Motiograph. Good salary, splendid position and wonderful opportunity for right party. References required. Address, Box 275 Motion Picture News, New York City.

WANTED—To lease, would consider purchase, several theatres. Address Experienced Manager, c/o Motion Picture News, New York City.

TO LET OR LEASE—City theatre, lease for term of years to responsible party who can furnish security. Seating capacity over 700. Jackson Amusement Company, 111 Jackson Street, Hoboken.

WANTED used projectors. Power's 5 or 5A, or portables, as are. C. E. Metzler, P. O. Box 94, Leaf River, Illinois.

For Sale

FOR SALE: Modern vaudeville theatre located in Bethlehem, Penn. 1700 seats. Lease, equipment and good will. Address Albert I. McVeoy, Receiver in Equity, Globe Theatre, Bethlehem, Penn.

HOLMES Portable Projector, like new, $175.00. Box 485, Rochester, N. Y.

FOR SALE: 3,000 upholstered opera chairs; price $2.50 each. 1200 veneer chairs; price $1.50 each. Good serviceable condition. Can be seen on request. Box 425, Motion Picture News, 729 Seventh Avenue, New York City.

FOR SALE: Reproduco organ; good condition, with 53 rolls of good music. Bargain. Address, 2208 East 58th St., Kansas City, Mo.

1,000 wood chairs for park or open air auditorium. Perfect condition. $1.35 each. 2,000 rebuilt leather upholstered theatre chairs like new, priced low for quick sale. 5-100 ampere Kliegl spotlights rebuilt, perfect condition. $75.00 each. Amusement Supply Co., Inc., 729 Seventh Avenue, New York City.

:: "The Check-Up" ::

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who consider it "Fair"; the third, the number who consider it "Good"; and the fourth column, those who consider it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of **Picture**	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
COLUMBIA PICTURES						
Alias the Lone Wolf	—	3	22	3	70	5,831 Ft.
Blood Ship, The	—	—	23	7	77	6,843 Ft.
College Hero, The	—	3	7	—	61	5,628 Ft.
Romantic Age, The	—	2	7	1	67	5,267 Ft.
Wreck, The	—	2	9	—	65	5,631 Ft.
F B O						
Arizona Nights	—	2	8	5	76	6,382 Ft.
California or Bust	—	2	8	—	64	4,659 Ft.
Clancy's Kosher Wedding	—	1	9	—	67	5,701 Ft.
Don Mike	—	2	19	3	71	5,723 Ft.
Gingham Girl, The	—	4	11	1	64	6,310 Ft.
Great Mail Robbery, The	—	2	7	1	67	6,507 Ft.
Her Father Said No	3	5	13	—	56	6,908 Ft.
Magic Garden, The	—	6	19	4	68	6,807 Ft.
Moon of Israel	—	1	13	3	74	6,680 Ft.
Mother	—	4	21	1	67	6,934 Ft.
Moulders of Men	2	7	15	1	59	6,442 Ft.
Silver Comes Thru	—	—	11	2	75	5,476 Ft.
Tarzan and the Golden Lion	1	5	17	2	64	5,807 Ft.
When a Dog Loves	—	2	8	—	60	4,390 Ft.
FIRST NATIONAL						
Affair of the Follies, An	—	6	28	4	68	6,433 Ft.
All Aboard	2	7	10	—	52	6,300 Ft.
American Beauty	—	5	21	—	64	6,333 Ft.
Babe Comes Home	1	4	14	1	63	5,761 Ft.
Breakfast at Sunrise	—	3	14	2	68	5,100 Ft.
Broadway Nights	—	5	13	1	64	6,765 Ft.
Camille	—	—	28	16	81	9,692 Ft.
Convoy	—	5	17	2	66	7,724 Ft.
Crystal Cup, The	—	3	12	1	66	6,386 Ft.
Dance Magic	1	4	7	—	56	6,588 Ft.
Drop Kick, The	—	2	19	3	71	6,802 Ft.
Easy Pickings	2	5	12	—	57	5,400 Ft.
For the Love of Mike	—	8	16	1	63	6,588 Ft.
Framed	—	3	16	2	66	5,282 Ft.
Gorilla, The	—	4	14	4	70	7,133 Ft.
Hard Boiled Haggerty	1	4	29	—	65	7,443 Ft.
High Hat	4	4	7	1	52	6,190 Ft.
Lady in Ermine	3	10	19	—	56	6,400 Ft.
Lonesome Ladies	—	4	10	—	61	5,718 Ft.
Life of Riley, The	—	3	27	2	69	6,720 Ft.
Long Pants	1	4	18	—	63	5,550 Ft.
Lost at the Front	—	3	13	2	68	5,255 Ft.
Lunatic at Large	4	2	10	—	54	5,521 Ft.
Masked Woman, The	3	2	9	—	55	5,434 Ft.
McFadden's Flats	1	5	36	15	74	7,846 Ft.
Naughty But Nice	—	1	18	4	74	6,520 Ft.
No Place to Go	1	4	5	—	53	6,431 Ft.
Notorious Lady, The	1	6	9	2	60	6,040 Ft.
Orchids and Ermine	—	15	22	8	65	6,734 Ft.
Overland Stage, The	1	3	18	6	71	6,392 Ft.
Perfect Sap, The	1	5	18		62	5,982 Ft.
Poor Nut, The	—	5	10	2	65	6,897 Ft.
Prince of Headwaiters, The	—	5	15	—	63	6,400 Ft.
Rose of the Golden West	—	6	10	2	63	6,447 Ft.
Sea Tiger, The	1	3	25	3	65	5,606 Ft.
See You in Jail	4	5	13	3	60	5,800 Ft.
Smile, Brother, Smile	—	3	16	2	69	6,548 Ft.
Somewhere in Sonora	—	2	6	2	70	5,718 Ft.
Stolen Bride, The	—	1	23	2	71	7,179 Ft.
Sunset Derby, The	—	2	9	—	65	5,000 Ft.
Tender Hour, The	—	7	15	3	65	7,400 Ft.
Three Hours	1	14	20	—	57	5,774 Ft.
Three's a Crowd	—	5	10	1	63	5,668 Ft.
Venus of Venice	1	12	16	2	59	6,324 Ft.
White Pants Willie	2	4	10	1	59	6,409 Ft.
FOX						
Ankles Preferred	1	7	19	2	62	5,498 Ft.
Auctioneer, The	—	6	15	3	66	5,686 Ft.
Broncho Twister, The	—	3	15	4	71	5,435 Ft.
Circus Ace, The	—	3	16	1	67	4,810 Ft.
Colleen	—	3	5	2	67	5,301 Ft.
Cradle Snatchers	—	3	15	2	69	6,281 Ft.
East Side, West Side	—	1	10	3	74	6,408 Ft.
Gay Retreat, The	—	1	13	3	74	5,524 Ft.
Heart of Salome, The	2	3	6	—	53	5,617 Ft.
Hills of Peril	—	1	11	—	68	4,943 Ft.
Is Zat So?	—	3	13	1	66	6,950 Ft.
Joy Girl, The	—	4	16	—	62	6,162 Ft.
Last Trail, The	1	6	16	5	67	5,190 Ft.
Love Makes 'Em Wild	1	5	10	—	58	5,508 Ft.
Loves of Carmen	—	4	23	6	72	8,538 Ft.
Monkey Talks, The	1	5	13	—	59	5,500 Ft.
Music Master, The	1	3	18	6	71	7,754 Ft.
One Increasing Purpose	2	4	8	1	57	7,677 Ft.
Outlaws of Red River	—	3	18	3	70	5,327 Ft.
Paid to Love	—	2	12	—	66	6,888 Ft.
Publicity Madness	—	2	10	—	65	5,893 Ft.
Secret Studio, The	2	1	11	—	61	5,870 Ft.
Seventh Heaven	—	1	34	20	80	8,500 Ft.
Stage Madness	2	3	5	—	51	5,620 Ft.
Tumbling River	—	2	8	1	67	4,675 Ft.
Two Girls Wanted	—	3	6	1	64	6,293 Ft.
Upstream	2	1	7	2	64	5,510 Ft.
War Horse, The	—	2	9	—	65	4,976 Ft.
What Price Glory	—	—	48	34	82	11,109 Ft.
Whispering Sage	—	2	11	2	70	4,783 Ft.
METRO-GOLDWYN-MAYER						
Adam and Evil	—	3	15	—	65	6,667 Ft.
After Midnight	—	6	33	3	68	6,312 Ft.
Altars of Desire	2	11	24	—	58	6,037 Ft.
Annie Laurie	—	6	21	4	68	8,730 Ft.
Becky	—	1	8	1	70	6,433 Ft.
Ben Hur	—	7	24	19	77	12,000 Ft.
Big Parade, The	—	1	32	23	82	12,550 Ft.
Body and Soul	—	4	15	2	67	5,902 Ft.
Bugle Call, The	—	1	10	2	72	5,821 Ft.
Callahans and the Murphys	—	1	25	7	75	5,875 Ft.
Captain Salvation	—	9	29	1	64	7,395 Ft.
Demi-Bride, The	—	6	27	8	71	6,886 Ft.
Fair Co-Ed, The	—	—	24	8	78	8,154 Ft.
Fire Brigade	1	7	32	14	72	8,716 Ft.
Frisco Sally Levy	—	5	21	2	67	6,900 Ft.
Frontiersman, The	1	1	8	1	65	4,982 Ft.

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
Garden of Allah, The	—	7	19	4	67	8,200 Ft.
In Old Kentucky	—	5	6	3	66	6,646 Ft.
Johnny Get Your Hair Cut	—	7	24	7	70	6,781 Ft.
Little Journey, The	1	8	17	—	59	6,088 Ft.
Lovers?	1	5	21	3	66	5,291 Ft.
Man, Woman and Sin	—	2	10	5	75	6,280 Ft.
Mr. Wu	—	3	45	9	73	7,603 Ft.
Mockery	2	7	26	3	65	5,957 Ft.
On Ze Boulevard	—	6	6	—	55	5,671 Ft.
Red Mill, The	5	7	29	4	62	6,337 Ft.
Road to Romance, The	—	4	25	3	69	6,544 Ft.
Rookies	—	4	31	16	77	6,640 Ft.
Scarlet Letter, The	1	7	24	8	70	8,229 Ft.
Show, The	1	6	24	5	68	6,308 Ft.
Slide, Kelly, Slide	—	5	41	24	78	7,865 Ft.
Spring Fever	—	3	24	4	71	6,507 Ft.
Taxi Dancer, The	—	13	15	1	58	6,289 Ft.
Tell It to the Marines	—	1	35	28	83	8,800 Ft.
Thirteenth Hour, The	—	2	8	1	67	5,252 Ft.
Tillie the Toiler	1	7	25	7	69	6,160 Ft.
Twelve Miles Out	—	4	28	7	72	7,899 Ft.
Understanding Heart, The	—	8	22	2	64	6,657 Ft.
Unknown, The	—	3	21	9	75	5,517 Ft.
Valley of Hell, The	2	4	9	1	58	4,070 Ft.
Winners of the Wilderness	—	2	14	2	70	6,343 Ft.
Women Love Diamonds	1	8	8	—	53	6,365 Ft.

PARAMOUNT

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
Afraid to Love	3	8	15	2	58	6,169 Ft.
Arizona Bound	1	4	9	—	58	4,912 Ft.
Barbed Wire	—	1	23	3	72	6,951 Ft.
Beau Geste	2	4	20	14	75	9,879 Ft.
Blind Alleys	1	8	15	2	61	5,597 Ft.
Blonde or Brunette	1	4	22	1	65	5,872 Ft.
Cabaret	—	7	23	5	68	6,947 Ft.
Casey at the Bat	3	15	42	8	65	6,040 Ft.
Chang	—	4	23	9	74	6,536 Ft.
Children of Divorce	1	6	29	10	72	6,662 Ft.
City Gone Wild, The	—	2	10	2	70	5,408 Ft.
Drums of the Desert	—	5	17	3	68	5,907 Ft.
Evening Clothes	2	8	22	1	61	6,287 Ft.
Fashions for Women	5	8	17	3	58	6,296 Ft.
Figures Don't Lie	—	2	17	2	70	5,280 Ft.
Firemen, Save My Child	—	4	24	6	72	5,399 Ft.
Gentleman of Paris, A	—	4	18	2	68	5,927 Ft.
Get Your Man	—	—	10	1	73	5,718 Ft.
Hotel Imperial	2	9	19	1	59	7,091 Ft.
Hula	—	—	27	11	76	5,862 Ft.
It	—	—	27	27	85	6,452 Ft.
Jesse James	1	—	10	1	68	7,423 Ft.
Kid Brother, The	5	3	44	10	69	7,654 Ft.
Kiss in the Taxi, A	3	11	23	3	60	6,439 Ft.
Knockout Reilly	—	4	35	8	73	7,080 Ft.
Let It Rain	1	10	22	7	67	6,052 Ft.
London	3	5	9	—	52	5,584 Ft.
Love's Greatest Mistake	—	12	16	—	57	6,007 Ft.
Madame Pompadour	1	6	18	—	61	7,180 Ft.
Man Power	—	3	25	6	73	5,617 Ft.
Metropolis	2	4	18	6	69	8,039 Ft.
Mysterious Rider, The	—	5	22	2	67	5,957 Ft.
Nevada	—	2	19	2	70	6,258 Ft.
New York	1	4	22	—	64	6,877 Ft.
Now We're in the Air	—	4	22	7	72	5,798 Ft.
Old Ironsides	1	4	11	2	64	10,089 Ft.
Paradise for Two	—	4	25	—	66	6,187 Ft.
Potters, The	—	4	24	1	67	6,680 Ft.
Ritzy	—	6	22	—	64	5,306 Ft.
Rolled Stockings	—	2	15	1	69	6,249 Ft.
Rough House Rosie	—	1	24	8	76	5,952 Ft.
Rough Riders, The	3	3	34	3	67	12,071 Ft.
Running Wild	2	3	17	2	65	6,368 Ft.
Senorita	—	4	20	6	72	6,634 Ft.
Service for Ladies	—	6	15	6	70	6,170 Ft.
Shanghai Bound	—	2	25	5	73	5,515 Ft.
She's a Sheik	—	2	17	1	69	6,015 Ft.
Soft Cushions	—	5	12	1	63	6,838 Ft.
Special Delivery	2	6	22	2	63	5,524 Ft.
Stark Love	2	1	9	—	59	6,203 Ft.
Swim, Girl, Swim	—	1	31	3	72	6,124 Ft.
Telephone Girl, The	2	7	23	1	62	5,455 Ft.
Ten Modern Commandments	—	3	16	3	70	6,497 Ft.
Time to Love	1	6	8	—	55	4,926 Ft.
Too Many Crooks	3	6	9	—	52	5,399 Ft.
Underworld	—	5	21	8	73	7,643 Ft.
Way of All Flesh, The	—	1	24	14	80	8,486 Ft.

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
We're All Gamblers	—	9	20	1	62	5,935 Ft.
Whirlwind of Youth, The	1	7	15	2	62	[illegible] Ft.
Woman on Trial, The	—	6	11	2	64	5,960 Ft.
World at Her Feet, The	2	8	10	—	53	5,691 Ft.

PATHE-DE MILLE

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
Angel of Broadway, The	1	3	9	1	62	6,555 Ft.
Country Doctor, The	—	—	13	2	74	7,500 Ft.
Dress Parade	—	3	17	—	66	6,599 Ft.
Fighting Eagle, The	—	—	14	1	72	8,002 Ft.
Fighting Love	1	—	14	1	68	7,017 Ft.
Forbidden Woman, The	—	6	7	—	56	7,000 Ft.
Getting Gertie's Garter	—	4	13	3	69	6,859 Ft.
His First Flame	—	5	7	—	58	4,660 Ft.
Jim the Conqueror	—	3	10	1	66	5,324 Ft.
Night Bride, The	—	2	9	1	68	5,736 Ft.
Nobody's Widow	1	2	8	—	60	6,421 Ft.
Rubber Tires	2	4	8	—	54	6,303 Ft.
Vanity	—	3	9	—	63	5,923 Ft.
White Gold	1	7	8	—	54	6,108 Ft.
Wise Wife, The	—	—	9	1	73	5,610 Ft.
Wreck of the Hesperus	—	2	9	2	70	6,447 Ft.
Yankee Clipper, The	—	2	22	3	71	7,920 Ft.

TIFFANY-STAHL

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
Husband Hunters, The	—	1	9	—	67	5,600 Ft.

UNITED ARTISTS

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
Beloved Rogue, The	1	2	24	10	75	9,380 Ft.
College	—	2	12	3	72	5,362 Ft.
General, The	4	8	15	1	58	7,440 Ft.
Love of Sunya, The	1	9	24	6	67	7,311 Ft.
Magic Flame, The	—	—	31	5	74	8,300 Ft.
My Best Girl	—	1	17	8	78	8,700 Ft.
Night of Love, The	—	5	32	12	74	7,600 Ft.
Resurrection	—	3	35	13	76	9,523 Ft.
Topsy and Eva	—	8	6	1	56	7,350 Ft.
Two Arabian Knights	—	—	20	8	79	8,250 Ft.

UNIVERSAL

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
Back to God's Country	1	5	11	—	58	5,751 Ft.
Beware of Widows	1	5	9	—	57	5,670 Ft.
Cat and the Canary, The	—	2	25	12	78	7,790 Ft.
Cheating Cheaters	—	2	8	—	64	5,623 Ft.
Cheerful Fraud, The	3	5	15	3	62	6,968 Ft.
Chinese Parrot, The	—	3	8	3	70	7,304 Ft.
Denver Dude, The	—	5	14	3	67	5,292 Ft.
Fast and Furious	—	—	10	3	77	5,684 Ft.
Fourth Commandment, The	1	5	22	1	64	6,863 Ft.
Held by the Law	2	4	21	—	62	6,929 Ft.
Hey, Hey, Cowboy	—	2	12	—	66	5,378 Ft.
Ice Flood, The	—	3	23	—	67	5,747 Ft.
Les Miserables	—	1	12	—	68	7,713 Ft.
Love Thrill, The	—	7	12	—	59	6,038 Ft.
Man's Past, A	—	3	8	—	62	6,135 Ft.
Michael Strogoff	—	5	20	6	71	9,315 Ft.
Mystery Club, The	1	7	4	1	52	6,969 Ft.
Oh, Baby	1	6	11	1	59	7,152 Ft.
Out All Night	1	1	10	2	69	6,170 Ft.
Painting the Town	—	—	13	2	74	6,045 Ft.
Perch of the Devil	—	10	5	—	50	6,807 Ft.
Prairie King, The	—	1	9	—	67	5,689 Ft.
Silk Stockings	—	1	9	1	70	6,155 Ft.
Taxi, Taxi	1	4	14	1	63	7,173 Ft.
Wrong Mr. Wright, The	2	4	7	—	53	6,459 Ft.

WARNER BROS.

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
Better 'Ole	—	4	20	14	78	9,481 Ft.
Bitter Apples	—	2	10	1	68	5,463 Ft.
Black Diamond Express	—	3	11	—	64	5,803 Ft
Brute, The	1	4	11	1	62	6,901 Ft.
Bush Leaguer, The	—	1	13	—	68	6,281 Ft.
Climbers, The	—	6	6	—	55	6,621 Ft.
College Widow, The	—	2	19	1	69	6,616 Ft.
Dearie	—	2	10	—	65	5,897 Ft.
Desired Woman, The	—	—	10	1	73	6,408 Ft.
Don Juan	—	2	24	11	77	10,018 Ft.
Finger Prints	1	4	11	—	59	7,031 Ft.
Hills of Kentucky	—	2	20	1	69	6,264 Ft.
Million Bid, A	—	4	13	—	63	6,310 Ft.
Missing Link, The	—	3	15	3	70	6,435 Ft.
Old San Francisco	—	2	18	3	71	7,961 Ft.
One Round Hogan	—	—	12	—	70	6,375 Ft.
Slightly Used	—	4	8	—	60	6,412 Ft.
Tracked by the Police	—	3	15	—	65	5,823 Ft.
When a Man Loves	—	1	24	4	73	10,049 Ft.

Opinions on Pictures

The Chinese Parrot

Mystery Picture Will Entertain

(Reviewed by E. G. Johnston)

PEARL divers engaged in their arduous labors of bringing to the surface quantities of shell, sometimes repaid by one small pearl—a scene of night life in a dance hall along the water front where a string of crude pearls are bartered for a sly glance from a nautch girl she, later in the evening, being sent to Heaven or elsewhere with a knife thrust at the hands of a greedy admirer—that is the prologue of this picture which has to do with a necklace to which is attached a curse—and how Sufi, a Chinese parrot, proves the means of untangling a mystery.

The second episode of Earl Derr Biggers' Saturday Evening Post story shifts to San Francisco on a New Year's eve when the most recent owner of the jewels, after a series of misfortunes, has arranged their disposal. More deviltry afoot now—and then on to a lonely hacienda in the desert where a gang of thieves play a desperate game to their undoing . . . how Charlie Chan, a Chinese detective, played finely by K. Sojin, effects their capture, and how the curse is finally removed. Lots of spooky atmosphere arranged by Director Paul Leni—the master of the house and his valet lying trussed up a closet, both apparently done for—and then most all turning out to a satisfactory end.

This picture can hardly be compared to Leni's "Cat and the Canary" but it is a safe bet that it will be found entertaining. The cast is a good one, notably Marion Nixon, Florence Turner, Hobart Bosworth, Edmund Burns and K. Sojin. Too little is seen of Anna May Wong—that is, in footage.

Drawing Power: Good for all types of houses. **Exploitation Angles:** Saturday Evening Post circulation big asset. Play up mystery angle, also cast.

THEME: Misfortunes following owners of a string of pearls are finally ironed out through series of episodes. Romance has its part.

Produced and **Distributed** by Universal. **Released,** Oct. 23, 1927. **Length,** 7,304 feet. **The Cast:** Marian Nixon, Florence Turner, Hobart Bosworth, Edmund Burns, Albert Conti, K. Sojin, Fred Esmelton, Ed. Kennedy, George Kuwa, Slim Summerville, Dan Mason, Anna May Wong, Etta Lee and Jack Trent. **Directed** by Paul Leni.

By Whose Hand?

A Clever Piece of Suspense

(Reviewed by Raymond Ganly)

A NICE little program picture, one in which the suspense and plot unravelment are worked out with a finesse that the best of serial directors might envy. They keep you guessing here as to who are the good and who are the bad. You have these two elements in every picture, but here you are not told pronto just who is the man representing the law and who is the man from the underworld. As a matter of fact, one is liable to grow confused, for the director and his assistants have craftily shown, with an idea of leading you astray, the actions of other guests in the house of the wealthy lady on the night her jewels were robbed. They all act mysterious, even the comic butler, and the crystals of truth are sifted down only at the tail end when it is revealed that Cortez is the renowned Operative X-9—who always gets his man.

The knack of keeping a story suspenseful has been displayed time and time again by clever writers of detective tales, but it is not so often that you see it done as neatly as Walter Lang has done it here.

The production is an entertaining one and one that your patrons will enjoy if you can get them into the house. The entertainment value is there, so the only thing you'll have to worry about is the picture's draw.

Drawing Power: Between fair and good. **Exploitation Angles:** Tell 'em it's a good mystery yarn. Play up Cortez and the goings-on in the house on the night of the jewel theft.

THEME: Melodrama of detective pitted against master crook. The two of them are invited to wealthy lady's mansion and during the night her jewels are robbed. After a complicated series of events during which the jewels pass from one hand to another, the crook is caught by the detective. The love interest comes in between the detective and the wealthy lady's young girl friend.

Produced and **Distributed** by Columbia. **Length,** 5,432 feet. **Released,** September, 1927. **The Cast:** Ricardo Cortez, Eugenia Gilbert, J. Thornton Haston, Tom Dugan, Edgar Washington Blue, Lillianne Leighton, William Scott, John Steppling, De Sacia Mooers. **Director,** Walter Lang.

The Pinto Kid

Melodrama with Plenty of Action

(Reviewed by Chester J. Smith)

BUZZ BARTON is a clever youngster in these western roles and they certainly give him plenty to do. In fact they seem to impose almost superhuman tasks on the boy, but he gets away with them in great shape. If one can overlook the illogical story and become engrossed with the rapid action it is all very thrilling. There are certainly enough climaxes to keep the interest at fever heat.

Young Buzz, with the assistance of his pony, is first called upon to rescue both the girl and her horse from the quicksands. Then follow rescues of the girl in which he has to lower himself over a chasm, and the skillful capture of the villain, as well as other thrilling episodes.

It is the typical tale of the cow or the sheep country with the villain from the city in possession of facts by which he knows the real value of the ranch owned by the girl's father. He, of course, tries every known intrigue to gain possession, even to having the girl kidnapped and held for $10,000 ransom so that the father will have to sell to meet the ransom price. Every effort of the villain is thwarted by Buzz and his inseparable companion, Hank Robbins. It is just a succession of heroics.

Here and there are injected pathetic efforts at comedy relief with the two aged owners of adjoining ranches engaged in fist fights and eventually in a pistol duel, which are all too ridiculous to be funny. However, as all of the incidents of the story are exaggerated, the comedy may be appreciated as much as the dramatic action.

Drawing Power: This young star is bound to be popular where they like real melodrama. It should go very well in the neighborhood houses. **Exploitation Angles:** The youthful star and the many thrilling episodes.

THEME: Western melodrama in which the youth and his partner are successful in keeping the city slicker from gaining possession of a ranch of much potential value because of a proposed irrigation project. The ranch is owned by the father of the girl young Buzz saves from the quicksands.

Distributed by F B O. **Released,** April 29, 1928. **Length,** 4,884 feet. **Cast:** Buzz Barton, Frank Rice, James Walsh, Gloria Lee, Milburne Moranti, Hugh Trevor, William Patton, Walter Shumway. **Director,** Louis King. **Story** by Jean Dupont and John Twist.

The Dove

Enjoyable as Screen Play

(Reviewed by Chester J. Smith)

THE Willard Mack stage play, which enjoyed a successful run in New York three years ago, has been accurately and successfully transferred to the screen. It follows closely the original play, with the exception that the locale is transferred from Mexico to Costa Roja, an island somewhere in the Caribbean Sea. This doubtless was considered necessary for diplomatic reasons.

Norma Talmadge as The Dove, and Noah Beery as Don Jose Maria y Sandoval, "the best damn caballero in all Mexico," have the roles enacted by Holbrook Blinn and Judith Anderson, and their work on the screen is just as artistic and effective as was that of the stage players.

It is a splendid picturization of a highly entertaining story, and it is one that should be exceptionally popular with audiences of all classes, as it has every element necessary for entertainment. Miss Talmadge's role is just a trifle overshadowed by that of Beery, who has never been seen to better advantage. He is the perfect egotistical, arrogant and powerful caballero, who would not stop at wanton slaying to have the lady of his desire. He is just as effective when he eventually yields to the cleverness of The Dove in her challenge to him as the best damn caballero in all Mexico.

Miss Talmadge seems to get everything possible out of the Dove role, which calls for much emotional work, as well as defiance. She is ably supported by Gilbert Roland, her leading man, as Johnny Powell, craps dealer of the gambling house, who acts the part nicely, and thus rather belies his looks. All in all, however, it is an exceptionally well-acted picture, with the cast capable from top to bottom, and all splendidly directed by Roland West.

THEME: Melodrama of dance hall girl in love with gambling house employee. She is desired by wealthy, powerful and swarthy gentleman, who connives to have her lover slain in a gambling house row. The ruse fails and the lover kills his framed assassin, for which he is ordered put to death. He is eventually saved by the cleverness of The Dove.

Distributed by United Artists. **Released,** December 30, 1927. **Length, 8,400 feet. The Cast:** Norma Talmadge, Noah Beery, Gilbert Roland, Eddie Borden, Harry Myers, Michael Vavitch, Brindsley Shaw, Kalla Pasha, Charles Darvas, Michael Dark, Walter Daniels. **Directed** by Roland West. Adapted from the Willard Mack stage play by Roland West and Wallace Smith.

Husbands for Rent

Dull and Slow Moving Comedy

(Reviewed by Chester J. Smith)

THERE is little that can be recommended in this Warner Bros. feature which has Owen Moore and Helene Costello in the leading roles. Its alleged comedy is of the crudest, its plot is slim and moves along at a snail's pace and there is none of the necessary element of suspense. It has one daring touch that goes a little bit beyond the border of the risque, but otherwise it is without incident.

While there is little chance for any of the players to do any noteworthy work, they all seem poorly cast. Owen Moore is a somewhat slow moving and slow thinking lover and husband, whose sheer timidity makes him a married man in name only, despite instructions given him by the butler, a sequence that might well have been left out, and thus made of the picture an entire blank.

Helene Costello, it would seem, would fit better into the role of Moore's wife, instead of the flighty, indiscreet cigarette-smoking vamp type which she depicts. As a matter of fact both Kathryn Perry and John Miljan, the other married couple, give much more capable performances than Miss Costello and Moore.

The story is slim enough to be told in a single reel and seems interminable when stretched out to five or six. It involves a quartet, none of which seems to know with whom he or she is really in love. Their affections are switched before marriage and they apparently would all be better satisfied if they were switched again after marriage. It does develop, however, that Moore, as Herbert Willis, and Miss Perry as Doris Knight, really did love each other all the time and eventually were glad that Hugh Frazer eloped with Molly Devoe on the night set for the wedding of Molly and Herbert.

Drawing Power: Will draw only up to the strength of the players in the cast. There is nothing in the story that would appeal to an audience. **Exploitation Angles:** The players offer the only angle for exploitation.

THEME: Domestic comedy in which two couples appear to be unhappily married and would switch husbands and wives, but in the end one of the couples finds there is true happiness ahead.

Distributed by Warner Bros. **Released,** December 31, 1927. **Length,** 5,200 feet. **The Cast:** Owen Moore, Helene Costello, Kathryn Perry, John Miljan, Claude Gillingwater, Arthur Hoyt, Helen Lynch, Hugh Herbert. **Story** by Edwin Justin Mayer. **Directed** by Henry Lehrman. **Scenario** by C. Graham Baker.

Two Flaming Youths

A Gag Picture of Much Humor

(Reviewed by Chester J. Smith)

W. C. FIELDS and Chester Conklin make a splendid comedy combination in this picture of gags and humorous situations. Made entirely for fun purposes it achieves its aim and will win laughs wherever it is shown. It is more or less slapstick comedy, but is so capably enacted that it is lifted from the realm of the idiotic comedy that characterizes most pictures of the type.

There is little in it that Fields has not injected into his past pictures, but his mannerisms will endure for a long time. His juggling art figures more prominently than usual. Conklin as the stupid sheriff figures in a secondary role to Fields, but in his own way he offers just as much comedy.

It is not the type of picture that will cause spontaneous outbursts of laughter, but the antics of the comedians will keep any house in almost a continuous state of giggles at least for the full length of the picture. It is just one gag after another, with the two comedians in love with Cissy Fitzgerald, as the hotel keeper who is in dire straits to meet a mortgage.

Fields is the proprietor of a defunct circus, whose freaks continuously and persistently demand their pay that they might eat. Conklin is the small town sheriff who would run the circus proprietor out of town and leave the road to the widow clear for himself. There is some splendid comedy when Conklin becomes engaged in fistic combat withe the boxing kangaroo as Fields capitalizes on his efforts at the box office, and as the two race back to the widow, each with a roll of $1,500 with which to lift her mortgage. A love theme threads through the comedy with Mary Brian and Jack Luden capably enacting the roles.

Drawing Power: Should be a sellout wherever shown. **Exploitation Angles:** The names of the stars and the circus atmosphere, as well as the freaks.

THEME: Comedy in which proprietor of defunct circus reaches small town and falls in love with hotel proprietress, who is also loved by town sheriff. The latter would run the circus owner out of town for failing to pay bills. Both are after $1,500 with which to lift widow's mortgage and wed her. Each succeeds in getting roll and on racing back to her find she has married the money lender.

Distributed by Paramount. **Released,** December 17, 1927; **Length,** 5,319 feet. **The Cast:** W. C. Fields, Chester Conklin, Mary Brian, Jack Luden, George Irving, Cissy Fitzgerald, Jimmy Quinn. Directed by John Waters. Screen play by Percy Heath and Donald Davis.

The Warning

A Fair-Enough Melodrama

(Reviewed by Raymond Ganly)

THE opium loaded dives of Shanghai, a pretty girl in the clutches of rascally smugglers, an English captain of one of the smuggling ships who aids the girl when she needs help—stuff like this can be translated into terms of good melodrama. In this case a fair-enough job has been done by the Columbia people who have employed Jack Holt and Dorothy Revier to carry the brunt of the tale. That they have spent money (and lots of it, too) on the production is easily seen. Furthermore, you have exceptionally good photography to help the picture along. It seems to us that it sags only in the direction. But although the story is of an oft-seen pattern and the role of hero calls for the customary heroics there is plenty of action interwoven into it, atmosphere of the creepy, lurid Shanghai dens to lend it reality and, lastly but not least, Holt.

He is ideally suited for the type he portrays here. He hides his identity of chief of the British Intelligence Service underneath a doubtful exterior, playing the part of friend to the smugglers until in a scene in a Chinese temple he reveals himself as a hero of the first water. This scene, by the way, is the big "tremor" of the picture. The girl has been double-crossed by a member of the Service in league with the smugglers and turned over to them. Surrounded on all sides by a mass of hateful Orientals she has no one to render her assistance except Holt and his Chinese servant. With a machine gun they hold the seething crowd at bay and when the Englishman is wounded the girl bombs the temple, destroying her enemies underneath its crush of stones.

Drawing Power: About good. Holt is well known to the fans. **Exploitation Angles:** Playing up the hero wouldn't be a bad idea. Also give the leading lady some space, as she certainly deserves it. Create that Oriental atmosphere in the lobby to attract them.

THEME: Melodrama of Shanghai smugglers and their defeat at the hands of two members of the British Intelligence Service.

Produced and **Distributed** by Columbia. **Length,** 5,791 feet. **Released,** Nov, 1927. **The Cast:** Jack Holt, Dorothy Revier, Frank Lackteen, Pat Harmon, Eugene Strong, George Kuwa, Norman Trevor. **Director,** George B. Seitz.

West Point

Ought to Click—It's Typical Haines

(Reviewed by Raymond Ganly)

YOU can't very well expect, it seems, something new in a Haines vehicle. This one of the military academy up the Hudson employs practically the same formula, the same type of characterization and the same sort of climax that "Brown of Harvard" had. Haines simply cannot live down that previous collegiate success; his latest bears witness to that fact, it being but a faithful imitation.

You can bet your boots there's humor to be found in the piece. They'll laugh out loud at the nervy guy's smart aleckisms up at the Point where discipline is the first thing they teach you. The hero is subjected to many close-ups of his wise cracking and swelled headed attitude. He's a naturally gifted fellow—a crackerjack at making love, playing football or anything else.

The cry of the wise guy was heralded in other Haines opi, forerunners to this, and the producers have not forgotten it. He reaches such a stage that his colossal conceit leads him to fight with the football coach, damn the corps and become a bench warmer on the eve of the big game with the Navy. His roommate back at the Academy, very ill (more evidence of "Brown's" influence), his conscience rankling him with the thought of unworthiness, he is ready to burst into flame from the sway of his feelings. Put in the game at the last quarter, he goes through the Navy line like a tornado, ultimately winning the game. Then, after the victory, comes a sense of true fellowship for his classmates and a true appreciation of the qualities of the girl he has been trying to win.

Haines, of course, takes his role of the fresh chap off very well, although the sequence when his pride gets the better of him is a long stretch of blueness in which he does not shine so brightly. Young William Bakewell as his weak classmate does the best work of his career to date. He acts with plenty of feeling and one could say many things about him of a commendatory nature.

Drawing Power: Good. Haines is a popular star and the picture boasts actual backgrounds of West Point with its wonderfully trained soldiers and memories of military men to create a patriotic tang. **Exploitation Angles:** Play up the title and its fame. Array your ushers and decorate your lobby with an eye for the military.

THEME: Drama of young West Pointer who goes through a spiritual struggle and emerges from it with the veneer of his conceit wiped away.

Produced and distributed by M-G-M. **Length,** 6 reels. **Released, January. The Cast:** William Haines, Joan Crawford, William Bakewell, Neil Neely, Ralph Emerson, Leon Kellar, Major R. G. Moses, U. S. A. **Story** by R. L. Schrock. **Director,** Edward Sedgwick.

"Should Tall Men Marry"

(Roach-Pathe—Two Reels)

(Reviewed by Chester J. Smith)

THERE is much slapstick and knockout stuff in this Hal Roach comedy, which has in its leading roles Stan Laurel, Stuart Holmes, James Finlayson, Martha Sleeper, and Theodore Von Eltz. It is better than the usual run of this type comedy and should be good for many laughs. It is one of these pictures of continuous action with the girl in the hands of the desperadoes, while the hired hands use all sorts of contraptions in a huge barn to render them null and void and rescue the girl, which they eventually do. The proceedings are considerably enlivened by a mule.

Stan Laurel is the hired hand on the ranch and injects a lot of fun into the picture when, demonstrating on a goat, he tutors Teddy on how to make love to Martha. He is discovered in the act by the ranch head, who aptly inquires how long this has been going on? There is little in the way of a story, but a picture such as this needs none. It achieves its purpose with its numerous gags.

"Paris Fashions in Color"

(Educational—One Reel)

HERE'S another edition of the McCall Fashion News that will prove interesting to Milady. These shots, in Technicolor, of pretty Hope Hampton wearing charming gowns that fit her gracefully, are lovely, the appealing soft tones of the gowns contrasting pleasingly with the gleaming mass of golden hair that sets off Miss Hampton's features so becomingly.

You might call this subject one of paramount importance, from the point of view, of course, of the women folk, who regard clothes and fashion as perennial attractions, both for the purse and as a topic of conversation. We can well imagine the delight of a lady fan when viewing the exquisite and delicate creations from Paris, bearing the stamp of Jean Pateau, Paul Poiret and others. For the mere male they are pleasing things to behold. For the women folk they must be as least a hundred times more so.

Suffice it to say that this one reel of fashion news is a sumptuous production, pleasing to look at are its prettily colored creations and the figure of Miss Hampton herself in various poses. The interest of the ladies in things fashionable never does wane and, therefore the reel is an appropriate one for showings at most any time of the year.—RAYMOND GANLY.

"Horns and Orange Blossoms"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

OCTAVUS ROY COHEN is responsible for this story in which the rotund comedian, Charles Puffy, is starred. It is not unlikely that the original story was a good one, but doubtless it was given considerable battering during its transposition to the screen.

Puffy works hard enough to wring some laughs out of it and probably will succeed in doing so from neighborhood audiences, but it is all of the rougher type of rough and tumble comedy. He engages a French chef to prepare a dinner in honor of his girl, but his meddling aunt interferes, and the chef quits, leaving Puffy to prepare the dinner himself.

The comedy is much exaggerated in the preparation of the food, as might be imagined, and the kitchen is just a mess of ruined material, out of which Puffy realizes enough net to finally place upon the table. Just as this is accomplished the aunt informs him the guests telephoned they could not come, whereupon he destroys what he has prepared. At that moment the guests arrive and the aunt informs him she was April fooling him. He instructs her to tell the guests he has departed ill. She does so, but the girl walks in on him through a rear door, and promptly puts an end to their affair. The aunt foreseeing what is in store for her makes a hurried getaway.

"Mr. Pooh"

(Bray—Two Reels)

(Reviewed by Raymond Ganly)

THE McDougall Alley Kids have a fairly laughable comedy in a two-reeler, the title of which does not seem to bear any connection with any of the events in the story. It is probably a variation on the title of a recent Lon Chaney vehicle—a legitimate idea, of course.

They hop a freight to Chicago (which comes in for a knock in a title), and are chased by trainmen into the tenement section, where they find refuge in a Chinese laundry. The original proprietor, returning to his shop, is scandalized to see them there, so he chases them also. A "Boy Wanted" sign in a delicatessen shop attracts the attention of the kids, and Fatty goes in to apply for the job, but spends so much wind shouting into the ear trumpet of the deaf proprietress that he falls into a faint.

In the short space of time that Fatty is on the floor, he dreams of the gang coming into the store during the absence of the deaf woman. He dreams that they have some fun with a monkey and that they are throwing canned goods all around the place.

The rough house antics of the kids can probably be counted on for a fair number of laughs. George E. Walcott directs them.

"There It Is"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

CHARLEY BOWERS' first comedy for Educational is a corker for ingenuity and unexpected surprises. Charley's active brain must worked overtime thinking up all the many little things that relate to the "It" which plays so important a part in the comedy. It clicks along nicely, holding up consistently to the last few moments when the mysterious "It" is revealed. This Bowers comedy is as different from the average slapstick affair as an apple is from a pineapple. It is a different sort of comedy and one which is enhanced in effectiveness by means of Bowers' process of fooling you with camera tricks.

A mysterious figure flits in and out of the rooms of a mansion in America, causing so much terror to be broadcasted that a call is sent in to Scotland for held. Charley, dolled up in kilts and other things Scottish, and accompanied by a sort of doodle-bug whom he calls Mac, arrived at the mansion to solve the mystery. All sorts of inexplicable things occur and Charley is stumped when it comes to capturing the mysterious creature or even identifying him. The thing is here, there and everywhere, appearing at the most unexpected times and in the most unsought-for manner. Finally, the mysterious one is discovered to be grandpa, who had been wandering around the house ever since the family moved away and forgot to take him with them.

H. L. Muller directed and photographed this Bowers comedy and Kathryn McGuire, Melbourne McDowell, Buster Brodis and Edgar Blue have roles in the support. It's a good number, one that your patrons ought to enjoy.

"The Bare Co-Ed"

(Bray—Two Reels)

(Reviewed by Raymond Ganly)

AN entertaining comedy is this two-reeler from the Bray studios, featuring Perry Murdock and Cliff Lancaster as two college dolts love-stricken by Nita Cavalier, their landlady's daughter. A supply of fun is had in the capers of the oafish Perry in his little hall room, in his tiff with his rival, Cliff, and in that incident where he is thrown, body and baggage, out of the landlady's house after he had inflamed her wrath by ehrowing mud in her face.

On the condition that Perry win the forthcoming hurdle race, and thus honor his and her daughter's alma mater, the irate landlady softens under the entreaties of the girl to let the student resume his place as one of her roomers.

The hurdle race is almost a fiasco for the love-smitten Perry. He is being left far behind by the other athletes until a wasp stings him, putting him so much on the jump that he wins the hurdle race with plenty of room to spare.

There are a good number of laughs in the comedy, although all of the gags are not new by any means. But it goes along smoothly, betokening good direction by Craig Hutchinson, and there is one gag with a camera which will be sure to cause a hearty spasm of laughter.

"Brand of Courage"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

BOB CURWOOD is featured with Peggy Montgomery in this Western featurette, whose story, as usual, is of the rustlers and the dashing young special investigator who runs them down against the greatest odds. There is some good riding in the picture, with a fist fight here and there that helps liven it up a bit.

Curwood would be a much more convincing figure in these Westerns if he did not affect the same winning smile for all occasions. It is the same when he is making love to the girl as it is when he is engaged in the most desperate efforts to rescue her from the somewhat perilous position she finds herself in at the hands of the rustlers.

Curwood, as Jack Rhoads, is the special investigator of the Cattlemen's Association, engaged to run down the rustlers. He is hurled into their midst over a cliff when his horse stumbles. They are under the impression that he is badly hurt and leave him. He proceeds to the nearest ranch house, in which he convinces the girl of his identity. The rustlers come and best him and carry the girl away. He again gives chase, overtakes them and this time gains the upper hand. They will probably like it where they are partial to these short Westerns.

"Reeling Down the Rhine With Will Rogers"

(Pathe- One Reel)

WILL ROGERS takes his audience for a trip down the Rhine in this travelogue, which is not so humorous in its titles as most of the series. Some beautiful scenery is the main attraction of the picture, which depicts the numerous castles overhanging the Rhine. The large and well-kept vineyards are also a feature. Young Miss Rogers and the Rogers boy lend a novel note when they relieve their famous father in announcing some of the attractions along the scenic route.—CHESTER J. SMITH.

Regional News from Correspondents

Baltimore

WELDEN WATERS, publicity representative attached to the Washington, D. C., office of Paramount, was married on Christmas day in New Orleans, to Miss Lillian Thibodeaux, a society girl of that city. Mr. and Mrs. Waters have returned to Washington, where they will make their residence.

Florence Moeller, who has been doing the poster work for Loew's Incorporated, in Baltimore, for the Century, Valencia and Parkway theatres, has resigned to go to Seattle, to become associated with the West Coast Theatres Corp., of which Herschel Stuart is managing director. Mr. Stuart was formerly in Baltimore in charge of the Loew theatres.

Mr. Moeller has been succeeded by Marvin Brown, who comes to Baltimore from Memphis, Tenn., where he was formerly associated with Howard Price Kingsmore, now city manager of Loew's in Baltimore.

The first ball of the Ushers' Club of the Fox Theatre, Washington, D. C., was held recently at the Washington Hotel. All the ushers attended in full dress uniforms. M. Hurford, chief of service at the Fov Theatre, was in charge of arrangements. Those on the theatre staff who attended included S. J. Stebbins, managing director; W. S.

Mrs. M. R. Brown, formerly bookkeeper at the New Theatre, has resigned. She has been succeeded by Miss Clara Groscup, formerly bookkeeper at the Century when it was controlled by the Whitehurst Theatrical Interests.

Scott, resident manager; C. F. Winchester, treasurer and W. J. McGrath, publicity director.

John T. Moore, for several years manager of the New Theatre, has resigned that position. He has been succeeded by William M. Whitehurst, formerly booking manager of the Whitehurst Theatrical Interests.

Miss Helen Weidner, who has been associated with the Garden Theatre for several years as bookkeeper, has retained that position now that the playhouse has been taken over by the Kernan Interests and Keith-Albee vaudeville installed.

Miss Mary Pascor, for some time assistant to Miss Weidner, remains with the Whitehursts as assistant bookkeeper.

Robert C. Wood, director of publicity and exploitation for the Washington office of Universal Pictures, spoke at the Advertising and Kiwanis Club luncheons in Baltimore recently on the inside of the movies.

One hundred Christmas baskets were delivered to poor and deserving families in the vicinity of the Astor and Ideal theatres by Julius Goodman, the manager of both houses. Mr. Goodman arranged this as in former years, advertising on the screen that the baskets would be given out by each theatre. When names were turned in he had an investigation made of each case by the police department to ascertain that only the poor were receiving them.

Through the courtesy of Gaertner Brothers, a Christmas entertainment was given by the Young Men's Bohemian Democratic Club, at the Red Wing Theatre, at which 1,500 Northeast Baltimore children were present.

A motion picture performance and dance is to be given at the Alcazar Tuesday night, January 10, by the Ancient Order of Hibernians, Division No. 5.

Moving picture showing scenes at Ypres and Louvain, showing the meeting of Cardinal Mercier with Woodrow Wilson at Malines, and others showing the British army in action in France and Belgium, were shown recently at Foley Hall Parish Auditorium at a meeting of St. Martin's Council of Catholic Men. The films were loaned through the courtesy of Third Corps Area, U. S. Army.

The Golden Wedding Anniversary of Dr. and Mr. Randolph Winslow, father and mother-in-law of J. M. Shellman, motion picture editor Baltimore Sun, was celebrated recently. The reception committee consisted of 40 living members of the family, including their thirteen sons and daughters. A large reception was given at the Alcazar at which several hundred socially prominent persons of Baltimore and other cities were present.

A motion picture entertainment for white children was given by Governor Albert C. Ritchie, of Maryland, at the Circle Playhouse, Annapolis, Md., Monday, December 26, with 1,500 attending. The colored children were entertained in the afternoon of the same day at the Star Theatre by Governor Ritchie.

Fire at the Pimlico Theatre, managed by Louis Garman, drove an audience of about 200 persons, including men, women and children, to the street, Monday night about 7:15 o'clock, January 2, when film caught fire in the projection room. Ushers averted a panic by getting the people to the exits in an orderly manner. Morris H. Wolf owns the house.

Central Penn

WITH New Year's Day falling on Sunday this time theatre managers of Central Pennsylvania racked their brains for solutions of the problem of how to arrange shows to welcome 1928 without running afoul of the State blue laws, which prohibit Sunday amusements. New Year's Eve shows, lasting after midnight, always have been profitable in the theatres, and the difficulty was to determine how to preserve this source of extra revenue without conflicting with the law, and some clever plans were evolved.

In at least three cities—Scranton, Wilkes-Barre and Altoona—the police authorities issued specific edicts warning against any places of amusement, including theatres, dance halls and midnight clubs holding celebrations later than midnight Saturday. Some theatres held performances up to the very last minute, but dismissed their audiences promptly at the stroke of 12. Many of the leading theatres, however, arranged what they called "Sunday midnight shows, which actually started at 12 01 A. M. on Monday.

In the State, Altoona, there was one of the "Sunday midnight" shows, the theatre opening at 11:30 P. M., Sunday, and the performance beginning at 12:01 Monday. "Ben Hur" was the feature film. At the same time shows were held in the Capitol, the Strand and the Olympic, in the same city. Noise-making novelties were distributed as souvenirs to the audiences.

The Strand, Embassy and State in Easton held New Year's Eve shows ending at midnight, Saturday, and a similar plan was followed at the Strand, Scranton. The Wilmer & Vincent Company theatres in Harrisburg combined in celebrating the arrival of 1928 by holding a joint midnight show at 12:01 A. M., Monday, in the Victoria. Noise-making devices were provided to the patrons by Manager Lee Levy, and the film feature was the Adolphe Menjou picture "Serenade." The doors were opened late Sunday night.

The feature of the Sunday midnight show at the Fulton, Lancaster, was "Alias the Deacon," with extra features added for the New Year's revel. At the same time the Capitol, Lancaster, held a show featured by Leatrice Joy and Charlie Ray in "Vanity."

The Comerford management of the Strand Theatre, Sunbury, arranged what is described as "the first annual midnight show," the doors opening at 11 o'clock Sunday night and the show starting with the arrival of Monday. Among numerous other Central Pennsylvania theatres holding Sunday midnight revels were the Strand, Mahanoy City; Capitol, Pottsville; Strand, Shenandoah, and Orpheum, Franklin.

The Capitol, at York, advertised a special performance to welcome the New Year, starting on Saturday night at 11 o'clock.

Fifteen hundred toys for the poor children of Altoona were collected on December 23 at special matinees held at the State and Embassy theatres, and at which one toy was the price of admittance. All the children were the guests of Jack Maloy, manager of the Wilmer & Vincent theatre enterprises in Altoona. The toys were distributed among the poor on Christmas Eve by Commander Bell of the Salvation Army.

The Rialto and National Theatres, Harrisburg, went under the actual management of Mr. and Mrs. George M. Krupa, formerly of Lancaster, on Monday, January 2. The Krupas leased the theatres from Isaac Marcus, of Harrisburg, the owner, who heretofore had operated them.

These are neighborhood theatres, and the new management advertised it will offer "Downtown" features at "Uptown prices." The scale of prices for the Rialto is: "Weekly, evening, adults, 15 cents, children, 10; Saturdays and holidays, adults, 25, children, 10." The Rialto had been closed for three weeks to undergo extensive improvements.

Harry J. Troxell, owner and manager of one of the leading picture theaters in Gettysburg, retired on December 31 from the office of treasurer of Adams County. He was elected to the office four years ago, and his term has now expired.

Plans have been prepared for the enlargement of the Orpheum Theatre, Carlisle, in behalf of the owner, Mr. Bolen. The present theatre, in the Bolen Building, W. High Street, has a seating capacity of 350, which will be increased to 700 by utilizing the space now occupied by a store and a restaurant. The lobby will be enlarged and an extra exit added. The leases on the store and restaurant will expire July 1 next, and meantime Mr. Bolen will erect new partition walls.

Oscar W. Althoff, of the Strand motion picture theatre, in Berwick, Pa., and one of the pioneers in the movie field in the hard coal mining regions of Pennsylvania, was selected on December 22 as the subject for the "Velvet Hammer" column, in which the Harrisburg Evening News, in humorous fashion daily, pays tribute to some distinguished Pennsylvanian.

New York & New Jersey

WHAT was generally conceded to be one of the pleasantest social functions held under film auspices in this territory for a long time was the Annual Installation Beefsteak Dinner of the New York Board of Trade and Testimonial to Mr. Louis Phillips, attorney and executive secretary, who severs his connection with the organization on January 1st. The dinner was recently held at Janssen's Hofbrau, Broadway and 50th Street. Mr. Phillips will become a member of the legal staff of Famous Players-Lasky Corporation, under Mr. E. L. Ludvig, chief counsel.

The entire membership of the Film Board of Trade, including a long list of honorary members and a few specially invited guests, were present.

A number of professional entertainers, many of whom are appearing at local vaudeville houses, entertained the members and guests under the direction of Mr. Joe Lee, New Jersey excshange manager of Fox Film Corporation, and master of ceremonies of the New York Film Board of Trade.

Harry H. Buxbaum, general manager of the New York Fox Film Corporation, acted as toastmaster, and introduced the following speakers: Mr. David Rosengarten, resident manager of Metro-Goldwyn-Mayer Dist. Corp., and president-elect of the Film Board of Trade; Louis Rosenbluh, of the Fox Film Corporation; Louis Nizer, who succeeds Mr. Phillips as attorney and executive secretary of the New York Film Board of Trade, and John T. Cronin, office manager of the latter organization.

The whole affair resolved itself into a farewell testimonial to Mr. Phillips and a welcoming party for his successor, Mr. Nizer.

All the speakers extolled the accomplishments of the departing secretary, and predicted a future of great promise for Mr. Nizer.

During the evening Mr. Rosenbluh, who is a very close friend of Mr. Phillips, the guest of honor, presented to him a very handsome traveling bag fitted with a complete outfit of toilet articles. Mr. Phillips was greatly affected by this exhibition of affection and esteem on the part of his former associates, and feelingly referred to the four pleasantest years of his life spent with the Film Board of Trade.

Mr. Nizer, who is a member of the law firm of Phillips & Nizer, located at 1560 Broadway, New York City, paid a glowing tribute to his departing friend and associate, and pledged the best that is in him to the service of the twenty-five film companies affiliated with the Film Board of Trade.

The committee which arranged the dinner was composed of Joseph Lee, of Fox Film Corp., chairman; Joseph Vergesslich, of First National; Jack Bellman, of Hollywood; Morton Van Prang, of Universal; Earl Sweigert, of Famous Players-Lasky Corp,. and David Rosengarten, of Metro-Goldwyn-Mayer Dist. Corp.

Santa Claus was unusually kind to Jack Ricker, of 232 West 52d Street, whose heroism recently saved the lives of his wife, baby daughter, and the tenants of the apartment house in which he lives. In addition, his cool-headedness enabled rehearsals of the show for the Capitol Theatre to go on without interruption.

Jack is assistant to Major Bowes at the aforementioned theatre. Recently he returned home at 11:30 P. M., carrying manuscripts of the music and the revue to be rehearsed early this morning for next week's show.

Walking up the stairs to his apartment, where his wife and child were sleeping, he smelled smoke. First awakening his wife and ordering her to dress hurriedly, he then traced the smoke to the apartment below. Receiving no response to his knocks he broke in the door, and was nearly enveloped by the burst of flames that shot out at him. Ricker dashed down-stairs, put in an alarm call, and returned to the apartment house, banging on all doors on his way up.

When he reached his own apartment he found his wife clinging desperately to their baby, too terrified by the flames below to move. Bundling up the infant in his wife's fur coat he succeeded in fighting his way through the increasing barrage of fire, his wife following behind. By this time the fire engines had arrived.

Depositing his wife and child at a nearby delicatessen shop, Ricker discovered that he had left behind his music and manuscripts. He rushed back instantly, only to be refused admittance to the premises by two burly firemen. After much talking he convinced them of the importance of his bundle, and they accompanied him up through the conflagration while he recovered it.

Xmas morning Jack received additional gifts from Major Bowes, his wife, his landlord and the tenants of his apartment house, not to mention a vote of thanks from the Fire Department.

Dave Brill, manager of the Tiffany-Stahl Exchange in New York, was the recipient of a silver loving cup presented by General Sales Manager Ed. J. Smith for securing the greatest amount of 100 per cent contracts during the recent Tiffany-Stahl Christmas Sales Drive.

In complimenting Mr. Brill, Mr. Smith said: "I was not surprised at the showing the New York crew made, and was thoroughly satisfied with the generous amount of first-run bookings they turned in."

During the twelve weeks of the drive, which ended December 17th, it was surprising to see a new exchange at the head of the list each week, but in the final few weeks the New York Exchange scored heavily by securing volume sales.

The sales staff of the New York office consists of Dave Brill, manager; Jack Meyers, Charles Gould, Bert Frese, Ben Rappaport and Sol Edwards, salesmen.

E. W. Gould, manager of the Morningside Theatre, 88th avenue and 116th Street, New York City, announces the appointment of Maestro Voncent Fontanello as leader of their Concert Orchestra, effective December 25th.

San Francisco

M. E. CORY has been appointed local branch manager of Pathe, Inc., thus discontinuing the separate heads of features and short subjects as was instituted immediately following the merger with De Mille. Cory served as branch manager of P. D. C. since the reorganization of the old Hodkinson Distributing Corp., absorbed by the P. D. C. people. He made an envious sales record of P. D. C. product. "Mark" enjoys an extensive acquaintance in the northern California zone of theatre owners. W. G. Seib, who has been manager of the short subject department, will continue in the general sales department as an assistant to Cory.

J. L. Seiter, formerly operating the Lyric theatre at Manteca, is reported to have obtained the Garden theatre at Kinsburg, which he will at once renovate and open as a motion picture theatre.

Walter W., Kofeldt, now associated with the George Mann theatres with headquarters at Eureka, where he has charge of the Humboldt county enterprises of the Mann holdings, was a San Francisco visitor recently.

Friends of Mike Zar, well known among the film salesmen, are extending him their sympathy in the loss of his devoted mother, who passed away at her home in Watsonville.

The staff of the local Embassy Vitaphone theatre is: William B. Wagnon, proprietor and managing director; J. M. Boyd, house manaager; E. L. Jones, Exploitation; Harold Wilson, advertising manager; John Robinson, treasurer; Major Livingston and E. Casper, Vitaphone engineers.

Harry Seipel, with whom A. C. H. Chamberlain was formerly identified in his Oroville theatres, has bought out Chamberlain's interests. Now Chamberlain is representing the Harry Seipel interests in San Francisco.

The new officers elected for the ensuing year for the San Francisco Film Exchange Board of Trade are as follows: Grover C. Parsons was unanimously elected president of the board. Similarly M. E. Cory was unanimously elected president of the board, and J. J. Partridge honorary secretary and treasurer, and Messrs. George C. Blumenthal and William J. Heinemann as governors. The last two named with the three officers first named constitute the Board of Governors or Trustees. Milton A. Nathan was unanimously elected attorney and executive secretary for the tenth consecutive year. Nathan, on behalf of the individual members, presented to Charles H. Muehlman, the retiring president, a beautiful traveling case for his own use and a betautiful fitted case for the use of his wife, in appreciation of their friendship for him and and of his splendid services just ended.

L. C. Cory, who has about finished his new theatre at Fresno, states that the theatre has been leased but will not say to whom. Pantages' new theatre in Fresno is also well under way and most of the steel has been erected.

Miss Claudine Hartman, 22, a well known member of Fanchon and Marco's beauty chorus, died Dec. 17th at her home in Oakland, after a brief illness. She was a daughter of Mr. and Mrs. Herbert C. Hartman. The funeral was held at 2 o'clock December 19th.

H. A. Stone of the McGill theatres, McGill, Nev., was a visitor on the row a short time ago.

Charles Koener of the George Mann Theatre Circuit left on Dec. 15th for New York and many eastern points. He will be away weeks and while on the trip will inspect a number of the latest theatres built in New York, Philadelphia, and Chicago.

H. A. R. Dutton, president of the National Theatre Supply Co., was a visitor of the San Francisco branch for several days.

The San Francisco Orpheum has completely remodeled and equipped its Kinebooth in the latest, up-to-date equipment. This includes: Motiograph De Luxe Projectors, complete with the latest type speed titling device, on account of using two screens on the stage; Chicago Cinema De Luxe Improved Spotlight; Chicago De Luxe Film cabinet and rewind table, Blanchard speed indicators, Brenkert floods and spots.

B. F. Bowden has purchased the Arvada theatre of Arvada, Colo., from R. A. Pruess, owner and manager of the theatre since its erection.

Des Moines

WEDDING bells in Movie Row chimed during the pre-holiday season, when the office of Paramount contributed a beautiful bride, Miss Marjorie Reed, who is stenographer for the booking department, was wed on December 14 to Angus Campbell, who is not connected with the film business. The wedding was a secret until last week, when Mrs. Campbell sent out her announcements. She will continue her work at the film exchange. She has been receiving the congratulations of the trade.

And on Christmas eve there was another wedding. Ted Yarowsky, who is manager of the Des Moines Poster Exchange in the block adjoining the Film Exchange building, became a benedict on that date. He was married to Miss Bertha Rosenbaum, who is from Cedar Rapids, Iowa. Miss Rosenbaum is a former Des Moines girl and of a family well known here. Mr. and Mrs. Yarowsky are making their home at the Brown Hotel.

Joe Keefe, of Dumont, Iowa, has sold his theatre. The new owners are Wilson and Clemmons, bankers at Dumont. They will have charge of the theatre which is in the I. O. O. F. building, and the theatre will be operated as a community enterprise.

Among those who went to Waterloo for the opening of the new Riviera there, which is to be one of the A. H. Blank-Publix houses, were E. J. Tilton, manager of the office of the First National; Bill Copeland, manager for Paramount, and A. W. Nichols, who is their district manager, and Dorothy Day, who does the publicity for the houses of the A. H. Blank chain. The Riviera had its opening on December 29. A notable list of guests were present from over the state, from Omaha and from the theatre men in adjoining territory. Herb Grove, formerly manager of the Des Moines in Des Moines, will have the management of the Riviera.

Roy O'Brien, assistant manager of the office of Fox films, was ill for a few days. He is now recovered and back at work again but not quite his old self.

The managers and salesmen from the offices of the National Theatre Supply Company will hold a convention in Chicago, which starts January 11 and lasts for a week. The Des Moines office will be represented by Arthur E. Thiele, while the salesmen for this office will come from the Omaha office. Exhibitions will be held at one of the theatres in Chicago of the newest in theatre supplies and equipment, while the headquarters in general will be at one of the hotels.

Mrs. Paul Grove, contract clerk for First National, spent the Christmas holidays with her parents at Vinton, Iowa.

Grantham and Peters are buying up a number of Iowa theatres and last week added two new theatres to their interests. The Grand theatre at Jessup, Iowa, was sold by F. Mertz to Grantham and Peters. Another theatre owned by Mr. Mertz, the Opera House at Goggen, Iowa, was also transferred to Grantham and Peters.

At Clairmont, Iowa, there was a change of ownership last week when the Opera House there was sold by C. O. Christ to E. M. Hogg.

J. E. Trovas, who has had the Plaza theatre at Ackley, Iowa, for some time, last week disposed of his theatre interests to M. A. Brown. Mr. Brown now has three theatres and may add others to his interests. Mr. Brown has the Opera House at Riceville and the Forest theatre at Forest City.

E. M. Rulan is the new owner of the theatre at Mechanicsville, Iowa. The Scolora Amusement Company had the Rialto theatre at Mechanicsville and last week sold the house to E. M. Rulan, who is a new man in this territory.

Youngclass and Latta of Perry, Iowa, who have the Foxy theatre there, recently rechristened after it was named Roxy, have opened up the Grand theatre there. The partner bought the Grand theatre about a year ago and announced at that time that the theatre would not be operated immediately. Extensive repairs were made to the Grand and also the theatre men won out in the Sunday closing fight in Perry. So now the partners are planning big interests for their theatres at Perry.

The offices of the Iowa Theatre Owners Association, which have not been active in Des Moines for some months, are about to be opened up again. E. P. Smith, who is executive secretary of the association and who has been buying a string of theatres which are known as the Polka Dot houses, is about to make some new announcements both as to his own activities and those of the association of theatre men.

A. H. Blank has taken the lease of the new theatre building under construction at Cedar Rapids, Iowa. This theatre, which is part of a big office building now under way is to be a $1,000,000 construction and the annual rental secured by Mr. Blank will average $40,000. Mr. Blank was given a 25 year lease on the theatre.

C. R. Grims, of Woodbine, Iowa, has purchased the Electric theatre at Manilla, Iowa. The former owner was James Jordan,

Kansas City

WARRENSBURG, MO., has fallen a victim of the blue law supporters and that town of 8,000 population will have no Sunday motion pictures in the future. About one month ago Mrs. Chas. Goodnight obtained permission from the city council to operate her theatre on Sunday. Then along come the blue noses in a parade of protest. The prosecuting attorney announced that he would close all shows on Sunday. It at first was announced that exhibitors would retaliate by filing complaints against other business houses which remained open on Sunday, but this week Mrs. Goodnight, around which the exhibition phase of the fight hinges, announced that she would close her theatre, the Star, on Sundays.

At Pittsburg, Kan., however, exhibitors are continuing to obtain warrants for all persons who operate their business on Sundays and a special election, with Sunday closing as the issue, seems inevitable.

The Movietone news reel of Fox made its debut at the Globe theatre, Kansas City, last week amid much advance publicity exploitation. Attendance throughout the week showed a marked stimulation.

Members of the casts in stage productions at the Orpheum and Main street theatres, first run motion picture and vaudeville theatres of Kansas City, were guests of the Orpheum Circuit Saturday night in the annual Christmas party of that circuit to its actresses and actors. The party was at the Hotel President.

For the first time in eighteen years Bert Rogers, editor of the Olathe (Kan.) Mirror and father of Charles "Buddy" Rogers, screen star, took a vacation this week, leaving for Los Angeles to visit his son over the holiday.

The Marquis de la Falaise, husband of Gloria Swanson, arrived in Kansas City the other night with unusual enthusiasm.

"Just came here to meet Gloria and go to Beverly Hills with her," said the marquis. "She'll be here in the morning and I'll meet her at the union station. We want to spend Christmas quietly at home."

Miss Swanson had been in New York.

Joe La Rose, who came from the Fox theatre, Philadelphia, to assume charge of the stage productions at Loew's Midland theatre, Kansas City, also will have charge of stage productions at Loew's State, St. Louis.

The three theatres in Kansas City of K. S. Duncan have been closed for repairing and cleaning. The theatres were closed at this time in order that the loss would be at a minimum, Mr. Duncan said.

The personnel of the First National branch had a Christmas party all its own. Tom Byerle, assistant manager of the exchange, donned the whiskers and played the role of Santa Claus, distributing the presents.

Lew Nathanson, formerly with the Warner Bros. and Universal exchanges, who has been with Warner Bros. as a sales representative in Minneapolis, has returned to Kansas City.

C. A. Schultz, manager of the Midwest Film Distributors, Inc., spent Christmas with his parents in Minneapolis.

Movie row was a lively place for more reasons than one on Christmas. Virtually all exchanges "called in" their salesmen as it was deemed useless to have them in the territory during the holidays. All of which, of course, helped make up more "cheer" for Christmas. There may have been some lacking, but the "cheer" was plentiful.

Many exchange men sent congratulations to Bob Gray, former exploiteer for Universal at Kansas City, last week, following the announcement that Bob had been made director of all Schine theatres in Ohio.

W. E. Bishop, former M-G-M exploiteer, who was succeeded as publicity manager of Loew's Midland by Charles Winston, has gone to Detroit to act in a similar capacity for Loew interests.

M. C. Sinift, Warner Bros.' branch manager, made a trip into the Kansas territory last week in search of more business, which he found.

Tom Baldwin, former Educational branch cashier, has succeeded John Graham as booker for the Tiffany exchange.

Bill Warner, First National branch manager, also was a territory visitor last week.

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Salt Lake City

RUSSELL PHELPS, publicity representative of feature productions, with headquarters at the United Artists studios at Hollywood, visited the Salt Lake office recently.

Western District Sales Manager David Bershon is expected to visit the local United Artists exchange soon, accompanied by Kenneth Hodkenson, Assistant Divisional Sales Manager.

Manager Harry Stern, of U. A., was elected a member of the Salt Lake Chamber of Commerce recently.

C. C. McDermond, former United Artists sales representative, resigned from this position a short time ago.

The Columbia office has recently installed a new inspectress in the person of Bertha Hyde.

Miss Nina Scott, assistant manager at the local Columbia exchange, reports that among exhibitor visitors spending some time at this office within the past few days were Cy Ward of the Isis and Oak theatres at Preston, Idaho; Harry Ashton, manager of the Paramount theatre at Ogden, Utah; Mell Stringham, of the Colonial theatre at Ogden, and S. B. Steck of the Lyceum at Ogden, Utah.

Mr. and Mrs. W. H. Burt, formerly exhibitors at Twin Falls, Idaho, and later of Nebraska, are visiting in Salt Lake this week.

The Rivoli thetatre of Springville, operated by E. Ostlund, opened last week.

It is reported here that C. J. Reid, well known exhibitor, who with his wife operated the Rialto theatre at Twin Falls, Idaho, passed away a short time ago.

Parley Bills of the Opera House at Soldier Summit, Utah, spent some time conferring with exchange managers here last week.

During the holiday season the F. B. O. office in this city has been distributing small packages of very good dates labeled "February F. B. O. dates."

Manager Fred Lind of the F. B. O. exchange here is still in Ft. Morgan, Colo., but is expected to arrive back within a very short time.

George Lindsay of the Star theatres of Eureka and Payson, Utah, booked for his houses at the local film mart last week.

Milton Cohn, for some time past connected with F. B. O. as Montana sales representative, has resigned this position recently and is now working in the state of Montana for Warner Bros. here.

The Warner Bros. exchange of this city is being moved this week from their building at Exchange Place here to the new film row and their new address will be 210 East First South street. This location was formerly occupied by the Producers Distributing Corporation.

A fine golf set was received by Manager Carl A. Porter of the Paramount Empress theatre here from the employes at Christmas time.

Joe Lawrence, one of the owners of the Rialto theatre of this city, is expected to arrive back here from California within the next week. Mr. Randall, partner to Lawrence, is in charge of the theatre during Lawrence's absence.

Several of the sales representatives out of the local Paramount Famous-Lasky exchange were in Salt Lake for the holidays, namely, F. J. Murphy, from the Montana territory; A. K. Shephers, also from Montana; C. G. Epperson, from Idaho and Wyoming, and S. F. Gulbransen, from his Utah territory.

Manager L. C. Wingham of the Metro-Goldwyn-Mayer exchange here, was in for the week, as are all of the salesmen out of this exchange.

The Pathe organization here celebrated Christmas by having a fine party the afternoon of December 24th; having served a dinner and giving presents to all. A big tree was also decorated for the occasion.

Several of the exchanges had Christmas parties during the holidays, including Universal and First National here, it is reported.

Earl Steel of the Venice theatre at Nephi, Utah, was seen at the local Universal office last week.

The Associated First National salesmen, Vete Stewart and Claude Hawkes, are leaving the office here right after the first of the year for their territories in Idaho and Montana, according to Manager W. F. Gordon.

Clyde H. Messinger, manager here for Educational, is leaving very soon for the Idaho branch.

The local Fox sales force has been in for the holidays.

South West

THE K. & H. circuit will erect a new $50,000 theatre at Midland, Texas, soon.

Oscar Korn will erect a new theatre at McCamey, Texas, in near future.

The Victor chain of theatres will erect a new $27,500 unit at San Antonio, Texas, soon.

The Dent Theatres, Inc., will erect a new theatre at Temple, Texas, named Arcadia.

W. B. Blankership will erect a new theatre at Levelland, Texas, soon.

Oscar Korn will erect a new theatre named Palace at Fort Stockton, Texas, soon.

W. T. Molloy has opened his New Eden theatre at Eden, Texas.

The Cozy theatre at Shulenburg, Texas, has opened for business.

The K. & H. Circuit opened their new theatre at Pyote, Texas.

Mike Sigal has opened his new Sigal theatre on December 3rd.

The H. & H. Circuit has purchased the Idlehour theatre at Midland, Texas.

The Alamo theatre at Granger, Texas, has been purchased by J. O. Roberts.

Cole Bros. have purchased the Queen theatre at Marshall, Texas, from Claud Dorough.

Tracy Flannigan has taken over the management of Martin theatre, Mt. Pleasant, Texas.

The Pantages theatre at Fort Worth, Texas, will go on a picture policy for few weeks intervening between the closing and opening of stock.

Robbers took $60 in money from a desk drawer of the Opera House at Greenville, Texas, after having failed to open the safe.

Using the Mission as test case, the Bent theatre interests opened the Mission theatre at Amarillo, Texas, and Manager W. R. Dinch was arrested and gave bond.

Sunday Picture Shows at Cameron, Texas, for benefit of Red Cross and other charities have been given by Manager Sam Hefley to large business.

B. F. Howell will erect a new theatre at La Porte, Texas, in near future.

The Star Theatre at Denison, Texas, is being remodeled and new equipment added.

Gidney Talley & Hershell Crawford have purchased the theatre at Southland, Texas.

R. & R. have taken over the Theatre Juarez at Del Rio, Texas.

C. T. Snodgrass and Joe Mitchell have taken over the Liberty theatre at Claude, Texas.

The Palace theatre at Childress, Texas, is being remodeled.

Atlanta

NEGOTIATIONS which have been under way for several days between Arthur C. Bromberg and Fred F. Creswell were consummated Dec. 30th with the official announcement that Mr. Creswell has joined Arthur C. Bromberg Attractions as district manager with supervision over the Atlanta, Charlotte, and New Orleans exchanges of the Bromberg company.

Loew's Grand theatre entertained with an informal dinner dance at the Ansley Hotel, Monday evening, Dec. 26, at 11:30 p. m. for all employees and performers on the theatre's stage during the week.

Miss Rose Swerdlin, popular member of Fox's Atlanta Exchange, was married Christmas day to Perry Ginsberg, of Atlanta.

Before the large group of assembled merrymakers, the employees of Loew's Grand, through Charles Mathias, presented Manager Tom James with a white gold Elgin wrist watch and Mrs. James with a lovely diamond dinner ring as tokens of their high esteem and regard.

Recent visitors at Atlanta included Byron Cooper, of the Palace theatre, Dawson, Ga.; L. D. Joel, of the Casino theatre, Jacksonville, Fla.; I. Stein, of the Douglas theatre, Macon, Ga.; L. B. Remy, southern district manager for Fox; L. G. Hobgood, operator of Bowden theatre, Bowden, Ga.; M. H. Hamon, of the Dreamland theatre, Metter, Ga.; A. H. McCarthy, of the Mildred theatre, Barnesville, Ga., and Mrs. L. W. Holland, of the Madison Square theatre, Madison, Ga.

W. G. Minder, Tiffany's southern division manager, spent several days in Birmingham last week.

Salesmen Frank L. Hudson, Eddie Foster, Curtis Ware and Randall Bryan, of Fox's Atlanta office, spent last week in Atlanta.

Salesmen H. W. Blue and W. E. Fulton, of Warner Bros., also spent the week in the Atlanta office.

New England

MANY of the Boston exchanges have been holding observances in keeping with the holiday season. These affairs have been fully as elaborate as any in former years.

At the Fox exchange a decorated tree was the center of attraction. There were gifts for everybody, a catered luncheon and dancing. The staff presented District Manager H. F. Campbell with a beautiful gold wrist watch.

Independent Films, Inc., held their annual party, work ceasing at 11 o'clock and the party continuing until three. Joseph Roth took the part of Santa Claus and President J. J. McConville and Treasurer Abe Montague with a beautiful mahogany cabinet for their offices. President McConville responded and in turn presented to each one gifts of gold from the firm. Charles Whitely and Booker Phil Fox of the exchange entertained with skits while Timothy O'Toole and Phil LaMonica gave instrumental numbers. Dancing was enjoyed and a catered luncheon was served.

Metro held its annual party in the evening with a catered banquet and District Manager M. N. Wolf took the part of Santa and gifts were exchanged. To Mr. Wolf the staff presented a combination brief and overnight case and to Office Manager Henry Wolper they gave a traveling bag. Music and dancing followed.

There were festivities at the American Feature Film exchange with exchange of gifts. The prize waltz was won by B. Portella and "Steve" Brody, who each received fountain pens as prizes. William Kelly played the role of Santa. Harry F. Asher, district manager, was presented a week-end bag and Branch Manager M. E. Morey was the recipient of a lounging robe.

First National had a decorated tree and grab bag with an exchange of gifts, mostly humorous in nature. Expressions of sympathy were sent to Del Bibber, sales manager, who was ill at the Faulkner hospital in Boston and was unable to attend.

Pathe held its customary party with a decorated tree and exchange of gifts, a catered supper and dancing. A special entertainment was also provided.

The several committees for the New England Film Board of Trade have been appointed for 1928, as follows:

Safety committee—C. McGerigle of F. B. O.; W. H. Bradley of Pictures In Motion, and Moe Grassgreen of Fox Films.

Arbitration—W. H. Erbb of Paramount-Famous-Lasky Corp., Carl Crawford of Royal-Red Seal, R. C. Cropper of Pathe, M. N. Wolf of Metro-Goldwyn-Mayer, who is permanent chairman, and H. E. Elder of Warner Brothers, permanent vice chairman.

Credit committee—Thomas B. Spry of First National, Moe Grassgreen of Fox and J. L. Roth of Consolidated Films, Inc.

Harry Segal, formerly head of the Royal exchange, has been placed in charge of the booking for the Max Shoolman-Poli theatres, the circuit which Shoolman acquired by purchase from Samuel Z. Poli.

The Boston Theatre Managers' Association comprising the theatre officials of both the legitimate and motion picture houses, held its annual dinner at the Copley Plaza Monday evening. A professional entertainment followed with acts from all of the theatres.

According to announcement via radio to Boston from Hartford, S. Z. Poli is to spend a long vacation in Italy, his native country. He will be entertained there by a large number of his relatives who are planning a royal reception to him upon his arrival at his native city of Venice.

Booker Harry Smith of Pathe and Mrs. Smith are recipients of hearty congratulations on the advent of a ten pound son at their home in time for Christmas.

Bonney Powell of the Pathe News photographers' staff, was married at Winchester, Mass., Saturday, and Louis DeRochemont, editor of Pathe News, acted as best man.

Miss Caroline Jones, booker at First National exchange, has returned to Beverly Hills, Cal., after a brief trip to Boston. She will remain in California for some two months.

Announcement is made of the engagement of Miss Helen McHugh, biller at Pathe, to James Dawn of Boston.

The new Riverside Theatre, Medford, Mass., opened Monday with Lawrence DeCane as manager. The theatre is owned by I. Rosenblatt. One feature, four acts of vaudeville, short subjects and news reels is the policy. The house seats 1,500 and is in Spanish style.

Monty Salmon, who has been in charge of Universal affairs with headquarters at the Revere theatre, Revere, Mass., has been transferred to the West Coast. Fred Frechette has been made division manager. He was formerly of Chicopee Falls, Mass., and will make his headquarters at Revere.

Sam Berg, one of the best known bookers in New England, has won a place in the Fox Hall of Fame, being Booker No. 1 of the Fox organization.

Fox has extended the vacation to salesmen another week.

District Manager H. F. Campbell of Fox is in New York City this week for a conference at the home office.

William P. O'Loughlin, salesman for New Hampshire and Vermont for Fox, has been spending two weeks' vacation at his home in Montreal.

Arthur Rescica, student at the Fox exchange, spent the holidays at his home in Brooklyn.

P. K. Bruce, traveling booker for Fox, paid a brief visit to the Boston exchange en route to his home in Worcester for the holidays.

Miss Dorothy Bardin, who resigned from the Fox staff to marry, is succeeded by Miss Nora Kelly, promoted to contract clerk, while Miss Anne Hussey is appointed stenographer.

Max Shoolman, who recently purchased the Poli circuit, is listed as one of the 20 directors of the new New England Department Store, Inc., just organized, which plans to build the largest building in the world in the Park Square district of Boston at a cost of twenty millions.

Miss Ruth Roberts, an attractive and charming young lady who holds an important position with New England Theatres Operating Co., will on Jan. 8 become the bride of Edward Canter, office manager of the above named company.

The wedding will be held at the home of the bride's Uncle, Jacob Lourie, president of New England Theatres Operating Co. The residence is at 164 Ruthven street, Roxbury, Mass. The couple will spend their honeymoon in New York and Atlantic City.

Cincinnati

AN AMBITIOUS thief, who was poorly rewarded for the chances he took, entered the box office of the Hippodrome theatre, Baymiller and Ninth streets, Cincinnati, and after hitting the cashier, Miss Pauline Morand, over the head with the butt end of a revolver, escaped with $53.50. Miss Morand was badly frightened, but not seriously injured.

Fire of undetermined origin swept the Pastime theatre, Martins Ferry, Ohio, recently, entailing a loss of $50,000. Firemen from Wheeling, W. Va., Bridgeport, Ohio, and other nearby towns were called upon to help fight the blaze. The house was rebuilt in 1925 following a disastrous fire.

Miss Dora Stecker, manager of the Forest theatre, a neighborhood house, in connection with the Women's City Club, of Cincinnati, gave a special matinee for the benefit of a local junior organization.

Trade and private circles were shocked at the recent passing of John W. Weining, head of the Western Hills Amusement Co. and Pelee Theatre Co., Cincinnati, who died following operation at a local hospital. In addition to owning the Western Hills theatre, Cincinnati, Weining also owned the Pendrola theatre, Lockland, Ohio, and the Emery and Lyric, at Reading, Ohio, both of which cities are adjacent to Cincinnati.

Manager Harry Brown, Jr., of the Majestic theatre, Mansfield, Ohio, in cooperation with the Lions club of that city, arranged a special morning matinee to which all unfortunate children of the city were invited.

When one of Hamilton's daily papers listed the predictions for general business conditions for 1928, an interesting prediction was given by Manager John A. Schwalm, of the Rialto theatre, which story was accompanied by a good size cut of Schwalm. In addition to guiding the destiny of the Rialto, Schwalm is president of the Jewel Photoplay, Hamilton, and a member of the executive committee of the M. P. T. O., Ohio.

A new screen has been installed in the Lyric theatre, Hamilton, O., by the Garland Screen Co., of Columbus, O. Since the house was taken over by Mr. and Mrs. Conrad Zost four years ago, extensive improvements have been made, including recent installation of a new Wurlitzer unit organ, and an improved ventilating system.

The Cheviot theatre, Cheviot, O., suburban to Cincinnati, was opened recently and will play a straight picture policy. Charles Weigle is manager.

Among the recent openings is the Mayflower theatre, Troy, O., operated by the Troy Amusement Co., of which C. P. Pfister is the executive head.

In addition to a "Midnight Frolic," Griff. Granger, manager of the Kaypee theatre, Mt. Gilead, O., the smallest first-run house in the state, served his patrons with refreshments on the stroke of 12. Several acts of vaudeville were presented in connection with the regular picture program.

Employees of the Majestic theatre, Mansfield, O., were lavishly entertained by the Variety Amusement Co., and Harry Brown, Jr., at a Christmas party, immediately after the last performance on Christmas night. Subsequent to the showing, favors were distributed, a buffet lunch was served and dancing was enjoyed on the stage.

Extensive alterations, which will include an addition to the house, will be made by the Washington C. H., Ohio, theatre, operated by Public Amusement Co., Springfield, Ohio, of which John C. Gregory is president and general manager.

Pittsburgh

THE Harris Amusement Company has made arrangements to celebrate the thirtieth anniversary of the founding of the firm by the late Senator John P. Harris, throughout the entire month of January, and each week will introduce de luxe programs of Keith-Albee vaudeville and feature photoplays.

Every theatre in the circuit is to be ornately decorated in appropriate schemes. The inevitable birthday cake, with its thirty lighted candles, will be in evidence, and the whole character of the theatre and its performances will bespeak the spirit of the natal anniversary.

Senator Harris began his career as an owner of theatres in co-partnership with his father, the late John Harris, Sr., at the old World's Museum on the North Side. That was in January, 1898, and, hence, the anniversary marks the completion of the third decade of these purveyors of amusements.

The personally owned theatres of the circuit are all now under the direction of Senator Harris' brothers, Dennis A. and Senator Frank J. Harris; his sons, John H. and Harry D., and his long time business associate, Eugene L. Connelly.

Joseph De Listi, owner of the Liberty theatre in Saltsburg, opened his beautiful new Delmore theatre at Avenmore on Monday evening, Dec. 19th. The new house seats 400 people, and is a two-story structure, with apartments overhead, and two storerooms on the ground floor in addition to theatre lobby. The investment is approximately $50,000.

The new Roxy theatre, Follansbee, beautiful 500 seat theatre, opened Monday, Dec. 26th. The new Roxy has been built by the Floyd brothers, who have operated the Family theatre in the same town for some years. This house will continue to operate as usual. The Bulletin joins the industry in wishing the Floyds the best of success with their newest venture..

Johnny Baker, supervisor of service, who was at the Penn when it opened and later went to Kansas City and Houston for Loew when those new houses opened, is back again at the Penn. Later he will go to Indianapolis for the opening of the new Loew house there. Johnny's specialty is installing and training usher staffs in courtesy, seating, etc.

W. Byron McGill visited his folks in Masontown, Pa., over Christmas.

Al Hilger, of the Penn artists staff, visited his folks in Sheffield, Pa., the past week.

The rumor in town has it that John Klappas, assistant to W. R. Allen, publicity director at the Penn, is going to study to play a cornet and if so we pity the advertising staff during these days.

Herman Katz, operator at the Aldine, celebrated a birthday Xmas at which a large party was held at his home Christmas night.

Gerald S. Murphy, assistant manager at the Aldine, went to Youngstown to identify the two men who held up the theatre recently and recognized one of them, with the two now in jail here.

James Balmer is ill at his home with a bad cold. Jimmy is manager of the Grand.

Fred Barton is in town ahead of "Sorrell and Son," which will play the Penn theatre January 2nd.

Among the visitors along film row early in the week were: Louis Stein, Natrona; William Gray, Monongahela; Louis Capruggi, Export; B. E. Cupler, Washington; John Newman, New Castle; Tom Rankin, Bridgeville; John Schultz, Wilson; Nick Anas, Wellsburg.

Everybody at the Pathe Film Exchange has had a hand in trimming the giant Christmas tree placed in the center of the office. It is the largest tree ever trimmed by a local exchange, and presents a beautiful sight. The Pathe made merry at a party held in the office late Friday afternoon, with much exchanging of gifts and partaking of refreshments. Frank Ray saw to it that the crowd was amused by a number of entertainers he brought down from the Elmore theatre, where he is manager.

The United Artists exchange also boasts a tree. Though this one is smaller than that of the Pathe exchange, it is entirely white and is a beautiful symbol of the holiday season.

William G. Smith, manager of the Columbus Picture Corporation's local branch, is recovering slowly from a severe attack of the grip. "Bill" spends several hours at the office a day, but he is far from being in the best of health. His many friends wish that some time in the near future he may again be enjoying his usual vim and vigor.

Howard Dendison, accessory salesman at the Pathe exchange, spent the Christmas holiday at home in Cleveland.

Sales Manager W. W. Black, of Pathe's non-theatrical film department, was a Pittsburgh visitor last Sunday.

Selden Kiralfy, shipper for Columbia Pictures, is a clever buck-and-wing dancer, and billed as Jack Clifford, he appeared on the stage of the Harris theatre one evening last week, taking part in a contest. Selden got a big hand from the crowd and his amibitions to become a professional are stronger than ever before.

Herbert Greenblatt, former local Universal salesman and more recently with the Theatre Ad Mat service of Uniontown, has resigned the latter position, and is visiting Pittsburgh. "Herb" expects to connect with a local film exchange in the near future.

Practically all of the film salesmen are staying in town this week, preparatory to the holidays. As Meyer Goldstein puts it, the boys are all stationed at their offices, waiting for the exhibitors to bring in their Christmas gifts personally.

Miss Zelda Nathonson, formerly employed in the accounting department of the local Pathe branch, has gone to New York, where she has accepted a position in the auditing department of Pathe's home office.

David Victor, manager of the Victor theatre, McKeesport, has returned from a three months' vacation trip to California. Dave was accompanied by his wife, who will be remembered as Miss Sarah Broder.

Canada

THE police authorities at Toronto were rather severe in their attitude toward theatre managers in the holding of New Year's Eve celebrations. The order was issued that all theatres and dance halls were to be closed sharp on the stroke of midnight, December 31, and this order was carried out by the posting of police constables at the amusement centres to see that special shows came to a close at the midnight hour.

A different situation prevailed at Montreal and other cities of Quebec where the midnight shows went into the small hours without restriction. At Hull, Quebec, the performances at the Laurier and Eden theatres did not warm up until 12 P. M. but continued then at lively rate for two hours.

The authorities at Ottawa, Ontario, allowed leeway because of the occasion, with the result that the frolics at the Regent and Imperial theatres were conducted as arranged, the shows continuing until well after the arrival of Sunday.

P. J. Nolan, proprietor of the Rex and Columbia neighborhood houses in Ottawa, Ontario, has announced that he will start the erection of a $100,000 moving picture theatre at Bank Street and Second Avenue, in the high class residential section of the Canadian Capital, operations to be started in the near future. The new house is ot be known as the Avalon.

Mr. Nolan has purchased adjacent sites with a combined frontage of 176 feet for the new house, the cost of the land being $20,000. There is a frontage of 87 feet on Second Avenue and a portion of the property has a depth of 113 feet. The front elevation will be white stucco in California style which will be illuminated by flood lights at night. All seats will be on the one floor and arrangements are being made for a large pipe organ. There will be a fully-equipped stage with orchestra pit.

In addition to the theatre, the new building is to accommodate four badminton courts which will be available to local badminton clubs.

N. L. Nathanson, Toronto, managing director of Famous Players Canadian Corp., has sold his Toronto home at 47 Russell Hill Road to Draper Dobie, stock broker, for $55,000. Mr. Nathanson is reported as being the purchaser of the large residence at 153 Lyndhurst Avenue, Toronto, owned by Ralph Connable, for $90,000. This house has 12 large rooms.

United Amusements, Limited, Montreal, Quebec, of which George Nicholas is managing director, has re-opened the Westmount theatre, Montreal, following extensive alterations and redecorations. This is one of 12 large theatres operated by the company in Montreal.

Alderman Ernie Marks of Oshawa, Ontario, one of the theatrical pioneers of Canada, has purchased the Martin theatre at Oshawa, which he has operated for some years. The price is reported at $70,000 and several thousands of dollars will be spent in alterations. Ald. Marks, with his brothers, was among the first showmen in the Dominion, operating "Marks Bros. Shows" many years before the introduction of moving pictures. Although well advanced in years, Ernie Marks is still active and energetic.

The Crescent Palace theatre, 3265 Dundas Street West, Toronto, Ontario, has been purchased by Jessie Rappaport of Toronto, for $38,000, the vendor being Bernard Press. Mrs. Rappaport is well known in local theatre circles.

The orchestra of the Capitol theatre, Vancouver, B. C., of which J. R. Muir is manager, has been increased to 35 pieces and music is being made a special feature in place of vaudeville. Symphony concerts are conducted every Thursday evening as extra attractions.

Edward Gee, known as the "Singing Doorman" of the Uptown theatre, Toronto, one of the largest moving picture palaces in Canada, did his bit during the holiday season by giving a special programme at the Christie Street Hospital, where incapacitated war veterans are spending their days.

Seattle

COMPLETING the formation of their branches in the Pacific Northwest territory, serving Washington, Oregon, Montana, Idaho and Alaska, H. C. Borger, Western sales director of Tiffany-Stahl, spent the last week in this city and announced the following office staffs:

Seattle will be managed by Fred P. Knight, former assistant manager of D. C. Millward's Western Film Corporation, with Frank Quiett as assistant manager, W. C. Gowen, L. W. Patrick and Jay Gage as sales representatives, and Yvonne Maxwell as cashier.

Portland will be managed by Jimmy Beale, who has just left to organize his exchange and personnel. Millward will preside as Northwest district manager, in charge of both offices, and will also retain his financial interest in Western Film.

Miss Patricia Lynch, daughter of Mrs. Lynch, secretary of the Seattle Film Board of Trade, left last week for Indianapolis, where she will take over the secretary's duties for the Film Board in the Indiana center. Her experience in the local office with her mother has been a deciding factor in her selection for the position in the mid West.

First National last week received its new local exchange manager in the person of Les Davis, a popular Northwest film man of the First National exchange in Portland. Mr. Davis, who came to Portland from Minneapolis only last summer, has already made scores of friends in this territory, and is already "right at home" in his new office. His office in Portland is being filled for the time by W. R. Walsh, assistant manager. J. W. Parry, booker, will be assistant manager of the local exchange.

Manager Robert W. Bender last week presented, as an added musical attraction at his Columbia Theatre, a distinct triumph in the appearance of Vic Meyers and His Columbia Recording Orchestra from the Hotel Butler in Seattle. Meyers and his group, broadcasting artists from two Seattle stations as well as a recording band, were the hit of the M. P. T. O. W. Pot Pourri in November, and presented a twenty-minute program of popular rhythmic selections on the Columbia stage.

L. J. McGinley, formerly connected with the Fox exchange in Seattle and more recently with Paramount in Salt Lake City, returned last week to take up new sales duties with Manager D. J. McNerney's local United Artists exchange.

C. A. Swanson, president of the Star Amusement Company of Everett, last week opened his new Granada Theatre in the neighboring city, featuring Movietone and Vitaphone. This is the first installation of "talkies" in any of the smaller cities in the Pacific Northwest district.

Les Weir, western district sales manager for Pathe, spent a few days here recently with Manager L. A. Samuelson and the sales staff of the local Pathe exchange. Ths was his first visit in his new capacity since his former connections with P. D. C.

Last week was a touch one for two Seattle film salesmen, as it deprived them of their method of transportation. Within six hours, Herbert Hoke, of Paramount and Harry Landstrom of Educational, both reported to police that their cars had been stolen from in front of their homes. Both cars were recovered within two days, but were smashed to a very noticeable extent by the thieves.

Purchase of the entire 49 shares of outstanding stock in the Inland Empire Theatre Company of Walla Walla by Fred B. Rivers, Sr., was announced last week. This move gives entire ownership of the corporation to Mr. Rivers and his son, Eddie, Jr. At present the company owns and operates the Strand Theatre in the Eastern Washington city, and plans have just been announced for the renovating and remodeling of the house into one of the largest theatres in the territory. Eddie, Jr., at present also manages the Granada and Egyptian Theatres in Spokane for Ray Grombacher. The Inland Theatres have just signed a long-time lease on the Strand Theatre premises and adjoining property.

Sale of two smaller houses in the Pacific Northwest has been announced on Film Row. The Palace Theatre in Zillah, Washington, has been sold to Clint Thomas, who now operates the house, and Rowe and Berry are announced as the new owners and operators of the Rex Theatre at Elk River, Idaho.

William Lewis, western representative for the J. E. McAuley Company of Chicago, manufacturers of Peerless reflector lamps, last week closed his local office and will open in San Francisco after January 1, where he will make his headquarters in the future.

Frank Heyfron, formerly associated with a Hollywood studio, arrived here last week to manage the office of the Columbia Exchange in this city, and also act as city sales representative. Mr. Heyfron some time ago was connected with both Realart and Paramount exchanges in this city.

Dave Bershon, recently appointed western sales director of United Artists, spent a short time at the local branch office last week.

Ray Grombacher, prominent Northwest exhibitor and president of the M. P. T. O. W. for 1928, last week closed his Liberty Theatre for a complete remodeling and redecorating job. He expects to reopen early in January with Vitaphone, Movietone, "Grombacher's News Ideas" and an enlarged symphony orchestra under the direction of Sam K. Wineland, formerly of this city.

Police of Seattle last week recovered twenty-two reels of film and an automobile stolen a few days before from one of the film exchanges on the Row. The car and pictures belonged to [illegible] of the Atlas Theatre. The film was found in the home of two suspects.

"Sully" Sullivan, high-powered salesman of Manager Ben Fish's local Metro-Goldwyn-Mayer exchange, arrived back in Seattle last week after the thrilling experience of having been one of the passengers on the ill-fated steamer Northwestern that recently went on the rocks off Cape Mudge, Alaska. Sully was en route to the northern territory on a sales tour when the accident occurred, and was brought back on a ship that rescued the passengers and crew of the Northwestern. About sixty prints of film were lost when the ship was abandoned.

Offices of Universal's Northwest Theatrical Enterprises and Universal Chain Theatres Inc., were moved last week from the Securities Building to the Winter Garden Theatre in this city. Jack Schlaifer, head of the group, and his entire office staff will continue their work from the new quarters, which have been fixed up to accommodate them.

Joe Bush, whose Majestic Theatre at Vernonia, Oregon, was burned to the ground last week, has just announced plans for the immediate reconstruction of his house, and is already in the field buying equipment and materials. During the reconstruction work, Mr. Bush is operating his Rose Theatre on a daily program basis.

O. W. Helwig, auditor for the western division of Pathe, returned to his local headquarters last week after a trip to the Portland and Butte exchanges.

New officers of the Pacific Northwest Film Board of Trade were elected at the last regular meeting of that body held in Seattle, Washington, last week, and will take office the first of the year as follows:

Messrs. Fish, Stearn and McNerney were also elected distributor members of the Board of Arbitration for a three-month period.

Chicago

MANAGER ERNEST KRUG, who opened the handsome, new Shore Theatre this week, was saddened by the sudden death of his mother who passed away shortly after the successful premier of the theatre. His many friends in film and exhibitor circles sympathize with him in his loss.

Clyde Elliott has reopened the New Evanston Theatre, Evanston, with a dramatic stock company. No picture will be used in this house.

The Mirror Theatre at Moline, Illinois, owned by I. Brotman and Son, was totally destroyed by fire last week. Whether or not the house will be rebuilt is as yet undetermined.

William Cuddy, formerly publicity director for Saxe Enterprises, is now associated with Great States Theatres, Inc., handling publicity and exploitation for their Rockford, Illinois houses.

The entire executive board of the Exhibitors Association of Chicago is planning to attend the testimonial dinner which will be tendered Chicago's new Health Commissioner Kegel, at the Rainbow Garden on January 12th.

Harry Miller, formerly connected with the Ambassador and Drake Theatres, has leased the Admiral Theatre from the Chicago Title & Trust Company, and will operate it as a de luxe motion picture theatre. The house has been operating for the past two months under receivership.

Nellie Revell, popular publicist who is handling the new United Artists Theatre, is now being assisted by Mr. Castle, who is well known in Chicago motion picture circles as an exploitation and advertising man.

Sam Meyers of the Teatro Del Lago, is credited with a new idea, having started an advertising campaign for his house in Chicago newspapers. This is the first time that a theatre outside the city limits has utilized the metropolitan press for publicity purposes.

The new eighteen hundred seat house which is rapidly nearing completion at Chicago Avenue and Cicero, is expected to be ready for opening next month, but no lessee for this theatre has as yet been secured. The builders are the Roosevelt Finance Company of Chicago.

The return of Jesse Crawford to the Chicago Theatre, as guest organist, will bring many of his admirers to that house within the next few weeks. Mr. Crawford has become a strong drawing card at the Paramount Theatre, New York City, to which he was transferred, at the time of its opening, from the Chicago.

South East

ACTRESSES and actors on the vaudeville program at B. F. Keith's Rialto theatre the last half of the week who came to Louisville in advance of their engagement, helped the Girl Scouts and others arrange boxes of candy, oranges and surprise gifts to be presented children attending the big Times-Courier - Journal - Keith - Albee Christmas party last Saturday morning. The Community Christmas Association announced that about 3,000 tickets were given out.

Members of the All-Memphis football team were guests at a box party given at Loew's State theatre, Memphis, last week by the management.

Earl Payne, of the Kentucky theatre, Lexington, Ky., visited Louisville last week.

The Capitol theatre, Union City, Tenn., gave a toy matinee last week for the benefit of the poor children of the town. This custom was established in Nashville by Tony Sudekum, president of the Crescent Amusement Company.

Messrs. Dozier and Holeman, owners and operators of the Garrick and Cameo theatres, Louisville, gave the entire box-office receipts of the two houses on Friday, December 23, to the Charity Committee of the Madisonville Lodge of Elks. In addition, there was a special matinee at the Cameo last Saturday morning, to which less fortunate children were invited.

The Strand theatre, Lexington, Ky., gave a free Christmas party to all children of Lexington, under 12 years of age, Christmas eve.

Last Saturday morning more than 2,000 youngsters attended the Christmas Eve show at Loew's Palace theatre, Memphis. The theatre was contributed by William Saxton, Loew's Memphis manager, and Bernard Thomas, the theatre manager, welcomed the guests.

The Pantages theatre, Memphis, gave benefit shows all last week for the Goodfellows Santa Claus Club fund.

The Capitol theatre, Paris, Tenn., gave two matinees last week, the proceeds of which were used to provide clothing and food for the poor.

Mrs. W. Weiglieb, of the Evelann theatre, St. Matthews, Ky., visited the local exchanges last week.

James Carnahan has sold the Rainbow theatre, Nashville, Tenn., to S. F. Miller.

W. P. Hogard, of the Kentucky theatre, Marion, Ky., was in Louisville last week.

The Taylor theatre, Camp Taylor, Ky., has been taken over by James L. Wilson. It was formerly operated by Sam Webb.

The Franklinton theatre, Franklinton, Ky., has closed temporarily.

A nine-story office building, over the Tennessee theatre now under construction at Knoxville, Tenn., has been decided on by C. B. Atkin. The theatre is to cost more than a million dollars, it is stated.

Formal opening of the new Gem theatre, the $75,000 house just completed by Manning & Wink, at Etowah, Tenn., took place Monday, December 19. The theatre has a seating capacity of 700 and is arranged for either vaudeville or moving pictures. W. J. Nichols, former manager of the Gem theatre, will have charge of the new house.

H. V. Manning and C. H. Wink, the owners, operate a chain of eleven theatres between Etowah and Marietta, Ga., including six built in the last two years. The firm has been in operation for fourteen years.

On account of poor attendance, the manager of the Bosco theatre, Hueysville, Ky., annonuced that all shows except on Sunday will discontinue until about the middle of March.

Abe Solomon and S. H. Borisky, of Independent Theatres, Inc., Chattanooga, Tenn., were recent visitors to Atlanta.

Nat Williams, of Interstate Enterprises, Inc., Thomasville, Ga., was another Atlantic caller.

Florida

THE big Christmas party given by the Victory, Tampa, to the poor children of the city last Saturday morning, was a big success. Over 1500 children attended and were first treated to a show arranged by the vaudeville acts and comedies. Then the drop was raised and a monster Christmas tree disclosed, with the 2,000 toys which had been collected at the special toy matinees given the previous week, where a toy was all the ticket needed, and which had all been repaired and painted by the Victory staff. The children then filed out and as they passed Santa Claus they received a toy and a package of candy and nuts. Manager George B. Peck and his staff spent several days packing the gifts but feel they were amply repaid for their work by the great pleasure they gave these needy children. The presents that were left were sent to a colored institution for distribution.

John E. Campbell, the movie maker of Port Tampa City, is laid up with a bad cold. "Fine Christmas present I got," says John.

John B. Carroll, general manager of Consolidated Amusements, Tampa, journeyed to Birmingham, where he spent Christmas with the Publix officials, who were there to witness the opening of the new Alabama theatre.

N. V. Darley, manager of the Rivoli in Ybor City, spent the holidays with his brothers in Mobile. He will spend a few days with the exchanges in Atlanta before returning home.

In recognition of the good work performed, John B. Carroll, of the Consolidated Amusements, Tampa, gives a theatre party to the Boy Scouts every now and then. The second party of the year was staged last week and was enjoyed by many.

The Victory, Tampa, advertised a special "Midnight Frolic" for New Year's Eve, with the vaudeville acts putting on special numbers.

The Maceo, in the negro section of Tampa, has leased the theatre to the Negro Veterans of America each Wednesday evening during the winter for boxing matches. Five hot bouts are given and the attendance so far has been very good.

Holiday business in Jacksonville theatres was fair. The Imperial and the Florida, the Arcade and the Palace, all were well-treated by the Christmas patrons.

Jesse L. Clark, manager of the Palace and Temple theatres, Jacksonville, went to Birmingham last week for the opening of the new Alabama theatre. Bolivar Hyde, who has been assistant manager at the Palace since the opening this fall, went to Birmingham Wednesday night to take charge of the Strand and Galax theatres. Mr. Hyde made many friends during his stay in Jacksonville, who are pleased with his promotion. Mr. Clark returned from Birmingham Wednesday.

Mrs. H. W. Schaefer, associate correspondent for the Weekly Film Review, went on vacation last Sunday night, visiting her parents in Union City, Tenn. Her father, A. N. Dickson, is an employee of the Crescent theatre at Union City, one of Tony Sudekum's houses.

The annual Christmas tree staged by Manager Jesse L. Clark at the Palace theatre was held last Monday morning, with a record-breaking number of children and grown-ups in attendance. In the absence of Mr. Clark in Birmingham, Charlie Morrison, popular manager of the Arcade theatre, acted as master of ceremonies.

St. Louis

THE general contract for the construction of a community building to include 1,000-seat motion picture theatre, eight stores, seventeen offices and an assembly hall, to be erected at Acme and W. Florissant avenue, St. Louis, by the G. M. G. Corporation, has been awarded to the William H. & Nelson Cunliff Construction Company.

The theatre has been leased to local theatre men, and an announcement will soon be made of the opening date for the show house.

The building will cost $325,000 complete.

J. Dozier Stone, chief promoter of the new Missouri Theatre in Columbia, Mo., has announced the awarding of the general contract for the construction of the building to the Schultz Construction Company, of Chillicothe, Mo. The contract price was $133,755, and provides that the structure be completed within 180 working days.

The Scram City Theatre in Hillsboro, Ill., owned by Frank Halston, was destroyed by fire of undetermined origin on December 22. The loss was estimated at $10,000, and was but partly insured.

Tom McKean, manager of the St. Louis F. B. O. office, has resigned from that post, and on January 15 will assume his new duties as vice-president and general manager of the Premier Picture Corporation, 3308 Olive street, St. Louis. He has purchased an interest in the Independent exchange. Associated with him are Nat Steinberg, Tommy Tobin and his brother, Claude W. McKean.

Albany

THE Victory theatre in Newton Falls, N. Y., operated by Leonard and Cheney, was burned to the ground one night last week in a fire that caused damage of approximately $30,000 and which destroyed a two-story block which housed the theatre as well as a general store and meat market. The fire originated in the rear of the theatre from some unknown cause. The blaze was fought in zero weather, but the ice and snow on neighboring roofs prevented what might otherwise have been a far more disastrous fire. One of the partners in the Victory theatre is a relative of Amos Leonard, sales manager of the Pathe exchange, in Albany.

Frank Learnan, of Albany, who was first manager of the Strand in Schenectady, and more recently in charge of exploitation for the Farash chain in that city, resigned last week and will undoubtedly enter other lines of endeavor. Mr. Learnan was connected with the State Treasurer's office for many years, leaving some years ago to join the W. W. Farley forces. Mr. Learnan has made a name for himself as a house manager as well as an exploitation manager.

Joe Wallace, manager of Proctor house in Albany, was the host to about 100 men and women at a Christmas party served on the stage following the show. In Troy, Jake Golden, manager of Proctor's Fourth street house, served in a similar capacity.

Edward Urschel, booker at the Boston Pathe exchange, was in Albany for over the holidays and received a warm welcome from the local office.

There is an epidemic of small pox in Canastota, which has resulted in the Avon theatre, operated by the Kallet brothers, being forced to close for the time being.

Charles Stombaugh, of New York, former manager of the Pathe exchange in Albany, remembered his friends here with Christmas cards. Morris Silverman, of Schenectady, a well known exhibitor, distributed candy, cigarettes and cigars along Albany's film row.

Mr. and Mrs. W. W. Farley, of Albany, are making plans to wing their way south in January, and will remain a month or so at Coral Gables.

William Benton, of Saratoga Springs, worked a year in order to secure Sunday movies in Plattsburg, where he has a theatre, but he is now reaping the reward for his efforts. Mr. Benton managed to secure Sunday shows during a part of last summer, when the military training camps were running in Plattsburg, and the type of pictures he showed during that period so impressed the taxpayers of the city that they decided recently to sanction Sunday shows.

It is said that the Stanley company is now endeavoring to sell the four houses they bought in the Pine Hills district of Albany as a site for a theatre. This would indicate that the company has decided to abandon any idea of competing with residential theatres.

The first run houses in Albany appear to be doing a good business these days. Some of the neighborhood houses, however, are having a pretty hard struggle to break even.

Harry Gibbs, special representative for Tiffany, was up from New York last week for a conference with Jack Krauss, the local manager.

In the shifts that have taken place at the Pathe-P-D-C exchange, Al Marchetti is no longer office manager, but is now spending all of his time as booker. Edward Hayes becomes office and general manager of the exchange.

Robbins and Lumberg, of Utica, opened their new house, known as the Uptown theatre, on Thursday evening, Dec. 29th. The house cost about $200,000 and has a seating capacity of 1,600 persons. It is one of the most beautiful residential theatres in New York state. Invitations to the opening were received by many in Albany.

Miss Steinbock, formerly with the F. B. O. exchange, is now at the Pathe office. An inventory of film and poster stocks was taken by the local Pathe exchange on Saturday.

Clarence Gardner, owner of the Pine Hills theatre in Albany, is planning to try out a magician from a nearby town for at least one night in the near future. If this proves successful, Mr. Gardner may supplement his picture program with such acts from time to time.

T. C. Streibert, from the F. B. O. home office in New York city, was in town during the week, conferring with Al Guteck, local manager. Incidentally, Mr. Guteck is one exchange manager in Albany who received no Christmas neckties. He spent the holiday at his former home in Fitchburg, Mass.

Sam Goldstein, of Springfield, Mass., was along film row last week and announced that he had just opened a new theatre in Chicopee. J. E. Jerome, of Mayfield, has just taken over the theatre in that village from L. Armstrong. Mr. Jerome was in Albany last week, booking pictures.

Bill Smalley, of Cooperstown, in Albany during the week, remarked that business simply had to be good with him if he is to pay a $2,000 dentist bill, which he has contracted during the past year.

The most attractive letterhead received at Albany exchange comes from Sue Weller, an exhibitor in Alexandria Bay, whose letterheads are embellished with a border of Thousand Island scenes.

Spats seem to be all the rage along Albany's film row these days. To a group consisting of Fenton Lawlor and Al Guteck, there has now come Nat Levy, latest recruit who claims that Albany winters, simply demand spats.

Jack Campbell, manager of the Griswold in Troy, received a gift box from his employees, which included shirts, ties, fur gloves and other articles of wearing apparel. Mr. Campbell is going after business hard these days and used ten acts of vaudeville, together with pictures, on his holiday bill.

R. C. McClure, who came to Saranac Lake from Texas several months ago and who operates the Queen theatre there, had trouble with his heating system last week and telephoned several of the Albany exchanges. He was able to resume after a day or so.

Members of the theatrical bowling league in Troy, of which William Jarvis is president, will hold their banquet the second week in January. The American theatre team is now in last place.

Nat Levy, Albany manager for Universal, presented his young daughter with a Teddy bear that came from the grab bag at the office, but only after several swaps had been made with other employees.

At Proctor's theatre in Troy the other night, the postal employees of the city arrived in a body and presented Mollie Williams with a huge basket of flowers.

Al Lemay, projectionist at the Lincoln in Troy, is erecting a new home on the outskirts of the city. Mr. Lemay, who was elected financial secretary of the motion picture machine operators' union, for the sixteenth time recently, was presented with a bulldog for Christmas. Harry Brooks was reelected president for the sixteenth time, of the union, while Louis Rinn has been elected secretary and John Ross treasurer.

C. D. LaPointe, of Chatham, and Sam Hochstein, of Hudson, were along the row during the week, booking pictures.

Jake Rosenthal is spending a few days in New York city, looking for novelties which he will give away from time to time at his theatre in Troy. Mr. Rosenthal's bill for turkeys alone during the week preceding Christmas amounted to $107.

Louis Saperstein, manager of the American in Troy, and Ben Stern, manager of the Lincoln, who have never been known to have a match, each received cigar lighters for Christmas from their friends.

Minneapolis

THE number of New Year's Eve midnight performances given in northwest theatres this year were at least double the number given last year, it is estimated. Special shows were provided in many theatres in the larger cities, while in the smaller cities there was usually only one house giving a special performance.

In order to help the sale of Christmas seals in Minneapolis F. & R. gave a special morning matinee at the Lyric at which admission for children from 8 to 16 was one seal.

Changes in location have been undertaken by three Minneapolis film exchanges. F. B. O. has moved to 42 Glenwood (formerly Western) avenue, where P. D. C. was housed before its absorption by Pathe. The First National offices are already located in the new building at 1101 First avenue N., where they will have for their neighbors after the first of the year the Universal branch office.

The Minneapolis Warner branch is to have the addition of E. W. B. Booth to its sales force, according to announcement of Manager Wolf. For the last 14 years Booth has been with Fox at Philadelphia and Pittsburgh.

H. A. R. Dutton, president of the National Theatre Supply Company, was a recent visitor in Minneapolis, while on his way from the west coast to Chicago.

Max Stahl left last week for New York to confer with other home office officials of Educational. He is now in temporary charge of the Minneapolis branch office.

Mark Ross, manager for the Minneapolis Universal branch, has been obliged on account of pressure of business to postpone his trip to the west coast.

The Cozy theatre at Grey Eagle, Minn., has been closed by A. O. Luebke but will be opened again after the first of the year by Dean Alderman and Earl Davis.

The Philo and Grand theatres at Chisholm, Minn., are to be extensively altered and renovated as soon as the contractors can get to work, according to the plans of H. Sosnosky, who took over the F. & R. interests in the two houses recently.

Cleveland

THE girls of the Standard Film Service Company, twelve of 'em, held their annual Christmas party this year at Community House. Dinner was served and then bridge followed. Lena Fishman, Lillian Haessly and Lillian Ershler took home the prizes. All of the girls took home souvenirs of the party, however, as comic prizes were provided for each one. The girls meet once a month at their homes for bridge all the year round.

Jack Lawrence has severed his connections with the Standard Film Service Company to be affiliated, according to report, with Columbia Pictures.

H. Ward Johnson, who sold his Liberty Theatre, Geneva, several years ago, is back in the picture business again. He has purchased the Main Theatre, Conneaut, from G. D. Clark. Clark owned the house only about a month.

A. V. Abel, formerly manager of the Strand Theatre, New Philadelphia, in association with I. S. Russell, has purchased the Cinderella Theatre at Coshocton.

Ward Scott, local Fox exchange manager, was in New York over New Years. He and Mrs. Scott combined business with pleasure. Mrs. Scott took care of the pleasure part of the trip, and Mr. Scott did the business.

Al Mertz, local FBO exchange manager, is wearing a new desk set. It was a Christmas surprise from his office associates.

A board meeting of the M. P. T. O. of Ohio will be called for some time during the week of January 8th. That's the word that came out of Columbus and the M. P. T. O. headquarters.

The fourth successive Sunday the motion picture theatre owners of Dover have opened their shows, have been arrested, have appeared before the Mayor, paid their fines, and continued their shows. The exhibitors are George Chrest, Roscoe Spidell and E. F. Allman. The Sunday blue law is being enforced in Dover by the church interests. That this law is not popular with the public is demonstrated by the fact that the movie houses have all done big business on the Sundays they have been open. Mayor P. J. Groh tried to effect a reconciliation between the two opposing factions, but without success.

Dick Deutsch's new independent exchange is called the Import Film Company. He has an office in 219 Film Exchange Building. As indicated by the name the Import Film Company will handle foreign-made pictures.

LeMotto Smith and F. A. Kelly, president and general manager, respectively, of the Smith Amusement Company, were in the Film Building last week. They operate houses in Alliance, Warren and Huntington, W. Va.

San Diego

H. L. HARTMAN, manager of the local West Coast houses, was the winner of a $100 gold watch offered for the most publicity secured in any city of the fourth division of the territory covered by the West Coast theatres over a period of six weeks, exploiting the "Greater Movie Season" campaign.

The contract for the new West Coast theatre to be constructed in El Centro, in the Imperial Valley, has been let to a Los Angeles firm at $98,608. In addition to the main theatre building the contract calls for a frame airdrome, with a seating capacity of 1200, while the theatre will seat 1400. The airdrome will be used largely during the hot summer season for the evening shows.

Dwight L. Hill, local manager of the Plaza, Superba, Mission and other houses in the Pacific National Theatres chain, announces that the Vitaphone, which has proven such a success at the Plaza, will be installed at the Superba soon. In addition the Movietone is also to be an added attraction at the latter house. There will be no advance in the admission scale, however.

A house organ, to be a regular feature of the local West Coast theatres, made its appearance in December and is being sent to all patrons upon their request. It carries sixteen pages of reading matter and advertising, and has an attractive cover, designed by a local artist. Announcements are made of the current and future attractions at the New California, Cabrillo and Fairmount, the three houses in the West Coast chain here.

Pat West, well known on Broadway as a comedian and the author of "So's Your Old Man," and other popular numbers, has come to the New California as master of ceremonies, succeeding Milt Franklyn, who planned to spend a vacation in Salt Lake City before assuming new duties in the north.

Newspaper Opinions on New Pictures

"Breakfast at Sunrise" — First National, Fifth Avenue Theatre, Seattle

Times: "Frency and sparkling with subtle wit and humor. It's all Connie—spicy, zippy, sophisticated, alluring and daring—the original preferred blonde! A laugh in every sequence—and it's laughter provoked by clever situations and spicy subtitles, too!"

"Breakfast at Sunrise" — First National, Grand Opera House, Pittsburgh

Press: "On screen Constance Talmadge offers 'Breakfast at Sunrise' for those who have a liking for farce comedy of an especially high order."

Sun Telegraph: "Role of girl convincingly played by Constance Talmadge, whose humor is spontaneous. Don Alvarado was effective and good looking."

"Breakfast at Sunrise" — First National, Wisconsin Theatre, Milwaukee

Winconsin News: "Is one of most delightfully light, and entirely refreshing films in which I have seen Constance for a long time. . . . In it, Constance is an adorable vixen, modishly gowned, as usual. . . . Has a dash about her, a sparkle and a hundred vixenish mannerisms that no other actress seems to have."

"Rose of the Golden West"—First National, Riviera Theatre, Omaha

Bee-News: "Mary Astor has a role which fits her type of beauty like a glove. . . . Gilbert Roland does some really fine work. . . . Settings, photography and acting, as well as directing, are above reproach."

"The Crystal Cup"—First National, Karlton Theatre, Philadelphia

Inquirer: "Dorothy Mackaill gives a competent performance, and her mannish clothes and impersonations are extremely clever. Mulhall with his winning personality is well fitted for the part of the young physician, while Fellowes is capable. Original theme and excellent direction of Dillon make picture interesting."

Morning Ledger: "Miss Mackaill has her big chance. Her acting is superb and a finished tapestry of emotionalism—about best thing she has done in many months. Again Mulhall is favored recipient of his fair partner's smiles. While Mulhall plays in support he manages somehow to hold spotlight in his own direction. This team, Mackaill and Mulhall, whether portraying comedy or drama, seems to be one of best bets for moviegoers today. . . . Film is good entertainment if only for mere reason of being 'different.'"

"Moon of Israel"—F B O, Little Theatre, Washington, D. C.

Times: "Is going to make quite an impression in Wasington, judging by crowds which attended opening performance. Has many points of similarity with 'The Ten Commandments,' including the Red Sea sequence, but it seems that 'Moon of Israel' is from a dramatic viewpoint a better show, at least continuity is smoother. 'Moon of Israel' was finished a year before work was started on American movie. Maria Corda portrays inspiring role of Merapi; Adelqui Millar is a striking figure as Prince Sati. Arlette Marchal as Princess Userti gorgeously gowned throughout and handles her bits well. Settings stupendous and impressive."

Evening Star: "Ranks with 'Ben-Hur' in everything. Film so closely identified with the "Ten Commandments,' which it preceded by more than a year, that there is a suspicion that maybe DeMille cut a bit of film here and there. However, close as it may be to later production, 'Moon of Israel' is much better, in this writer's opinion. No glaring exaggeration."

"Wings" — Paramount, Aldine Theatre, Philadelphia

Evening Ledger: "Finest thing of its kind that has been done to date—not forgetting 'What Price Glory' and 'The Big Parade.'"

Public Ledger: "In so far as spectacular is concerned, climax of all previous war pictures was exhibited last night at the Aldine."

Daily News: "Most thrilling spectacular celluloid ribbon of melodrama that is war, thus far recorded through lense of studio motion-picture camera."

Sun: "Mighty film epic of air. Godlike."

Record: "Superb picture. War pictures have been before 'Wings' but none comparable to it in magnificent scope and variety and vividness of photography."

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Angel on Broadway, The	L. Joy-V. Varconi	Pathe-De Mille	6555 feet	Dec. 16
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 27
Back to God's Country	R. Adoree-R. Frazer	Universal	5751 feet	July 29
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Blackjack	B. Jones-B. Bennett	Fox	4777 feet	
Border Cavalier, The	Fred Humes	Universal	4427 feet	
Born to Battle	Bill Cody	Pathe-De Mille	5 reels	
Boy of the Streets	J. Walker-M. Bennett-B. Francisco	Rayart (S. R.)	5059 feet	
Broadway Madness	M. de la Motte-D. Keith	Excellent Pict. (S.R.)	6945 feet	Oct. 14
By Whose Hand?	R. Cortez-E. Gilbert	Columbia	5432 feet	
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	9692 feet	May 6
Cancelled Debt, The	R. Lease-C. Stevens	Sterling Pict (S.R.)	5200 feet	
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Marshall-G. Astor	Universal	7790 feet	May 20
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F B O	5701 feet	Aug. 26
Cruise of the Helion, The	E. Murphy-D. Keith-T. Santschi	Rayart (S. R.)	6089 feet	Sept. 30
Drop Kick, The	R. Barthelmess-D. Revier-B. Kent	First National	6802 feet	Sept. 30
Eager Lips	P. Garon-B. Blythe-G. James	First Division (S. R.)	6206 feet	
First Auto, The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Flying U Ranch, The	Tyler-N. Lane	F. B O.	4924 feet	
Foreign Devils	Tim McCoy	M-G-M		
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5524 feet	Sept. 23
Girl From Gay Paree, The	Sherman-Bedford-McGregor-Blythe	Tiffany-Stahl	5233 feet	Sept. 23
Girl From Rio, The	Carmel Myers	Lumas	6990 feet	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.	6000 feet	Nov. 11
Isle of Forgotten Women	Tearle-Sebastian	Columbia	5645 feet	
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros	5569 feet	Sept. 30
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton-M. Alden	Fox	6162 feet	Sept. 23
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National	6712 feet	Sept. 16
Lightning	J. Ralston-R. Fraser-M. Livingston	Tiffany	6049 feet	Sept. 30
Lone Eagle, The	R. Keane-B. Kent	Universal	5862 feet	
Lovelorn, The	S. O'Neill-L. Kent-M. O'Day	M-G-M	6110 feet	Dec. 30
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox	8538 feet	Oct. 7
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O	4912 feet	Aug. 12
Nevada	G. Cooper-T. Todd	Paramount	6258 feet	Oct. 28
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
One Round Hogan	M. Blue-J. J. Jeffries-L. Hyams	Warner Bros	6375 feet	Oct. 7
One Woman to Another	F. Vidor-Von Eltz	Paramount	4022 feet	Sept. 30
Out All Night	R. Denny-M. Nixon	Universal	6170 feet	Oct. 7
Out of the Past	R. Frazier-M. Harris	Peerless Pict. (S. R.)	5701 feet	
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Prince of the Plains	Tex Maynard	Rayart (S. R.)	4134 feet	
Ragtime	J. Bowers-M. de la Motte	First Division (S. R.)	6700 feet	Sept. 9
Red Raiders, The	K. Maynard-A. Drew	First National	6280 feet	Dec. 5
Road to Romance, The	R. Novarro-M. Day-R. D. D'Arcy	M-G-M	6544 feet	
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros	5685 feet	Oct. 14
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia	5892 feet	
Slightly Used	M. McAvoy-C. Nagel-R. Agnew	Warner Bros	6412 feet	Sept. 30
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National	6548 feet	Sept. 9
Soda Water Cowboy, The	Wally Wales	Pathe-De Mille	4546 feet	Nov. 4
Stark Love	Special Cast	Paramount	6203 feet	Mar. 11
Swim, Girl, Swim	B. Daniels-G. Ederle	Paramount	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft-Hill-Luden	Paramount	6006 feet	Oct. 32
Three Miles Up	Al Wilson-E. Clair	Universal	4136 feet	June 10
Two Girls Wanted	J. Gaynor-G. Tryon	Fox	6293 feet	Oct. 7
We're All Gamblers	Meighan-M. Millner	Paramount	5935 feet	

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National	6333 feet	Oct. 21
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict. (S.R.)		
Ben Hur	Novarro-McAvoy-Bronson-F. X. Bushman-C. Myers	M-G-M	12000 feet	Jan. 1 '26
Blondes By Choice	Claire Windsor	Lumas	6987 feet	
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M	5902 feet	Nov. 25
Boy Rider, The	Buzz Barton	F. B. O	4858 feet	Sept. 30
Breakfast at Sunrise	C. Talmadge-D. Alvarado	First National	6222 feet	Dec. 16
Cheating Cheaters	B. Compson-K. Harlan	Universal	5623 feet	Dec. 23
Chinese Parrot, The	M. Nixon-H Bosworth	Universal	7304 feet	
College Hero, The	R. Agnew-P. Garon-R. Lease	Columbia	5628 feet	Dec. 9
College Widow, The	D. Costello-Collier, Jr.	Warner Bros	6616 feet	Oct. 28
Combat	G. Walsh-G. Hulette	Pathe-De Mille	5100 feet	Nov. 11
Crystal Cup, The	D. Mackaill-J. Mulhall	First National	6386 feet	Nov. 25
East Side, West Side	G. O'Brien-V. Valli-J. F. McDonald	Fox	6408 feet	Nov. 4
Fair Co-ed, The	Marion Davies	M-G-M	8154 feet	Nov. 4
Figures Don't Lie	E. Ralston-R. Arlen	Paramount	5280 feet	
Finnegan's Ball	B. Mehaffey-Landis-C. McHugh-M. Swain	First Division (S. R.)	6200 feet	Dec. 9
Forbidden Woman, The	J. Goudal-V. Varconi	Pathe-De Mille	6568 feet	Dec. 16
Gambler's Game, The	Tom Tyler	F. B. O		
Gentleman of Paris, A	A. Menjou-S. O'Hara-A. Marchall	Paramount	5927 feet	Oct. 14
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O	6310 feet	July 29
Girl in the Pullman	Marie Prevost	Pathe-De Mille	5867 feet	Nov. 18
Gun-Hand Garrison	Tex Maynard	Rayart (S. R.)	4879 feet	
Harp in Hock, A	Schildkraut-Coghlan-M.Robson-B.Love	Pathe-De Mille	5999 feet	Dec. 16
Highschool Hero, The	S. Phipps-N. Stuart	Fox	5498 feet	Nov. 11
In Old Kentucky	J. Murray-H. Costello	M-G-M	6646 feet	
Jake the Plumber	J. DeVorska-S. Lynn	F. B. O	5186 feet	Nov. 4
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros	7423 feet	Oct. 21
Jesse James	Fred Thomson	Paramount	7423 feet	Oct. 28
Les Miserables	Special Cast	Universal	7713 feet	
Light in the Window, A	Walthall-P. Avery-C. Keefe	Rayart (S. R.)	5960 feet	Nov. 11
Magic Flame, The	Colman-Banky	United Artists	8300 feet	Sept 30
My Best Girl	M.Pickford-C.Rogers	United Artists	8500 feet	Dec. 2
No Place to Go	M. Astor-L. Hughes	First National	6403 feet	
Now We're in the Air	W. Beery-R. Hatton	Paramount	5798 feet	Dec. 23
Obligin' Buckaroo, The	Buffalo Bill, Jr	Pathe-De Mille	4575 feet	Nov. 11
Once and Forever	P.R.Miller-J.Harron	Tiffany-Stahl	5639 feet	
Pajamas	O. Borden-L. Gray	Fox	5876 feet	Dec. 2
Pretty Clothes	J. Ralston-J. Walker-G. Astor	Sterling Pict. (S. R.)	5652 feet	Nov. 4
Ranger of the North	Ranger (Dog)	F. B. O		
Ride 'Em High	Buddy Roosevelt	Pathe-De Mille	4542 feet	Nov. 11
Ridin' Luck	Tex Maynard	Rayart (S. R.)		
Rose of the Golden West	G. Roland-M. Astor	First National	6447 feet	Oct. 7
Rough Riders, The	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	9443 feet	April 1
Sailor Izzy Murphy	G. Jessel-A. Ferris	Warner Bros	6020 feet	Oct. 28
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	8500 feet	June 10
Shanghai Bound	R. Dix-M. Brian	Paramount	5515 feet	Dec. 9
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount	5179 feet	
Silk Stockings	L. La Plante-O. Harlan-J. Harron	Universal	7 reels	Aug. 26
Silver Valley	Tom Mix	Fox	5011 feet	Oct. 14
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M	6705 feet	Oct. 28
Straight Shooting	Ted Wells	Universal	4251 feet	Aug. 19
Tigress, The	J. Holt-D. Revier	Columbia	5357 feet	
Underworld	C. Brook-E. Brent-G. Bancroft	Paramount	7643 feet	Sept. 9
Way of All Flesh, The	E. Jannings-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
Wheel of Destiny, The	F. Stanley-G. Hale	Rayart (S. R.)		
Wine (re-issue)	Clara Bow	Universal	7 reels	
Wise Wife, The	P. Haver-T. Moore	Pathe-De Mille	5610 feet	Dec. 16
Wolf's Trail	Dynamite (Dog)	Universal	4167 feet	
Woman on Trial, The	Negri-Hanson	Paramount	5960 feet	Nov. 14
Women's Wares	Brent-Lytell-L. Kent	Tiffany-Stahl	5614 feet	Nov. 18
Wreck of the Hesperus, The	A. Hale-V. Bradford	Pathe-De Mille	6447 feet	

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Arizona Wildcat, The	T. Mix-D. Sebastian	Fox	4665 feet	
Bandit's Son, The	B. Steele-A. Sheridan	F. B. O	4789 feet	
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M	6433 feet	
Blood Will Tell	B. Jones-K. Perry	Fox	4556 feet	
Bowery Cinderella, A	P. O'Malley-G. Hulette	Excellent Pict. (S.R.)	6900 feet	Nov. 25
Cheer Leader, The	R. Graves	Lumas		
City Gone Wild, The	T. Meighan-L. Brooks-M. Millner	Paramount	5408 feet	
College	B. Keaton-A. Cornwall-G. Withers	United Artists	5362 feet	Sept. 23
Death Valley	C. Nye-R. Rae-R. Wells	First Division (S. R.)	588 feet	Aug. 12
Discord	G. Ekman-L. Dagover	Pathe-De Mille	8586 feet	Nov. 11
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros	5003 feet	Nov. 11
Dress Parade	W. Boyd-B. Love	Pathe-De Mille	6599 feet	Nov. 11

Feature	Star	Distributed by	Length	Reviewed
Galloping Fury	H. Gibson-S. Rand	Universal	5503 feet	
Garden of Allah, The	A. Terry-I. Petrovich	M-G	8200 feet	Sept. 16
Girl From Chicago, The	C. Nagel-M. Loy	Warner Bros	5978 feet	Dec. 31
Gold From Weepah	Bill Cody	Pathe	4968 feet	Dec. 23
Good-Time Charley	W. Oland-H. Costello	Warner Bros	6302 feet	Nov. 25
Gorilla, The	C. Murray-F. Kelsey-T. Marshall	First National	6300 feet	Dec. 2
Gun Gospel	K. Maynard	First National		
Heroes in Blue	J. Bowers-S. Rand	Rayart (S. R.)		
His Foreign Wife	W. McDonald-E. Murphy	Pathe-De Mille	4890 feet	
Home Made	Johnny Hines	First National	6524 feet	
Hoof Marks	Jack Donovan	Pathe-De Mille	4076 feet	Dec. 23
Hook and Ladder, No. 9	D. Ellis-E. Hearne-C. Keefe	F. B. O	5240 feet	Dec. 16
Judgment of the Hills	V. Valli-F. Darro	F. B. O	6481 feet	Aug. 1
Ladies Must Dress	V. Valli-L. Gray	Fox	5599 feet	Dec. 23
Last Waltz, The	W. Fritsch-S. Vernon	Paramount	6940 feet	Dec. 30
Lure of the South Seas, The		First Division (S. R.)		
Main Event, The	Vera Reynolds	Pathe-De Mille	6472 feet	Nov. 11
Man Crazy	Mulhall-Mackaill	First National	5542 feet	Dec. 30
My Friend From India	F. Pangborn	Pathe-De Mille	6 reels	
Night Life	A. Day-J. Harron	Tiffany-Stahl	6235 feet	Dec. 2
One Glorious Scrap	Fred Humes	Universal	4172 feet	
On the Stroke of Twelve	E. Torrence-J. Marlowe-D. O'Shea	Rayart (S. R.)		
On Your Toes	R. Denny-B. Worth	Universal	5918 feet	
Opening Night, The	C. Windsor-J. Bowers	Columbia		
Open Range	L. Chandler-B. Bronson	Paramount		
Quality Street	M. Davies-C. Nagel	M-G-M		Nov. 18
Reno Divorce, A	M. McAvoy	Warner Bros.	5492 feet	Nov. 4
Return of Boston Blackie	Strongheart (Dog)-C. Palmer	First Division (S. R.)	5865 feet	
Roarin' Broncs	Buffalo Bill, Jr.	Pathe-De Mille	4375 feet	Dec. 30
She's a Sheik	B. Daniels-R. Arlen W. Powell	Paramount	6015 feet	Dec. 9
Skyhigh Saunders	Al Wilson	Universal	4393 feet	
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal	6218 feet	
Sporting Blood (tentative)	R. Denny	Universal		
Spotlight, The	E. Ralston-N. Hamilton	Paramount	4866 feet	
Stage Kisses	K. Harlan-H. Chadwick	Columbia		
Tea for Three	L. Cody-A. Pringle-O. Moore-D. Sebastian	M-G-M	5273 feet	Nov. 11
Thirteenth Hour, The	Bonaparte (Dog)-J. Gadsen-L. Barrymore	M-G-M	5252 feet	
Thirteenth Juror, The	F. X. Bushman-Nilsson	Universal	5598 feet	Dec. 9
Turkish Delight	R. Schildkraut-J. Faye	Pathe-De Mille	6 reels	
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists	8250 feet	Nov. 4
Very Confidential	M. Bellamy-R. Allen	Fox	5620 feet	Dec. 15
Wanderer of the West, A	Tex Maynard	Rayart (S. R.)		
Warning, The	J. Holt-D. Revier	Columbia		
Web of Fate	Lillian Rich	Peerless Pict. (S. R.)	5800 feet	
Wild Beauty	Rex (Horse)-J. Marlowe	Universal	5192 feet	
Wild Geese	B. Bennett-A. Stewart-D. Keith-J. Robards	Tiffany-Stahl	6448 feet	
Wolf Fangs	Thunder (Dog)-C. Morton-C. Lincoln	Fox	5331 feet	Dec. 16

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Aflame in the Sky	S. Lynn-J. Luden	F. B. O.	6034 feet	Nov. 11
Alice in Wonderland		Pathe	5 reels	
Almost Human	V. Reynolds	Pathe-De Mille	6 reels	
Brass Knuckles	M. Blue-B. Bronson	Warner Bros	6330 feet	Dec. 23
Bridal Night, The	Norma Shearer	M-G-M		
Buttons	Coogan-Hanson-Olmstead	M-G-M		
Come to My House	O. Borden-A. Moreno	Fox		
Desert Dust	Ted Wells	Universal	4349 feet	
Desert of the Lost	W. Wales-P. Montgomery	Pathe	4933 feet	Dec. 30
Desert Pirate, The	T. Tyler-D. Thompson	F. B. O.		
Devil's Twin, The	Leo Maloney	Pathe	6 reels	
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	4295 feet	
Five and Ten Cent Annie	Louise Fazenda	Warner Bros		
Flying Luck	Monty Banks	Pathe-De Mille	6400 feet	Nov. 18
Gay Defender, The	R. Dix-T. Todd	Paramount	6376 feet	Dec. 31
Get Your Man	C. Bow-C. Rogers	Paramount	5718 feet	
Girl From Everywhere, The	D. Pollard-M. Swain-S. Halloway	Pathe-De Mille	3303 feet	Dec. 2
Golden Clown, The	G. Ekman-K. Bell	Pathe	8 reels	
Grandma's Boy (re-issue)	Harold Lloyd	Pathe-De Mille	4750 feet	
Ham and Eggs at the Front	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Haunted Ship, The	D. Sebastian-T. Santschi	Tiffany-Stahl		
Hero for a Night, A	G. Tryon-P. R. Miller	Universal	5711 feet	Dec. 2
Her Wild Oat	Colleen Moore	First National		
He's My Man	Phyllis Haver	Pathe-De Mille		
Honeymoon Hate	F. Vidor-T. Carmenati	Paramount	5415 feet	
Husbands for Rent	H. Costello-O. Moore	Warner Bros		
If I Were Single	M. McAvoy-C. Nagel	Warner Bros	6320 feet	Dec. 31
Irresistible Lover, The	N. Kerry-L. Moran	Universal	6958 feet	Sept. 16
Ladies at Ease		First Division (S. R.)		
Land of the Lawless	J. Padian-P. Montgomery-T. Santschi	Pathe	4131 feet	Dec. 30
London After Midnight	L. Chaney-C. Nagel-M. Day-Walthall	M-G-M	5687 feet	Dec. 23
Love Mart, The	B. Dove-G. Roland-N. Beery		7388 feet	
Man and the Moment, The		First National		
Man's Past, A	C. Veidt-I. Keith-G. Siegmann	Universal	6135 feet	Sept. 16
Polly of the Movies	G. Short-J. Robards	First Division (S. R.)		
Rebecca O'Brien	May McAvoy	Warner Bros		
Rip Van Winkle	Rudolph Schildkraut	Pathe-De Mille		
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille	6 reels	
San Francisco Nights	M. Busch-P. Marmont	Lumas	7000 feet	Dec. 31
Serenade	A. Menjou-K. Carver-L. Basquette	Paramount	5209 feet	Dec. 31
Silk Legs	M. Bellamy-J. Hall	Paramount	5446 feet	
Silver Slave, The	I. Rich-A. Ferris-H. Herbert	Warner Bros	6124 feet	Dec. 9
Slingshot Kid, The	"Buzz" Barton J. Morgan	F. B. O	4886 feet	
Sorrell and Son	H. B. Warner-Nilsson-M. McBain-A. Joyce	United Artists	9000 feet	Nov. 25
South Sea Love	P. R. Miller-L. Shumway-A. Brooks	F. B. O.	6388 feet	
Spoilers of the West	Tim McCoy	M-G-M		
Streets of Shanghai	P. Starke-K. Harlan	Tiffany-Stahl		
Swift Shadow, The	Ranger (Dog)	F. B. O.	4892 feet	Dec. 23
Temptations of a Shopgirl	B. Compson-Garon-A. Kaliz	First Division (S. R.)	5604 feet	
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	First National	7419 feet	
Two Flaming Youths	C. Conklin-W. C. Fields-M. Brian	Paramount	5319 feet	
Valley of the Giants	M. Sills-D. Kenyon	First National	6376 feet	
Wild Born	Tex Maynard	Rayart (S. R.)		
Wilful Youth	K. Harlan-E. Murphy	Peerless Pict. (S.R.)	5800 feet	
Wizard, The	L. Hyams-B. Norton-G. Katsonaros-von Seyffertitz	Fox	5357 feet	
You'll Never Get Rich		First Division (S. R.)		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Air Patrol, The	Al Wilson	Universal	4259 feet	
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	Oct. 21
Ballyhoo Buster, The	Buffalo Bill, Jr.	Pathe	4805 feet	Dec. 30
	W. Powell-N. Beery	Paramount	6704 feet	
Boss of Rustlers Roost, The	D. Coleman-E. Gilbert	Pathe	5 reels	
Comrades	A. Sheridan-G. James	First Division (S.R.)		
Beau Sabreur	E. Brent-G. Cooper-W. Powell-N. Beery	Paramount	6704 feet	
	ry	Paramount		
Beware of Married Men	Irene Rich	Warner Bros		
Branded Sombrero, The	B. Jones-L. Hyams	Fox Films		
Burning Up Broadway		Sterling Pict. (S. R.)		
Circus, The	C. Chaplin-M. Kennedy	United Artists		
Cohens and the Kellys in Paris, The	G. Sidney-J. F. McDonald-V. Gordon-K. Price	Universal		
Coney Island	Lois Wilson	F. B. O.		
Cowboy Cavalier, The	Buddy Roosevelt	Pathe	5 reels	
Crashing Through	J. Padjans-S. Rand	Pathe	5 reels	
Creole Love		First Division (S. R.)		
Dead Man's Curve	Fairbanks, Jr.-S. Blane	F. B. O.	5511 feet	Dec. 23
Desperate Courage	W. Wales-O. Hasbrouck	Pathe	4398 feet	
Divine Woman, The	Greta Garbo	M-G-M		
Driftin' Sands	Bob Steele	F. B. O		
Fearless Rider	Fred Humes	Universal		
Five Thousand Dollars Reward	T. Mix-N. Joyce	Fox		
Four Flusher, The	G. Lewis-M. Nixon	Universal		
French Dressing	H. B. Warner-L. Wilson	First National	6344 feet	
Gateway of the Moon, The	Del Rio-Fenton	Fox		
Gaucho, The	D. Fairbanks	United Artists		
Girl in Every Port	V. McLaglen-M. Casajuana-M. Loy-N. Joyce-R. Armstrong	Fox		
Gentlemen Prefer Blondes	L. Brooks- F. Sterling-R. Taylor	Paramount		
Holiday Lane		Fox		
Laddie Be Good	Bill Cody	Pathe	4155 feet	Dec. 30
Last Command, The	E. Jannings-E. Brent-W. Powell	Paramount		
Let 'Er Go Gallagher	Junior Coughlan	Pathe-De Mille	6 reels	
Leopard Lady, The	J. Logan	Pathe-De Mille	6 reels	
Little Mickey Grogan	Frankie Darro	F. B. O		
Love and Learn	E. Ralston	Paramount	5737 feet	
Man, Woman and Sin	J. Gilbert-J. Eagles	M-G-M	6280 feet	
Merry Wives of New York		First Division (S. R.)		
Noose, The	R. Barthelmess-L. Basquette	First National		
No Other Woman	D. Del Rio	Fox		
On to Reno	M. Prevost-C. Landis	Pathe-De Mille	6 reels	
Peaks of Destiny, The (Ufa film)	E. Peterson-L. Riefenstahl-L. Trenker	Paramount	6940 feet	
Perfect Gentleman, A	Monty Banks	Pathe	5626 feet	
Pioneer Scout, The	F. Thomson-N. Lane	Paramount		
Private Life of Helen of Troy, The	M. Corda-L. Stone-R. Cortez	First National	7694 feet	Dec. 23
Race For Life, A	Rin-Tin-Tin	Warner Bros		
Rawhide Kid, The	H. Gibson-G. Hale	Universal	5383 feet	
Sadie Thompson	G. Swanson	United Artists		
Sailors' Wives	Astor-Hughes	First National		
Sharpshooters	G. O'Brien-L. Moran	Fox		
Shepherd of the Hills, The	A. B. Francis-M. O'Day-J. Boles	First National		
United States Smith		Lumas		
Wagon Show, The	K. Maynard-E. Gregory	First National		
Walking Back	Vera Reynolds	Pathe-De Mille	6 reels	
West Point	William Haines	M-G-M		
What Price Beauty?	Nita Naldi	Pathe	5 reels	
Wife Savers	W. Beery-F. Sterling	Paramount	5413 feet	
Wizard of the Saddle	B. Barton-D. Thompson	F. B. O.	4805 feet	Dec. 30
Woman Against the World, A	G. Olmstead-H. Ford-G. Hale-S. Rand	Tiffany-Stahl		
Woman Wise	W. Russell-J. Collyer	Fox		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Across the Atlantic	M. Blue	Warner Bros.		
Age of Sex, The		First Division (S. R.)		
Alice Through the Looking Glass		Pathe	5 reels	
Apache Raider, The	Leo Maloney	Pathe	6 reels	
Bare Knees		Lumas		

Feature	Star	Distributed by	Length	Reviewed
Blonde for a Night, A	M. Prevost	Pathe-De Mille	6 reels	
Blue Danube, The	L. Joy-R. LaRocque-J. Schildkraut	Pathe-De Mille	6 reels	
Brone Stomper, The	Dan Coleman	Pathe	6 reels	
Burning Daylight	M. Sills-D. Kenyon	First National		
Chaser, The	Harry Langdon	First National		
Devil Dancer, The	G. Gray-C. Brook	United Artists	7000 feet	Dec. 30
Doomsday	F. Vidor-G. Cooper	Paramount		
Douglas Fairbanks as the Gaucho	D. Fairbanks-E. Southern-L. Valez	United Artists	9256 feet	Dec. 2
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists		
Down Went McGinty	C. Murray-G. Sidney	First National		
Finders Keepers	La Plante-Harron	Universal		
Feel My Pulse	B. Daniels-R. Arlen-W. Powell	Paramount		
Flying Romeos	C. Murray-G. Sidney	First National		
Free Lips		First Division (S. R.)		
Garden of Eden, The	C. Griffith-C. Ray-L. Sherman	United Artists		
Harvester The	N. Kingston-O. Caldwell	F. B. O	7045 feet	Nov. 25
Her Summer Hero	D. Thompson-H. Trevor-S. Blane-J. Pierce	F. B. O	5146 feet	Dec. 30
Honky Tonk (tentative)	Bancroft-Brent-N. Hamilton	Paramount		
Legionnaires in Paris	Al Cooke-Kit Guard	F. B. O.	5771 feet	
Little Snob, The	May McAvoy	Warner Bros		
Love in a Cottage	B. Compson	First Division (S. R.)		
Midnight Rose	L. de Putti-K. Harlan	Universal		
Napoleon (French Film)	Special Cast	M-G-M		
Night Flyer, The	William Boyd	Pathe-De Mille	6 reels	
Passion Island	Special Cast	Pathe-De Mille	7 reels	
Shield of Honor, The	R. Lewis-D. Gulliver-N. Hamilton	Universal	6172 feet	Dec. 30
Secret Hour, The	P. Negri-Herscholt-K. Thompson	Paramount		
That's My Daddy	R. Denny-B. Kent	Universal	6073 feet	
Tillie's Punctured Romance	C. Conklin-W. C. Fields-Fazenda	Paramount (Christie Special)		
Traveling Salesman, The (tentative)	R. Dix-F. Sterling-G. Olmsted	Paramount		
Under the Tonto Rim	R. Arlen-M. Brian	Paramount		
Wall Flowers		F. B. O.		
Whip Woman, The	E. Taylor-A. Moreno	First National		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adventure Mad (Ufa film)		Paramount		
Arkansas		First Division (S. R.)		
Beauty Doctor, The	Adolphe Menjou	Paramount		
Brunettes Preferred		First Division (S. R.)		
Buck Privates	de Putti-McGregor	Universal		
Darling of the Gods, The	Special Cast	United Artists		
Drums of Love	E. Taylor-D. Alvarado-M. Philbin	United Artists		
Harold Teen		First National		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Legion of the Condemned, The	G. Cooper-F. Wray	Paramount		
Man Higher Up, The		Lumas		
Old Ironsides (road show)	E. Ralston-C. Farrell-W. Beery-G. Bancroft	Paramount	12 reels	Dec. 18, '26
Once There Was a Princess	Billie Dove	First National		
Pair of Sixes, A	Johnny Hines	First National		
Partners in Crime	W. Beery-R. Hatton	Paramount		
Powder My Back	Irene Rich	Warner Bros		
Ramona	D. Del Rio-W. Baxter	United Artists		
Red Hair	C. Bow-W. Austin	Paramount		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pict. (S.R.)	5032 feet	
Speedy	Harold Lloyd	Paramount		
Tempest	J. Barrymore-C. Horn-Wolheim	United Artists		
Wagon Show, The	Ken Maynard	First National		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Bell of Avenue A		First Division (S. R.)		
Buck Privates	L. De Putti	Universal		
Do It Again	M. Astor-L. Hughes	First National		
Ladies' Night in a Turkish Bath	Mackaill-Mulhal	First National		
Lilac Time	Colleen Moore	First National		
Little Shepherd of Kingdom Come	Barthelmess-McAvoy-O'Day	First National		
Mad Hour, The	S. O'Neil-D. Reed	First National		
Red Riders of Canada, The	P. R. Miller-C. Byer	F. B. O	6419 feet	Dec. 23
Royal American, The	Ken Maynard	First National		
Street of Sin, The	Emil Jannings	Paramount		
Surrender	M. Philbin-I. Moskine	Universal		
Thanks For the Buggy Ride	L. La Plante-G. Tyron	Universal		

MAY

Feature	Star	Distributed by	Length	Reviewed
Heart of a Follies Girl, The	B. Dove	First National		
Wine, Woman and Song	Charlie Murray	First National		

JUNE

Feature	Star	Distributed by	Length	Reviewed
Baby Face	Colleen Moore	First National		
Lady Be Good	D. Mackaill-J. Mulhall	First National		
Upland Rider, The	Ken Maynard	First National		

JULY

Feature	Star	Distributed by	Length	Reviewed
Canyon of Adventure, The	K. Maynard	First National		
Kelly's Kids	Charlie Murray	First National		

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Barker, The	Milton Sills	First National		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Abie's Irish Rose	J. F. McDonald-J. Hershalt-N. Carroll-C. Rogers	Paramount		
Ace High	Hoot Gibson	Universal		
Actress, The	N. Shearer	M-G-M		
Adventurer, The	T. McCoy-D. Sebastian	M-G-M		
Alex the Great		F. B. O.		
Baby Mine	G. K. Arthur-K. Dane	M-G-M		
Bantam Cowboy, The	Buzzy Barton	F. B. O		
Beggar of Love	P. Negri-K. Thomson-J. Hersholt	Paramount		
Better Man, The		F. B. O.		
Betty's a Lady	J. Ralston-C. Ray	Universal		
Beyond London's Lights		F. B. O		
Big City, The	L. Chaney	M-G-M		
Big Game Hunt, The	W. Beery-R. Hatton	Paramount		
Big Gun, The	George Lewis	Universal		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Big Top, The		M-G-M		
Black Ace, The	D. Colman-J. Loff	Pathe		
Boy of the Streets ,A	J. Walker-B. Francisco-M. Bennett	Rayart (S. R.)		
Breed of the Sunset		F. B. O.		
Bride of the Colorado	J. Boles-D. Blossom	Pathe		
Brides Will Be Brides	Laura La Plante	Universal		
Bringing Up Father	J. F. McDonald	M-G-M		
Broadway After Midnight	P. Bonner-C. Landis-G. Hughes-B. Tennant	Krelbar Pict. (S. R.)	6199 feet	Nov. 4
Burning Up Broadway	H. Costello-R. Frazer	Sterling Pict. (S.R.)		
Butter and Egg Man, The	Mulhall-Mackaill	First National		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal	5261 feet	
Casey Jones	R. Lewis-J. Robards-A. Sheridan	Rayart (S. R.)		
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		
Chicago	P. Haver-V. Varconi	Pathe-De Mille	9992 feet	
Chicago After Midnight	J. Mendez	F. B. O		
Chinatown Charlie	J. Hines-E. May	First National		
Circus Rookies	K. Dana-G. K. Arthur	M-G-M		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
City of Sin	M. Loy-L. Hyams-R. Tucker	Warner Bros		
Clash, The	A. Moreno-C. Windsor	Tiffany-Stahl		
Cock-Eyed World, The	V. McLaglen-E. Lowe	Fox		
Code of the Range	Jack Perrin	Rayart (S. R.)	4747 feet	
Cossacks, The	J. Gilbert-R. Adoree	M-G-M		
Count of Ten, The	C. Ray-J. Gleason	Universal		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Deer Drive, The	W. Baxter	Paramount		
Devil's Trade Mark, The	B. Bennett-W. V. Mong	F-B-O		
Dirty Work	Johnny Burke	Pathe		
Don't Marry	Lois Moran	Fox		
Down Grade, The	Wm. Fairbanks-A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O		
Dressed to Kill	E. Lowe-M. Astor	Fox		
Empty Saddle, The	Fred Humes	Universal	8189 feet	Dec. 31
Escape, The	V. Valli-W. Russell	Fox		
Enemy, The	L. Gish-R. Forbes	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J. Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Fazil	C. Farrel G. Nissen-M. Busch	Fox		
Fleetwing	B. Norton-D. Janis	Fox		
Flower of Spain	Colman-Banky	United Artists		
Foreign Legion, The	N. Kerry-L. Stone-J. Marlowe	Universal		
Fortune Hunter, The	S. Chaplin-C. Horton-H. Costello	Warner Bros		
Four Devils, The	F. Macdonald-M Duncan-C. Morton-B. Norton	Fox		
Freckles		F. B. O.		
Freedom of the Press	L. Stone-M. Day-D. Keith	Universal		
Get Set—Go	George O'Hara	F. B. O.		
Girl Downstairs, The	L. Moran-G. O'Brien	Fox		
Glorious Betsy	D. Costello-C. Nagel	Warner Bros		
Godless Girl, The	Lena Basquette	Pathe-De Mille		
Good Morning, Judge		Universal		
Grandma Bernle Learns Her Letters	J. Hall-M. Mann-Bushman, Jr.-C. Morton-E. Foxe-J. Collyer	Fox		
Grass Widows		Tiffany-Stahl		
Hangman's House	W. Farnum-J. Collier	Fox		
Hello, Cheyenne!	T. Mix-C. Lincoln	Fox		
Hell's Angels	B. Lyon-J. Hall-G. Nissen-L. Wolheim	United Artists		
His Country	R. Schildkraut-M. Dressler	Pathe-De Mille		
Hold 'Em Yale	Rod La Rocque	Pathe-De Mille		
Honor Bound	G. O'Brien-E. Taylor	Fox		
Horseman of the Plains	T. Mix-S. Blane	Fox		
I'll Tell the World	Colleen Moore	First National		
In Name Only	O. Moore-H. Costello-K. Perry	Warner Bros		

Feature	Star	Distributed by	Length	Reviewed
Jazz Mad	J. Hersholt-Nixon-G. Lewis	Universal		
Jungle Rose	Dolores Del Rio	Fox		
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 29
Ladies of Leisure		Tiffany-Stahl		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Law of the Range, The	Tim McCoy	M-G-M		
Laugh Clown, Laugh	L. Chaney	M-G-M		
Law of Fear, The	Ranger (Dog)	F-B-O		
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict. (S.R.)		
Lion and the Mouse, The	M. McAvoy-L. Barrymore-A. B. Frances-Collier, Jr	Warner Bros		
Little Buckaroo, The		F. B. O		
Little Yellow House, The		F. B. O.		
Love	G. Garbo-J. Gilbert	M-G-M	7365 feet	Dec. 16
Love Hungry	L. Moran-L. Gray	Fox		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Loves of Ricardo	George Beban	F. B. O.		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Man in the Rough, The	B. Steele-M. King	F-B-O		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Meet the Prince	Glenn Tryon	Universal		
Merry Wives of New York	P. Garon	First Division (S. R.)		
Midnight Madness	J. Logan-C. Brook	Pathe-De Mille		
Midnight Rose	L. De Putti-K. Harlan	Universal		
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox		
Naughty Marietta	Marion Davies	M-G-M		
Ordeal, The	Garbo-Chaney	M-G-M		
Outcast Souls	P. Bonner-C. Delaney	Sterling Pict. (S.R.)		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National	12 reels	Aug. 26
Patriot, The	E. Jannings-L. Stone	Paramount		
Patsy, The	Marion Davies	M-G-M		
Phantom Buster, The	Buddy Roosevelt	Pathe		
Phantom of the Range, The		F. B. O.		
Pigskin	D. Rollens-S. Carrol	Fox		
Power	William Boyd	Pathe-De Mille		
Rachel	P. Negri-G. Cooper	Paramount		
Red Dancer of Moscow, The	D. Del Rio-C. Farrell	Fox		
Red Mark, The	G. von Seyffertitz-N. Quartaro	Pathe-De Mille		
Renegade, The		F. B. O.		
Riders of the Dark	T. McCoy-D. Dwan	M-G-M		
Ridin' Like Fury	Hoot Gibson	Universal		
Robert Flaherty's Southern Skies	M. Blue	M-G-M		
Romantic Rogue, The	Reed Howes	Rayart (S.R.)		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose-Marie	J. Crawford-J. Murray	M-G-M		
Roulette	M. McAvoy	Warner Bros		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Sally of the Scandals	Lucilla Mendez	F-B-O		
Say It With Sables	C. Windsor-R. Howes	Columbia		
Sheiks and Shebas	Junior Stars	Paramount		
Silent Hero, The	Napoleon (Dog)- R. Fraser-E. Murphy	Rayart (S. R.)		
Show Boat		Universal		
Side Show, The	Fields-Conklin-Brian	Paramount		
Siren, The	D. Revier-T. Moore	Columbia		
Skinner's Big Idea	B. Washburn-M. Sleeper-H. Trevor	M-G-M		
Skyscraper	S. Carroll	Pathe-De Mille		
Square Crooks	R. Armstrong-J. M. Brown	Fox		
Smart Set, The	W. Haines	M-G-M		
Snob, The	M. McAvoy-R. Frazer-A. B. Francis	Warner Bros.		
Soft Living	M. Bellamy-J. Mack Brown	Fox		
Song of Steel		Tiffany		
So This Is Love	V. Dana-R. Graves	Columbia		
Span of Life, The	Lon Chaney	M-G-M		
Squads Right		Tiffany-Stahl		
Stand and Deliver	La Rocque-L. Valez	Pathe-De Mille		
Steamboat Bill, Jr	Keaton-E. Torrence	United Artists		
Street Angel, The	J. Gaynor-C. Farrell	Fox		
Street of Sin, The	E. Jannings-F. Wray	Fox		
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M	10 reels	Oct. 7
Sunrise	Gaynor-G. O'Brien-Livingston	Fox	12 reels	Oct. 14
Survival of Slim, The	W. Wales-P. Montgomery	Pathe		
Tenderloin	D. Costello-C. Nagel	Warner Bros		
Thunder Riders	Ted Wells	Universal		
Thoroughbreds	M. Nixon-R. Walling	Universal		
Tide of Empire	J. Crawford	M-G-M		
Times Square		Tiffany-Stahl		
Tragedy of Youth, The	Collier, Jr.-P. R. Miller-W. Baxter	Tiffany-Stahl		
Trail of '98	K. Dane-P. Starke-R Forbes-Del Rio	M-G-M		
Uncle Tom's Cabin	Special Cast	Universal		Nov. 18
Under the Black Eagle	Flash (Dog)-M. Day-R. Forbes	M-G-M		
Victory	George Bancroft	Paramount		
Viennese Lovers	Philbin-Hersholt-R Keane	Universal		
Watch My Speed	R. Denny-B. Worth	Universal		
We Americans		Universal		
Wedding March, The (road show)	von Stroheim-F. Wray	Paramount		
Western Suffragettes	H. Gibson-G. Hale	Universal		
Wheels of Destiny, The	G. Hale-E. Hilliard	Rayart (S. R.)		
When Danger Calls	W. Fairbanks-E. Sedgwick	Lumas	6000 feet	
When Romance Rides		Paramount		
When the Law Rides	Tom Tyler	F. B. O.		
Wild West Show, The	H. Gibson	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
Woman Disputed, The	N. Talmadge	United Artists		
Wyoming	T. McCoy-W. Fairbanks-D. Sebastian	M-G-M		

Comedies and Short Subjects

EDUCATIONAL

Title	Star	Rel. Date	Length	Reviewed
Ain't Nature Grand	Eddie Quillan	Dec. 4	1 reel	Nov. 25
All Set	Wallace Lupino	Jan. 29	1 reel	
Angel Eyes	"Big Boy"	Dec. 25	2 reels	Dec. 31
At Ease	Lloyd Hamilton	Sept. 4	2 reels	Sept. 2
Back Home	Curiosities		1 reel	Sept. 23
Batter Up	George Davis	Sept. 11	2 reels	Sept. 16
Builders of Bridges—When Twilight Comes	Bruce Outdoor Sketch		1 reel	
Brunettes Prefer Gentlemen	Jerry Drew	Nov. 6	2 reels	Oct. 28
Burning Timber — Rough Country	Bruce Outdoor Sketch	Oct. 23	2 reels	Oct. 7
Call of the Sea, The (Color Film)	H. Hampton-M. Valles-N. Kelley	Jan. 1	2 reels	Dec. 31
Character Studies	Carter De Haven	Nov. 20	1 reel	
Creations Parisienne (Color Film)	Hope Hampton	Dec. 4	1 reel	Dec. 9
Cry of Winter, The—Hot Place, The	Bruce Outdoor Sketch	Sept. 18	1 reel	Sept. 2
Cutie	Dorothy Devore	Jan. 15	2 reels	
Delving Into the Dictionary	Hodge-Podge	Sept. 11	1 reel	Sept. 23
Dog Days—The Sun and the Rain	Bruce Outdoor Sketch	Jan. 29	1 reel	
Dummies	Larry Semon	Jan. 1	2 reels	Dec. 23
Eats for Two	Dunham-Thompson	Oct. 9	1 reel	Oct. 14
Fall In	Monte Collins	Jan. 1	1 reel	Dec. 23
Felix the Cat Hits the Deck	"Sullivan Cartoon"	Dec. 11	1 reel	
Felix the Cat Behind in Front	"Sullivan Cartoon"	Dec. 25	1 reel	
Felix the Cat in Daze and Knights	"Sullivan Cartoon"	Oct. 30	1 reel	Nov. 18
Felix the Cat in Draggin' the Dragon	"Sullivan Cartoon"	Jan. 22	1 reel	
Felix the Cat in Flim Flam Films	"Sullivan Cartoon"	Sept. 18	1 reel	Oct. 7
Felix the Cat in No Fuelin'	"Sullivan Cartoon"	Oct. 16	1 reel	Nov. 11
Felix the Cat Switches Witches	"Sullivan Cartoon"	Oct. 2	1 reel	Oct. 21
Felix the Cat in the Smoke Screen	"Sullivan Cartoon"	Jan. 8	1 reel	
Felix the Cat in Uncle Tom's Crabbin'	"Sullivan Cartoon"	Nov. 13	1 reel	Dec. 2
Felix the Cat in Whys and Otherwise	"Sullivan Cartoon"	Nov. 27	1 reel	Dec. 30
Felix the Cat in Wise Guise	"Sullivan Cartoon"	Sept. 4	1 reel	Sept. 23
Feline Frolics—The Tonquin Valley	Bruce Outdoor Sketch		1 reel	
Fighting Orphans, The—Evening Mist	Bruce Outdoor Sketch		1 reel	
Follies of Fashion	Curiosities	Sept. 25	1 reel	
For Men Only	Curiosities	Oct. 30	1 reel	Oct. 21
Fox Tales	Hutton-Dunham	Sept. 25	2 reels	Sept. 23
Half-Pint Hero, A	Lupino Lane	Sept. 18	2 reels	Sept. 2
Hello Sailor	Lupino Lane	Dec. 25	2 reels	Dec. 16
Here and There in Travel Land	Hodge-Podge	Oct. 16	1 reel	
He Tried to Please	M. Collins-L. Hutton	Nov. 6	1 reel	
High Strung	Jerry Drew	Jan. 29	2 reels	
Hints on Hunting—A Day By the Sea	Bruce Outdoor Sketch		1 reel	
Injun Food—Moods of the Sea	Bruce Outdoor Sketch	Dec. 25	1 reel	Dec. 23
It's Me	Monte Collins	Dec. 18	1 reel	Dec. 9
Kilties	Dorothy Devore	Oct. 9	2 reels	Oct. 7
Little Rube, The	Dorothy Devore	Nov. 20	2 reels	Nov. 11
Lovingly Yours	Curiosities	Dec. 4	1 reel	Dec. 9
Lucky Dog	P. Dunham-L. Billetts	Sept. 11	1 reel	Sept. 23
Many Wings—Beside the Still Water	Bruce Outdoor Sketch	Nov. 20	1 reel	Nov. 4
Models in Mud	Hodge-Podge	Nov. 13	1 reel	Dec. 16
New Wrinkles	Lloyd Hamilton	Oct. 30	2 reels	Oct. 21
New York's Sweetheart	Curiosities	Jan. 1	1 reel	
Nothing Flat	George Davis	Dec. 11	2 reels	Dec. 16
Off Again	J. Lloyd-B. Boyd	Sept. 25	1 reel	Oct. 14
Oh, What a Man!	Larry Semon	Dec. 4	2 reels	Nov. 25
Papa's Boy	Lloyd Hamilton	Dec. 18	2 reels	Dec. 9
Paris Fashions in Color (Color Film)	Hope Hampton	Dec. 25	1 reel	
Peculiar Pair of Pups, A—Nobody Home	Bruce Outdoor Sketch		1 reel	
Racing Mad	Al St. John	Jan. 8	2 reels	
Recollections of a Rover	Hodge-Podge	Jan. 8	1 reel	
Red Hot Bullets	Eddie Quillan	Nov. 27	2 reels	Nov. 18
Rest Day	Monte Collins	Nov. 27	1 reel	Nov. 18
Scared Silly	Johnny Arthur	Nov. 13	2 reels	Nov. 11
Seeing Stars	George Davis	Oct. 16	2 reels	Oct. 17
Shamrock Alley	"Big Boy"	Nov. 27	2 reels	Nov. 25
She's a Boy	"Big Boy"	Oct. 2	2 reles	Oct. 7
Shooting Wild	Jack Lloyd	Oct. 23	1 reel	Oct. 21
Some Scout	Lupino Lane	Nov. 6	2 reels	Oct. 21
Stunt Man, The	Larry Semon	Oct. 23	2 reels	Sept. 30
Sword Points	Lupino Lane		2 reels	Dec. 31
There It is	Charley Bowers	Jan. 1	2 reels	
Thoughts While Fishing—Silver Shadows	Bruce Outdoor Sketch		1 reel	
Wedding Slips	Monte Collins	Jan. 15	1 reel	
Whirl of Activity, A	Hodge-Podge	Dec. 11	1 reel	Dec. 31
Wildcat Valley	Johnny Arthur	Jan. 22	2 reels	
Wild Wool—Night Clouds	Bruce Outdoor Sketch		1 reel	

F B O

Title	Star	Rel. Date	Length	Reviewed
Alice Cartoons (Released Twice a Month)			1 reel	
Beloved Rogue, The	Eason-Hill-Cooke-Guard	Oct. 5	2 reels	

Feature	Star	Distributed by	Length	Reviewed
Chin He Loved to Lift	Eason-Hill-Cooke-Guard	Sept. 14	2 reels	
Fleshy Devils	Carr-Alexander-Ross	Nov. 14	2 reels	Oct. 7
Fresh Hair Fiends	Eason-Hill-Cooke-Guard	Sept. 21	2 reels	
Krazy Kat Cartoons (released twice a month)			1 reel	
Mickey's Battle	Mickey Yule	Dec. 5	2 reels	
Mickey's Circus	Mickey Yule	Sept. 4	2 reels	
Mickey's Eleven	Mickey Yule	Nov. 7	2 reels	
Mickey's Pals	Mickey Yule	Oct. 3	2 reels	Oct. 7
Mickey's Parade	Mickey Yule	Jan. 2	2 reels	
New Faces for Old	Eason-Hill-Cooke-Guard	Oct. 12	2 reels	Dec. 16
Panting Papas	Karr-Ross-Alexander	Jan. 9	2 reels	
Peter's Pan	Eason-Hill-Cooke-Guard	Sept. 28	2 reels	Nov. 25
She Troupes to Conquer	Eason-Hill-Cooke-Guard	Oct. 19	2 reels	
Tanks of the Wabash	Karr-Ross-Alexander	Oct 10	2 reels	
Three Missing Links	Karr-Ross-Alexander	Dec. 12	2 reels	Nov. 11
Toupay or Not To Pay	Eason-Hill-Cooke-Guard	Sept. 7	2 reels	
Wanderers of the Waistline	Karr-Ross-Alexander	Sept. 11	2 reels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Argentina, The Rich	Variety	Oct. 2	1 reel	Nov. 4
Arkansas Traveler	Variety	Jan. 8	1 reel	
Art Treasures of the Vatican	Variety	Dec. 25	1 reel	
Capt. Kidd's Kittens	Animal Comedy	Oct. 23	2 reels	Nov. 4
Desert Blooms, The	Variety		1 reel	
Exploring Norway	Variety	Aug. 7	1 reel	
Fool and His Honey	Tyler Brooks	Sept. 25	2 reels	Nov. 4
Four Faces West	Tyler Brooks	Jan. 1	2 reels	Dec. 16
Her Blue Black Eyes	M. Casajuana-E. Clayton	Oct. 9	2 reels	Nov. 4
Hot House Hazel	T. Brooke-T. Hill	Jan. 1	2 reels	
Kiss Doctor, The	T. Brooke		2 reels	
Lords of the Back Fence	Variety	Jan. 22	1 reel	
Love Is Blonde	D. Ellis-D. Rollens	Dec. 18	2 reels	
Moose Country, The	Variety	Nov. 13	1 reel	
Mum's the Word			2 reels	Sept. 9
Northern Alaska Today	Variety	Oct. 16	1 reel	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Silly Sailor, A		Nov. 20	2 reels	
Sky Frontiers	Variety	Sept. 4	1 reel	
Solitudes	Variety	Dec. 11	1 reel	
Twenty Legs Under the Sea	R. Walling	Sept. 24	2 reels	Oct. 7
Under Colorado Skies	Variety	Sept. 18	1 reel	
Wild Puppies	Animal Comedy	Dec. 4	2 reels	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
Amazing Lovers	Ufa Oddities		1 reel	
Assorted Babies	Ufa Oddities	Nov. 5	1 reel	Nov. 25
Battle of the Century	Laurel-Hardy	Dec. 31	2 reels	
Bird Man, The	Charley Chase		2 reels	
Buffalo Bill's Last Fight (Technicolor)	Special Cast	Nov. 26	2 reels	Dec. 9
Call of the Cuckoo, The	Max Davidson	Oct. 15	2 reels	
Children of the Sun	Ufa Oddities		1 reel	
Death Traps	Ufa Oddities	Oct. 22	1 reel	
Dog Days	Ufa Oddities	Oct. 8	1 reel	
Dog Heaven	Ufa Oddities	Dec. 17	2 reels	
Falcon, The	"Our Gang"		1 reel	Dec. 11
Flag, The (Technicolor)	E. Bennett-F. X. Bushman	Oct. 1	2 reels	
Fight For Life, A	Ufa Oddities	Nov. 19	1 reel	
Fighting Feathers	Max Davidson	Dec. 10	2 reels	
Fishing With a Microscope	Ufa Oddities		1 reel	
Golden Fleeces	Ufa Oddities		1 reel	
Happy Omen, A	Ufa Oddities		1 reel	
Hats Off	Davidson-Hardy	Nov. 5	2 reels	
Heavenly Bodies	Ufa Oddities		1 reel	
Heebee Jeebees	"Our Gang"	Nov. 19	2 reels	Dec. 9
Hidden Death Traps	Ufa Oddities	Oct. 22	1 reel	Dec. 11
Jewels of Venus	Ufa Oddities	Sept. 10	1 reel	Dec. 11
Jungle Round-Up, A	Ufa Oddities	Jan. 14	1 reel	Oct. 9
Lady of Victories, The (Tech- (Technicolor)	A. Ayres-O. Matiesen-G. Irving	Jan. 21	2 reels	
Lighter That Failed, The	Charley Chase	Oct. 1	2 reels	
Lion Hunt, The	Ufa Oddities	Dec. 17	1 reel	Dec. 9
Love 'Em and Feed 'Em	Max Davidson	Nov. 12	2 reels	Dec. 9
Monarch of the Glen, The	Ufa Oddities	Feb 25	1 reel	
Nature's Wizardry	Ufa Oddities		1 reel	
Never the Dames Shall Meet	Charley Chase	Dec. 24	2 reels	
Old Wallop, The	"Our Gang"	Oct. 22	2 reels	Dec. 9
Palace of Honey, The	Ufa Oddities		1 reel	
Pathfinders, The	Ufa Oddities		1 reel	
Parasol Abt, The	Ufa Oddities	Dec. 31	1 reel	
Perfume and Nicotine	Ufa Oddities		1 reel	
Pets and Pests	Ufa Oddities	Jan. 28	1 reel	
Primitive Housekeeping	Ufa Oddities		1 reel	
Putting the Pants on Phillip	Laurel-Hardy	Dec. 3	2 reels	Dec. 9
Sanctuary	Ufa Oddities		1 reel	
Second Hundred Years, The	Laurel-Hardy	Oct. 8	2 reels	
Secrets of the Sea	Ufa Oddities	Jan. 28	1 reel	
Sleeping Death	Ufa Oddities		1 reel	
Soaring Wings	Ufa Oddities	Sept. 24	1 reel	
Spook-Spoofing	"Our Gang"		2 reels	
Sting of Stings, The	Charlie Chase	Sept. 3	2 reels	
Sugar Daddies	All Star Cast	Sept. 10	2 reels	
TallyHo	Ufa Oddities		1 reel	
Tokens of Manhood	Ufa Oddities		1 reel	
Us	Charley Chase	Nov. 28	2 reels	
Way of All Pants, The	Charley Chase	Oct. 29	2 reels	
What Every Iceman Knows	Max Davidson	Sept. 17	2 reels	
Wicked Kasimir, The	Ufa Oddities		1 reel	
Winged Death	Ufa Oddities	Dec. 3	1 reel	Dec. 9
Wonders of the Blue Gulf of Mexico	Ufa Oddities		1 reel	
Yale vs. Harvard	"Our Gang"	Sept. 24	2 reels	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Adoration	Novelty	Feb. 25	1 reel	
Crazy to Fly (Christie)	Bobby Vernon	Sept. 17	2 reels	
Dad's Choice	E. E. Horton	Jan. 7	2 reels	
Dizzy Sights (Christie)	Billy Dooley	Dec. 17	1 reel	
Easy Curves (Christie)	Billy Dooley	Nov. 12	2 reels	
Fantasy	Novelty	Oct. 15	1 reel	
Fighting Fanny (Christie)	Featured Cast	Jan. 21	2 reels	
Find the King	E. E. Horton	Nov. 5	2 reels	
For Crime's Sake	Krazy Kat Cartoon	Nov. 19	1 reel	
French Fried (Christie)	Neal Burns	Sept. 3	2 reels	
Frenzy	Novelty	Jan. 14	1 reel	
Grid Ironed	Krazy Kat Cartoon	Dec. 31	1 reel	
Holy Mackerel (Christie)	Jimmie Adams	Feb. 11	2 reels	
Hot Papa (Christie)	Jack Duffy	Oct. 1	2 reels	
Hungry Stroke, A	Krazy Kat Cartoon	Feb. 25	1 reel	
Ice Boxed	Krazy Kat Cartoon	Feb. 11	1 reel	
Just the Type (Christie)		Feb. 18	2 reels	
Ko-Ko's Bawth	Inkwell Cartoon	Feb. 18	1 reel	
Ko-Ko Chops Suey	Inkwell Cartoon	Oct. 29	1 reel	
Ko-Ko Explores	Inkwell Cartoon	Oct. 15	1 reel	Nov. 11
Ko-Ko Hops Off	Inkwell Cartoon	Sept. 17	1 reel	
Ko-Ko's Jerm Jam	Inkwell Cartoon	Feb. 11	1 reel	
Ko-Ko Kicks	Inkwell Cartoon	Nov. 26	1 reel	
Ko-Ko's Kink	Inkwell Cartoon	Jan. 7	1 reel	
Ko-Ko's Klock	Inkwell Cartoon	Nov. 12	1 reel	
Ko-Ko's Kozy Korner	Inkwell Cartoon	Jan. 21	1 reel	
Ko-Ko the Kid	Inkwell Cartoon	Dec. 24	1 reel	
Ko-Ko the Knight	Inkwell Cartoon	Sept. 3	1 reel	
Ko-Ko the Kop	Inkwell Cartoon	Oct. 1	1 reel	
Ko-Ko's Quest	Inkwell Cartoon	Dec. 10	1 reel	
Loco Motifs	Krazy Kat Cartoon	Sept. 24	1 reel	
Mad Scramble (Christie)	Neal Burns	Nov. 26	2 reels	
Milk Made	Krazy Kat Cartoon	Dec. 3	1 reel	
Moony Mariner, A	Billy Dooley	Sept. 24	2 reels	
Nifty Nags (Christie)	Jack Duffy	Dec. 24	2 reels	
Ocean Blues (Christie)	Jimmie Adams	Nov. 19	2 reels	
Oh Mummy (Christie)	Jimmie Adams	Oct. 8	2 reels	
Pie Curs, The	Krazy Kat Cartoon	Nov. 5	1 reel	
Pig Styles	Krazy Kat Cartoon	Jan. 14	1 reel	
Rail Rode	Krazy Kat Cartoon	Sept. 24	1 reel	Oct. 4
Save the Pieces (Christie)	Bobby Vernon	Jan. 28	2 reels	
Scared Pink (Christie)	Jack Duffy	Oct. 29	2 reels	
School Daze	Krazy Kat Cartoon	Sept. 10	1 reel	
Shadow Theory	Krazy Kat Cartoon	Jan. 28	1 reel	
Short Tail, A	Novelty	Sept. 10	1 reel	
Splash Yourself (Christie)	Bobby Vernon	Dec. 3	2 reels	
Stork Exchange, The	Krazy Kat Cartoon	Dec. 17	1 reel	
Swiss Movements (Christie)	Jimmie Adams	Dec. 31	2 reels	
Tired Wheels	Krazy Kat Cartoon	Oct. 8	1 reel	
Toddles	Novelty	Dec. 10	1 reel	Oct. 7
Topsey Turvey	Krazy Kat Cartoon	Oct. 22	1 reel	
Uncle Tom's Caboose	Krazy Kat Cartoon	Oct. 22	1 reel	
Water Bugs(Christie)	Billy Dooley	Feb. 4	2 reels	
Wedding Wows (Christie)	Bobby Vernon	Oct. 22	2 reels	
Wired and Fired	Krazy Kat Cartoon	Dec. 31	1 reel	

PATHE-DE MILLE

Title	Star	Rel. Date	Length	Reviewed
Alien Antics	Sportlight	Nov. 13	1 reel	Nov. 11
All Bull and a Yard Wide	"Aesop Fables"	Oct. 9	1 reel	Oct. 7
Assistant Wives	Charley Chase	Dec. 4	2 reels	Dec. 2
Beach Club, The		Jan. 22	2 reels	
Best Man, The		Feb. 19	2 reels	
Big Tent, The	"Aesop Fables"	Oct. 23	1 reel	Oct. 21
Boy Friend, The	"Aesop Fables"	Jan. 22	1 reel	
Brave Heart, A	"Aesop Fables"	Oct. 30	1 reel	
Broncho Buster, The	"Aesop Fables"	Jan. 1	1 reel	
Bucking the Handicap	Sportlight	Dec. 25	1 reel	Dec. 23
Bull Fighter, The	Billy Bevan	Nov. 27	2 reels	Dec. 2
Busy Bodies	Sportlight	Jan. 8	1 reel	Dec. 31
Carnival Week	"Aesop Fables"	Dec. 4	1 reel	
Chicken Feed	"Our Gang"	Nov. 6	2 reels	Nov. 4
Christmas Cheer	"Aesop Fables"	Dec. 18	1 reel	
Comrades in Work	Mabel Normand		2 reels	
Cups and Contenders	Sportlight	Nov. 27	1 reel	Nov. 25
Cutting a Melon	"Aesop Fables"	Sept. 11	1 reel	Sept. 2
Daddy Boy	Ben Turpin	Oct. 23	2 reels	Oct. 21
Do Detectives Think?	Roach Stars	Nov. 20	2 reels	Nov. 18
Down to the Sea	Sportlight	Oct. 30	1 reel	Oct. 28
Exploring England with Will Rogers	Travelesque	Dec. 18	1 reel	Dec. 16
Family Frolics	Sportlight	Jan. 22	1 reel	
Fiddlesticks	Harry Langdon	Nov. 7	2 reels	Nov. 25
Flying Elephants	Roach Stars	Feb. 12	2 reels	
Flying Fishers	"Aesop Fables"	Nov. 27	1 reel	
Flaming Fathers	Max Davidson	Dec. 18	2 reels	Dec. 16
Football Officials	"Football Sense"		1 reel	Oct. 21
For Sale a Bungalow		Oct. 30	2 reels	Oct. 28
Fox Hunt, The	"Aesop Fables"	Nov. 20	1 reel	
Frolics in Frost	Sportlight	Dec. 18	1 reel	
From Soup to Nuts	Rarebits	Oct. 23	1 reel	Oct. 21
Gold Digger of Weepah, A	Bevan-Bennett-Burke	Oct. 2	2 reels	Sept. 30
Golf Nut, The	Bevan-Quillan-A. Bennett	Sept. 4	2 reels	
Good Ship Nellie, The	"Aesop Fables"	Feb. 5	1 reel	
Have a Drink	Rarebits	Nov. 20	1 reel	Dec. 2
High Stakes	"Aesop Fables"	Jan. 15	1 reel	
Honeymoon Hints	Rarebits	Jan. 15	1 reel	
Human Fly, The	"Aesop Fables"	Sept. 25	1 reel	Sept. 30
In and Out Again	"Aesop Fables"	Sept. 18	1 reel	
Junk Man, The	"Aesop Fables"	Dec. 25	1 reel	
Just Kidding	Rare-Bits	Dec. 18	1 reel	Dec. 23
King Harold	L. Baird-T. Holmes	Nov. 13	2 reels	Nov. 11
Ladies' Day	Sportlight	Dec. 11	1 reel	Dec. 9
Lateral Pass, The	Sportlight		1 reel	Oct. 14
Lindy's Cat	"Aesop Fables"	Oct. 16	1 reel	
Love at First Flight	Sennett Girls	Jan. 29	2 reels	
Love in a Police Station	E. Quillan-M. Hurlcok	Dec. 25	2 reels	Dec. 23
Man Without a Face (Serial)		Jan. 15	10 episodes	
Mark of the Frog, The (Serial)	M. Morris-D. Reed		10 episodes	
Masked Menace, The (Serial)	L. Kent-J. Arthur	Nov 6	10 episodes	Nov. 4
Now I'll Tell One	Chase-Laurel	Oct. 9	2 reels	Oct. 14
Olympic Games	"Our Gang"	Sept. 11	2 reels	Sept. 9
Outwitting Time	Spotlight	Oct. 2	1 reel	
Over the Bounding Blue with Will Rogers (Travelesque)		Feb. 12	1 reel	
Playing Hookey	"Our Gang"	Jan. 1	2 reels	
Prowling Around France with Will Rogers	Travelesque	Sept. 18	1 reel	
Rats in His Garret	"Aesop Fables"	Dec. 11	1 reel	
Reeling Down the Rhine with Will Rogers	Travelesque	Jan. 15	1 reel	
River of Doubt, The	"Aesop Fables"	Oct. 2	1 reel	Sept. 30
Run Girl, Run	Sennett Girls	Jan. 15	2 reels	
Sailors, Beware!	Roach Stars	Sept. 23	2 reels	Sept. 30
Saved By a Keyhole	"Aesop Fables"	Nov. 13	1 reel	
Second Honeymoon, The	T. Holmes-L. Baird	Oct. 16	2 reels	Oct. 21
Signs of Spring	"Aesop Fables"	Nov. 6	1 reel	
Should Second Husbands Come First?	Max Davidson	Oct. 23	2 reels	Oct. 21
Should Tall Men Marry?	Roach Stars	Jan. 15	2 reels	
Small-Town Sheriff, The	"Aesop Fables"	Sept. 4	1 reel	Sept. 2
Smile Wins, The	"Our Gang"	Feb. 26	2 reels	
Smith's Army Life	Hiatt-McKee-Jackson	Feb. 5	2 reels	
Smith's Bargain	Hiatt-McKee-Jackson		2 reels	

Title	Star	Rel. Date	Length	Reviewed
Smith's Candy Shop	Hiatt-McKee-Jackson	Aug. 21	2 reels	Aug. 12
Smith's Cook	Hiatt-McKee-Jackson	Oct. 16	2 reels	Oct. 21
Smith's Cousins	Hiatt-McKee-Jackson	Nov. 13	2 reels	Nov. 11
Smith's Holiday	Hiatt-McKee-Jackson	Jan. 8	2 reels	Dec. 31
Smith's Modiste Shop	Hiatt-McKee-Jackson		2 reels	Dec. 9
Smith's Pony	Hiatt-McKee-Jackson	Sept. 18	2 reels	
Soldier Man	Harry Langdon			
Spider's Lair, The		Feb. 19	1 reel	
Sunnyside (Re-issue)	Charlie Chaplin	Dec. 25		
Swim Princess, The		Feb. 26	2 reels	
Tackles and Touchdowns	Sportlight	Sept. 18	1 reel	
Their Second Honeymoon	Baird-Holmes	Oct. 16	2 reels	
Twenty-Four-Dollar Island	Novelty		1 reel	Dec. 23
Up the Ladder	Sportlight	Oct. 6	1 reel	Oct. 21
Weaker Sex, The	Rarebits	Sept. 25	1 reel	
Winning Around Europe With Will Rogers	Travelesque		2 reels	Nov. 18
Wandering Minstrel, The	"Aesop Fables"	Jan. 29	1 reel	
Young Hollywood	Special Cast		2 reels	Dec. 9

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Animal Catchers	McDougall Kids	Bray		2 reels	Sept. 16
Bear Escape, A	Parker-Reavis	Capitol Prod.		2 reels	Aug. 1
Berth Mark	Tarbell-Finch-Shaw	Red Seal		2 reels	
Custard's Last Stand		Bray		2 reels	Sept. 16
Dream of the Sea, A (Bino-color)		Film Dist. Corp		1 reel	May 27
Fat and the Canary	McDougall Kids	Bray		2 reels	Dec. 9
Fresh and a Devil	Clyde-Malone-Irving	Bray		2 reels	Oct. 21
Helpless Helper	Al Jay	Cranfield-Clarke		2 reels	
Here's Another One	Novelty	Bray		1 reel	Oct. 7
Here's Another One	Novelty	Bray		1 reel	Dec. 2
Heroes of the Wild (Serial)	Jack Hoxie	N. Levine	Dec. 1	10 episodes	
Iron Derby, The		Bray			
Isle of Sunken Gold, The (Serial)	A. Stewart	Nat Levine	Sept. 1	10 episodes	
Here Comes the Bride	Sketchograf	Cranfield-Clarke		1 reel	
His Off-Day	Tommy Albert	Cranfield-Clarke		2 reels	
His Ticklish Predicament	Jack Cooper	Bray		2 reels	Oct. 21
Iron Derby, The				2 reels	Oct. 21
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal		1 reel	July 22
Lost in a Pullman		Bray		2 reels	Sept. 23
Lunches and Punches	Sid Smith	Capitol Prod		2 reels	Sept. 1
Ma and the Auto (Guest Jewel)		A. C. A		1 reel	
Magic Game, The	McDougall Kids	Bray		2 reels	Dec. 2
Mysterious Airman, The (Serial)		Weiss Bros		10 episodes	
Nothing to Live For	Al Joy	Cranfield-Clarke		2 reels	
Orphans, The	McDougall Kids	Bray		2 reels	
She Beast, The	Sid Smith	Capitol Prod		2 reels	July 1
Silence of the Snows (Guest Jewel)		A. C. A.		1 reel	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark			
Spooky Money	Al Joy	Cranfield-Clarke		2 reels	
Uncle Tom's Habit	Parker-Reavis	Capital Prod		2 reels	Sept. 1
Versatility	Sportlight		Feb. 5	1 reel	
Way of All Fish, The	J. Cooper-N. Cavalier	Bray		2 reels	Dec. 9
Who's Who	Al Joy	Cranfield-Clarke		2 reels	
Yellow Dog, The (Guest Jewel)		A. C. A		1 reel	April 15
You Can't Win (Serial)		Weiss Bros		10 episodes	

TIFFANY-STAHL

Title	Star	Rel. Date	Length	Reviewed
Bridal of Pennacock	Color Classic	Nov. 1	1 reel	Dec. 2
Comrades	Color Classic	Nov. 15	1 reel	Dec. 2
King of Sports	Color Classic	Sept 15	1 reel	
Memories	Color Classic	Oct. 1	1 reel	
Me and My Pal	Color Classic	Dec. 15	1 reel	
North of Suez	Color Classic	Jan. 1	1 reel	
Roaming 'Round the Carribbean	Color Classic	Oct. 15	1 reel	
Romany Love	Color Classic	Dec. 1	1 reel	
Rose of Killarney	Color Classic	Dec. 15	1 reel	
Scarface	Color Classic	Jan. 15	1 reel	

UNIVERSAL

Title	Star	Rel. Date	Length	Reviewed
All For Uncle	C. King-C. Doherty	Oct. 19	2 reels	Oct. 7
All Wet	Oswald Cartoon	Oct. 31	1 reel	
And How	"The Gumps"	Oct. 31	2 reels	
Andy Knows His Onions	"The Gumps"	Dec. 11	2 reels	Dec. 9
Any Old Count	"The Gumps"	Jan. 23	2 reels	
Banker's Daughter, The	Oswald Cartoon	Nov. 28	2 reels	
Bare Fists	Jack Perrin	Jan. 14	2 reels	Dec. 23
Battle Scarred Hero, A	"The Gumps"	Oct. 3	2 reels	Sept. 30
Battling Buckaroo, The (Western)	Bob Curwood	Nov. 12	2 reels	
Boss of the Rancho	Bob Curwood	Jan. 7	2 reels	23
Buster's Big Chance	Trimble, Turner and Dog	Jan. 11	2 reels	Dec.
Buster Come On	Trimble, Turner and Dog	Sept. 14	2 reels	Sept. 9
Buster's Home Life	Trimble, Turner and Dog	Oct. 12	2 reels	Sept. 30
Buster Steps Out	Trimble, Turner and Dog	Feb. 8	2 reels	
Buster, What's Next?	Trimble, Turner and Dog	Nov. 16	2 reels	Oct. 28
Case of Scotch, A	"The Gumps"	Jan. 9	2 reels	Dec. 23
Clearing the Trail (Western)	Newton House	Nov. 26	2 reels	
Cloud Buster, The	"The Gumps"	Feb. 6	2 reels	
Crimson Colors	Lewis-Gulliver	Sept. 12	2 reels	June 17
Dancing Fools	C. King-C. Doherty	Sept. 21	2 reels	Sept. 2
Danger Ahead (Western)	Jack Perrin	Sept. 24	2 reels	Sept. 2
Dangerous Double, A (Western)	Bob Curwood	Oct. 15	2 reels	Sept. 23
Dates for Two	C. King-C. Doherty	Jan. 18	2 reels	Dec. 31
Daze of the West (Mustang)	Fred Gilman	Sept. 3	2 reels	
Dazzling Co-Eds	Lewis-Sullivan	Oct. 10	2 reels	
Disordered Orderly, The	Sid Saylor-Jean Doree	Nov. 9	2 reels	
Empty Socks	Oswald Cartoon	Dec. 11	1 reel	
Fighting Finish, A	George Lewis			Oct. 14
Fighting Texan, The (Mustang)	Fred Gilman	Sept. 10	2 reels	Aug. 19
George Steps Out	Sid Saylor	Sept. 28	2 reels	
Great Guns	Oswald Cartoon	Oct. 17	1 reel	
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster		10 episodes	
Harem Scarem	Oswald Cartoon	Jan. 9	1 reel	
High Flyin' George	Sid Saylor	Jan. 25	2 reels	
Horse Play	Long-Adams-Laymon-McPhaill	Jan. 4	2 reels	Dec. 16
Keeping in Trim	Long-Adams-Laymon-McPhail	Sept. 7	2 reels	Aug. 19
King of Hearts (Northwest Series)	Jack Perrin	Dec. 17	2 reels	
Law Rider, The (Western)	Fred Gilman	Nov. 5	2 reels	
Lone Ranger, The	Fred Gilman	Dec. 31	2 reels	
Love Wallop, The	Arthur Lake	Nov. 7	1 reel	
Mechanical Cow, The	Oswald Cartoon	Oct. 3	1 reel	
Mild West, The	"The Gumps"	Dec. 26	1 reel	
Model George	Sid Saylor	Dec. 28	2 reels	
Monkey Shines	Ben Hall	Sept. 25	1 reels	
Neck n' Neck	Oswald Cartoon	Jan. 23	1 reel	
Newlyweds' Advice		Jan. 2	2 reels	Dec. 16
Newlyweds Christmas Party, The	Snookums-Bartlett-McPhail	Dec. 11	2 reels	Nov. 4
Newlyweds' Mistake, The	Snookums-Young-McPhail	Nov. 7	2 reels	
Newlyweds' Servant, The	Snookums-Bartlett-McPhaill	Feb. 5	2 reels	
Newlyweds' Surprise	Snookums-Bartlett-McPhail	Oct 3	2 reels	Sept. 30
Newlyweds' Troubles	Snookums-Bartlett-McPhail	Sept. 5	2 reels	Aug. 19
Ocean Bruises	"The Gumps"		2 reels	Oct. 28
Ocean Hop	Oswald Cartoon		1 reel	
Ole Swimmin' 'Ole, The	Oswald Cartoon	Feb. 6	1 reel	
On Deck	Sid Saylor-Jean Doree	Nov. 30	2 reels	
Oh Mabel!	C. King-C. Doherty	Nov. 23	2 reels	
Oh Teacher!	Oswald Cartoon	Sept. 19	1 reel	Sept. 2
On Special Duty (Western)	Fred Gilman	Oct. 8	2 reels	Sept. 30
Passing the Joneses	Long-Adams-Laymon-McPhail	Nov. 2	2 reels	
Picking on George	Sid Saylor	Oct. 26	2 reels	Oct. 14
Racing Wizard, The	Newton House	Dec. 24	2 reels	
Rattling Good Time, A	Ben Hall	Dec. 19	1 reel	Dec. 16
Red Warning (Western)	Newton House		2 reels	Oct. 14
Rickety Gin	Oswald Cartoon	Dec. 26	1 reel	
Riding Gold	Newton House	Jan. 21	2 reels	
Riding Whirlwind, The (Western)	Newton House	Oct. 1	2 reels	Sept. 23
Riding Wild	Bob Curwood	Dec. 10	2 reels	
Run Buster!	Trimble, Turner and Dog	Dec. 14	2 reels	Dec. 9
Running Wild	Lewis-Gulliver-Phillips	Dec. 5	2 reels	Nov. 18
Samson at Calford	Lewis-Gulliver	Nov. 7	2 reels	June 17
Saxophobia	Arthur Lake	Oct. 10	1 reel	Sept. 30
Scarlet Arrow, The (Serial—F. X. Bushman Jr.)			10 episodes	
Scrambled Honeymoon, The	Ben Hall	Nov. 21	1 reel	
Scrappin' Fool, The (Mustang)	Bob Curwood	Sept. 17	2 reels	Sept. 9
Sealed Orders	Jack Perrin	Feb. 11	2 reels	
Shady Rest	"The Gumps"		2 reels	
Showing Off	Long-Adams-Laymon-McPhail	Dec. 7	2 reels	Nov. 18
Sliding Home	Lewis-Gulliver-Phillips	Jan. 16	2 reels	Dec. 30
Smiling Wolf, The (Western)	Fred Gilman	Dec. 1	2 reels	
Society Breaks	Long-Adams-Laymon-McPhail	Oct. 5	2 reels	Sept. 30
Sodas and Shebas	Arthur Lake	Sept. 12	2 reels	Sept. 9
Some Pets	Arthur Lake	Jan. 2	1 reel	Dec. 16
So This Is Sapp Center	Ben Hall	Jan. 16	1 reel	Dec. 30
South of Northern Lights (Western)	Jack Perrin	Oct. 22	2 reels	Oct. 7
Splashing Through	Lewis-Gulliver-Phillips	Dec. 19	2 reels	
Swell Clothes	Arthur Lake	Dec. 5	1 reel	Nov. 18
Tale of a Shirt, The	Jimmy Aubrey	July 17	1 reel	July 1
That's No Excuse	Charles King	June 8	2 reels	May 20
There's a Will	C. King-C. Doherty	Dec. 21	2 reels	
Too Much Sleep	"The Gumps"	Sept. 19	2 reels	Sept. 2
Total Loss, A	"The Gumps"	Nov. 28	2 reels	
Trail of the Tiger, The (Serial)	Jack Daugherty	Nov. 7	2 reels	Aug. 5
Trolley Troubles	Oswald Cartoon	Sept. 5	1 reel	Aug. 19
Valiant Rider, The (Western)	Bob Curwood		2 reels	
Vanishing Rider, The (Serial)	Wm. Desmond	Jan. 16	10 episodes	
When Greek Meets Greek	"The Gumps"	Oct. 17	2 reels	Oct. 7
Winning Five, The	Lewis-Gulliver-Phillips	Sept. 26	2 reels	Sept. 16
Winning Goal, The	Lewis-Gulliver-Phillips	Jan. 2	2 reels	
Winning Punch, The	Lewis-Gulliver-Phillips	Nov. 21	2 reels	
Wolves of the Range	Fred Gilman	Jan. 28	2 reels	

For a true Line on Picture Performance Read Key City Reports Published each week in the Motion Picture News

NOT EVERY EXHIBITOR

—owns a Kilgen Theatre Organ; nor does every Exhibitor believe that the Kilgen instrument is supreme...**But**...every exhibitor who is aware of the trends in his own industry, knows that during the past year Kilgen became the world's leading builder of theatre organs.

Kilgen
Wonder Organ

1640 1928

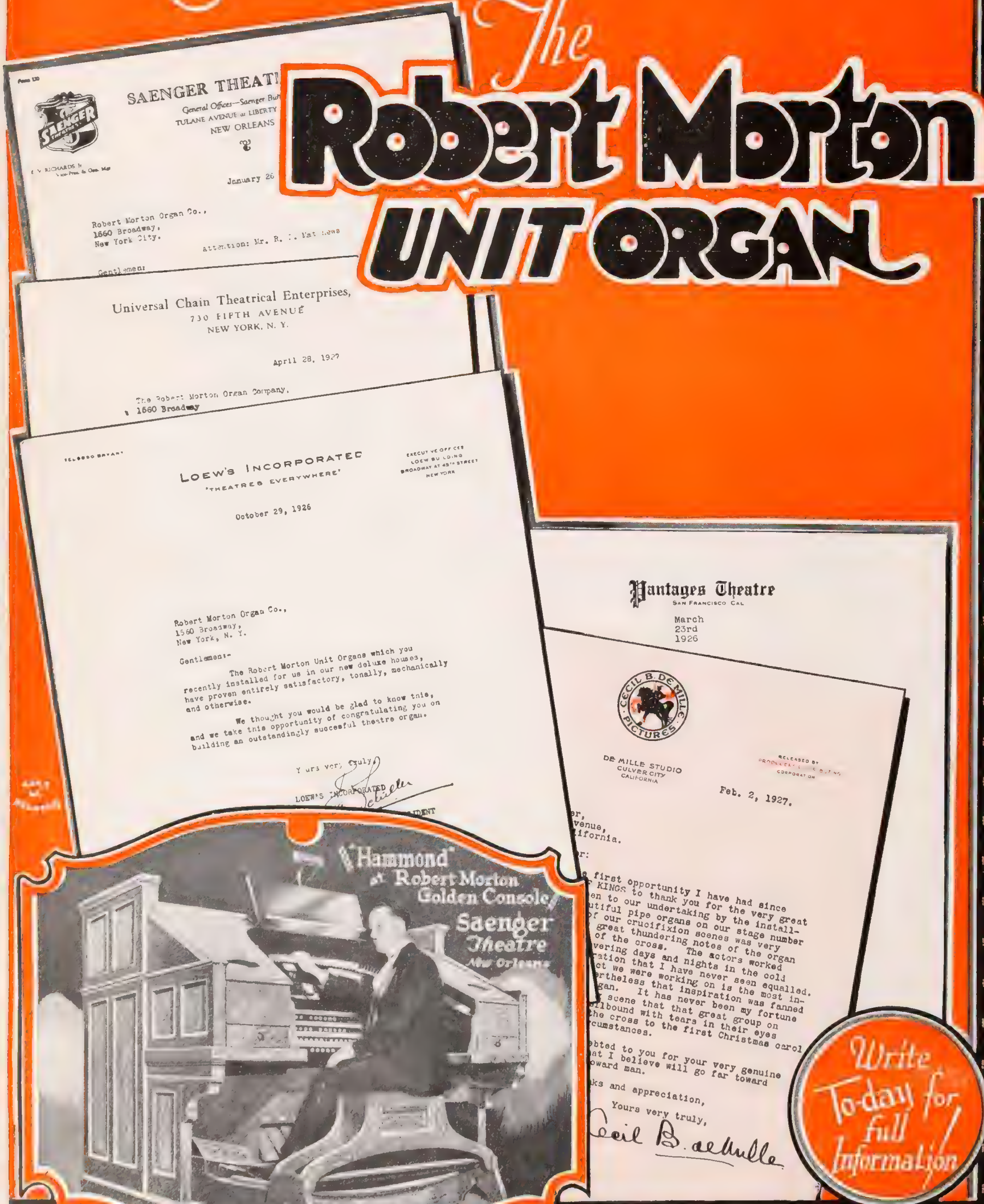
MIRABILE AUDITU

Write for our interesting treatise on Theater Organs Geo. Kilgen & Sons, Inc., 4024 N. Union Bl. St. Louis, Mo.

Experienced Kilgen Organ architects are located at each of the National Theatre Supply Company branch offices

Successful exhibitors of discerning judgment prefer—

The Robert Morton UNIT ORGAN



SAENGER THEAT
General Offices—Saenger Bu
TULANE AVENUE at LIBERTY
NEW ORLEANS

E. V. RICHARDS Jr.
Vice-Pres. & Gen. Mgr.

January 26

Robert Morton Organ Co.,
1560 Broadway,
New York City.

Attention: Mr. R. . Mat hews

Gentlemen:

Universal Chain Theatrical Enterprises,
730 FIFTH AVENUE
NEW YORK, N. Y.

April 28, 1927

The Robert Morton Organ Company,
1560 Broadway

TELEPHONE BRYANT

LOEW'S INCORPORATED
"THEATRES EVERYWHERE"

EXECUTIVE OFFICES
LOEW BUILDING
BROADWAY AT 45TH STREET
NEW YORK

October 29, 1926

Robert Morton Organ Co.,
1560 Broadway,
New York, N. Y.

Gentlemen:-

The Robert Morton Unit Organs which you recently installed for us in our new deluxe houses, have proven entirely satisfactory, tonally, mechanically and otherwise.

We thought you would be glad to know this, and we take this opportunity of congratulating you on building an outstandingly succesful theatre organ.

Yours very truly,

LOEW'S INCORPORATED

IDENT

Pantages Theatre
SAN FRANCISCO CAL

March
23rd
1926

CECIL B. DE MILLE PICTURES

DE MILLE STUDIO
CULVER CITY
CALIFORNIA

RELEASED BY
CORPORATION

Feb. 2, 1927.

er,
venue,
ifornia.

r:

first opportunity I have had since
KINGS to thank you for the very great
en to our undertaking by the install-
utiful pipe organs on our stage number
f our crucifixion scenes was very
great thundering notes of the organ
of the cross. The actors worked
vering days and nights in the cold
ration that I have never seen equalled.
ct we were working on is the most in-
ertheless that inspiration was fanned
gan. It has never been my fortune
scene that that great group on
llbound with tears in their eyes
he cross to the first Christmas carol
cumstances.

ebted to you for your very genuine
at I believe will go far toward
oward man.

ks and appreciation,

Yours very truly,

Cecil B. deMille

"Hammond" at Robert Morton Golden Console
Saenger Theatre
New Orleans
Write To-day for full Information!

A few recent Robert Morton Installations

- Loew's and United Artists' Pittsburg, Pa.
- Loew's and United Artists' Columbus, Ohio
- Universal's Capitol Atlanta, Ga.
- The Alhambra Garden Sacramento, Calif.
- New Cecilia Theatre Panama City, Pan.
- Loew's Oriental Brooklyn, N.Y.
- Loew's Midland Kansas City, Mo.
- The "Up Town" Kansas City, Ka.
- Tacoma Theatre Tacoma, Wash.
- Universal's Rivoli Indianapolis, Ind.
- Hoffman's Strand Hartford Conn.
- The Capitol Theatre New Britain, Conn.
- The 55th St. Cinema New York City, N.Y.
- The Pantages San Francisco, Cal
- The Carolina Greensboro, N.C.
- Saenger's Century Jackson, Miss.
- Saenger's Majestic Shreveport, La.
- Saenger's Marion Clarksdale, Miss.
- Publix-Saenger Theatre Hope, Ark.
- Publix-Saenger National Greensboro, N.C.
- Saenger's Columbia Baton Rouge, La.
- Berkeley Theatre Denver, Colorado
- The Avalon Brooklyn, N.Y.
- The Jefferson Beaumont, Texas
- Aztec Theatre San Antonio, Texas
- Loew's Grand New York City, N.Y.

World's Finest RM Theatre Organ

Robert Morton Organ Co.

New York
1560 Broadway

Chicago
624 So. Michigan

Los Angeles
1914 So. Vermont

San Francisco
168 Golden Gate

January 14, 1928

Motion Picture News

Reg. U. S. Patent Office

Vol. XXXVII No. 2

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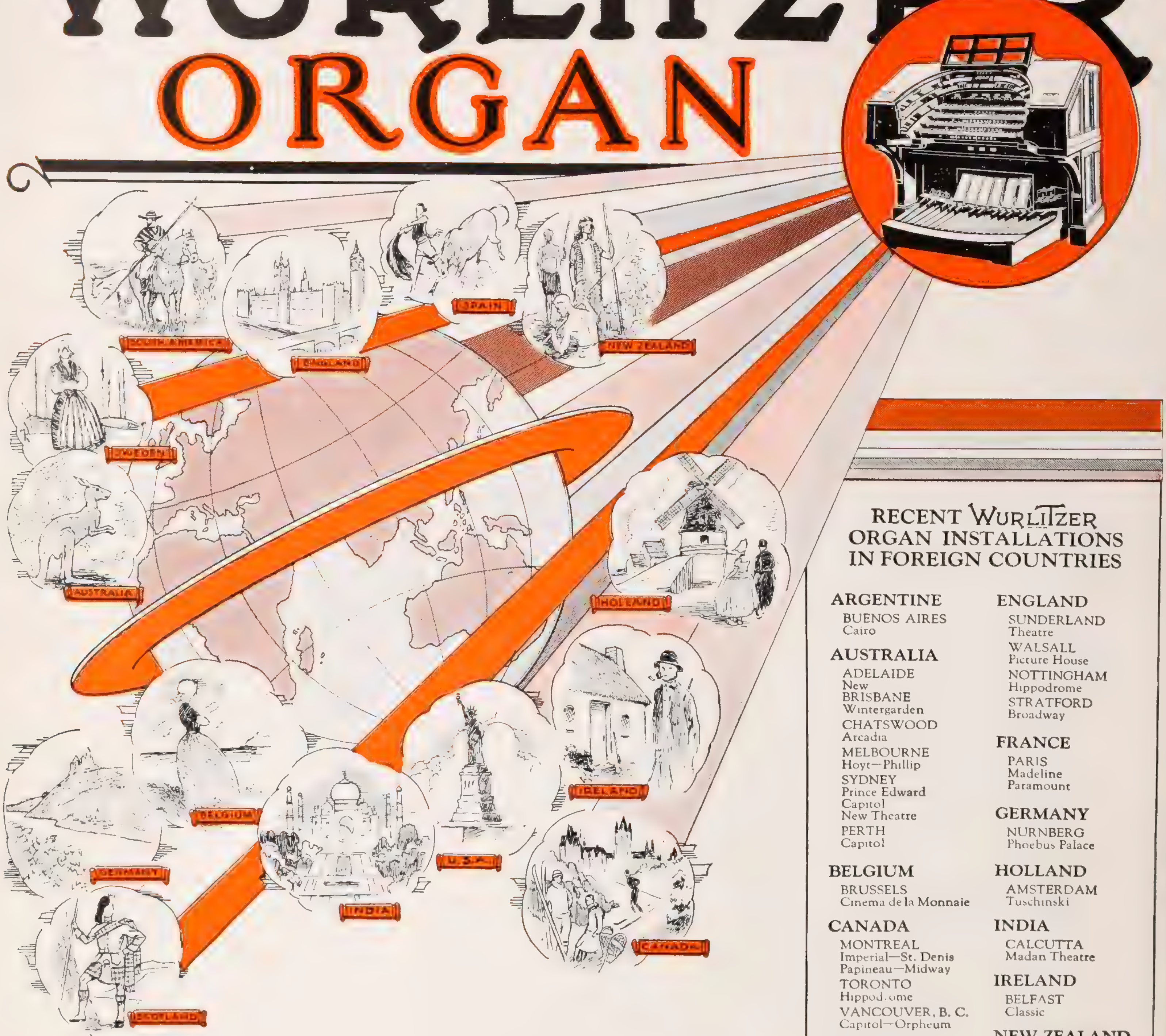
Los Angeles *New York* *Chicago*

WURLITZER ORGAN



RECENT WURLITZER ORGAN INSTALLATIONS IN FOREIGN COUNTRIES

ARGENTINE
BUENOS AIRES
Cairo

AUSTRALIA
ADELAIDE
New
BRISBANE
Wintergarden
CHATSWOOD
Arcadia
MELBOURNE
Hoyt—Phillip
SYDNEY
Prince Edward
Capitol
New Theatre
PERTH
Capitol

BELGIUM
BRUSSELS
Cinema de la Monnaie

CANADA
MONTREAL
Imperial—St. Denis
Papineau—Midway
TORONTO
Hippodrome
VANCOUVER, B. C.
Capitol—Orpheum

ENGLAND
BIRMINGHAM
Lozelles
West End Cinema
HULL
Picturedrome
KILBURN, LONDON
Grange
LEICESTER
Theatre
LIVERPOOL
Trocadero
LONDON
Brixton Palladium
Finsbury Park
Maida Vale
New Galleries
Plaza
Tottenham Palace
Madame Tussands
SHEFFIFLD
Picture House

ENGLAND
SUNDERLAND
Theatre
WALSALL
Picture House
NOTTINGHAM
Hippodrome
STRATFORD
Broadway

FRANCE
PARIS
Madeline
Paramount

GERMANY
NURNBERG
Phoebus Palace

HOLLAND
AMSTERDAM
Tuschinski

INDIA
CALCUTTA
Madan Theatre

IRELAND
BELFAST
Classic

NEW ZEALAND
AUCKLAND
New Regent
New Wellington
PALMESTON W'TH
Cozy Theatre

SCOTLAND
EDINBURGH
Theatre
GLASGOW
Theatre

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MADRID
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The fame of the Wurlitzer Organ as a musical attraction in the leading motion picture theatres of America has spread to the far corners of the civilized world. As a result the famous Wurlitzer Organ has been installed in many progressive theatres in foreign countries. The list of Wurlitzer installations throughout the country during the past year is evidence of Wurlitzer supremacy. Wurlitzer Organs are world famous—they possess exclusive features which give the organist an instrument of marvelous flexibility and instant responsiveness to the slightest touch.

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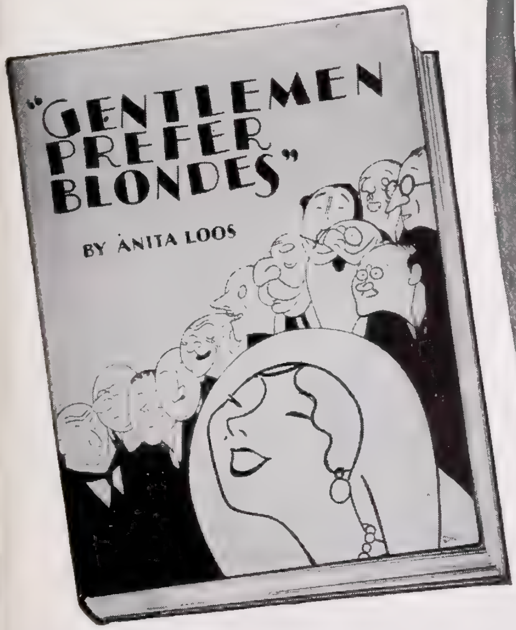
And All Principal Cities from Coast to Coast

intimate box-office glimpses of PARAMOUNT'S

"GENTLEMEN PREFER BLONDES"

THE LOSER! So hot waxed the competition to play Lorelei that Chester Conklin entered the race.



THE BOOK THAT STARTED IT. Over a million copies sold to date. Translated into every language, including the Scandinavian.

HERE'S LORELEI. The world's most popular blonde. Gold digging heroine of "Gentlemen Prefer Blondes". In real life, Ruth Taylor, chosen to play the role after a world-wide inspection of beautiful blondes.

GUS EISMAN. The Button King who "educated" Lorelei. Played by Ford Sterling.

MEN, BEWARE! Lorelei and Dorothy stalking males on the deck of an ocean liner.

MR. SPOFFORD. The millionaire reformer hooked by Lorelei. On the screen Holmes Herbert.

"GENTLEMEN PREFER BLONDES"

A Paramount Picture

From the famous story by Anita Loos and the play by Anita Loos and John Emerson. Hector Turnbull Production, directed by Malcolm St. Clair.

MALCOLM ST. CLAIR. Director of "Gentlemen Prefer Blondes" with Anita Loos and Ruth Taylor.

"NOBODY WILL WANT TO MARRY ME!" sobs Lorelei. And another sucker bites the dust.

DIMPLED DYNAMITE. The gimme girls of "Gentlemen Prefer Blondes". Warm lips but hearts of ice.

"NICE BUT UNREFINED". So says Lorelei of her girl friend Dorothy (Alice White), brunette in "Gentlemen Prefer Blondes".

OLD BUT OH, MY! An eighteen year old mind in a sixty year old chassis—Mrs. Spoffard (Trixie Friganza).

"I WANT TO GO TO PARIS". Mr. Eisman, her "educator," says "No". So she goes to Paris—and how!

book it the same month with

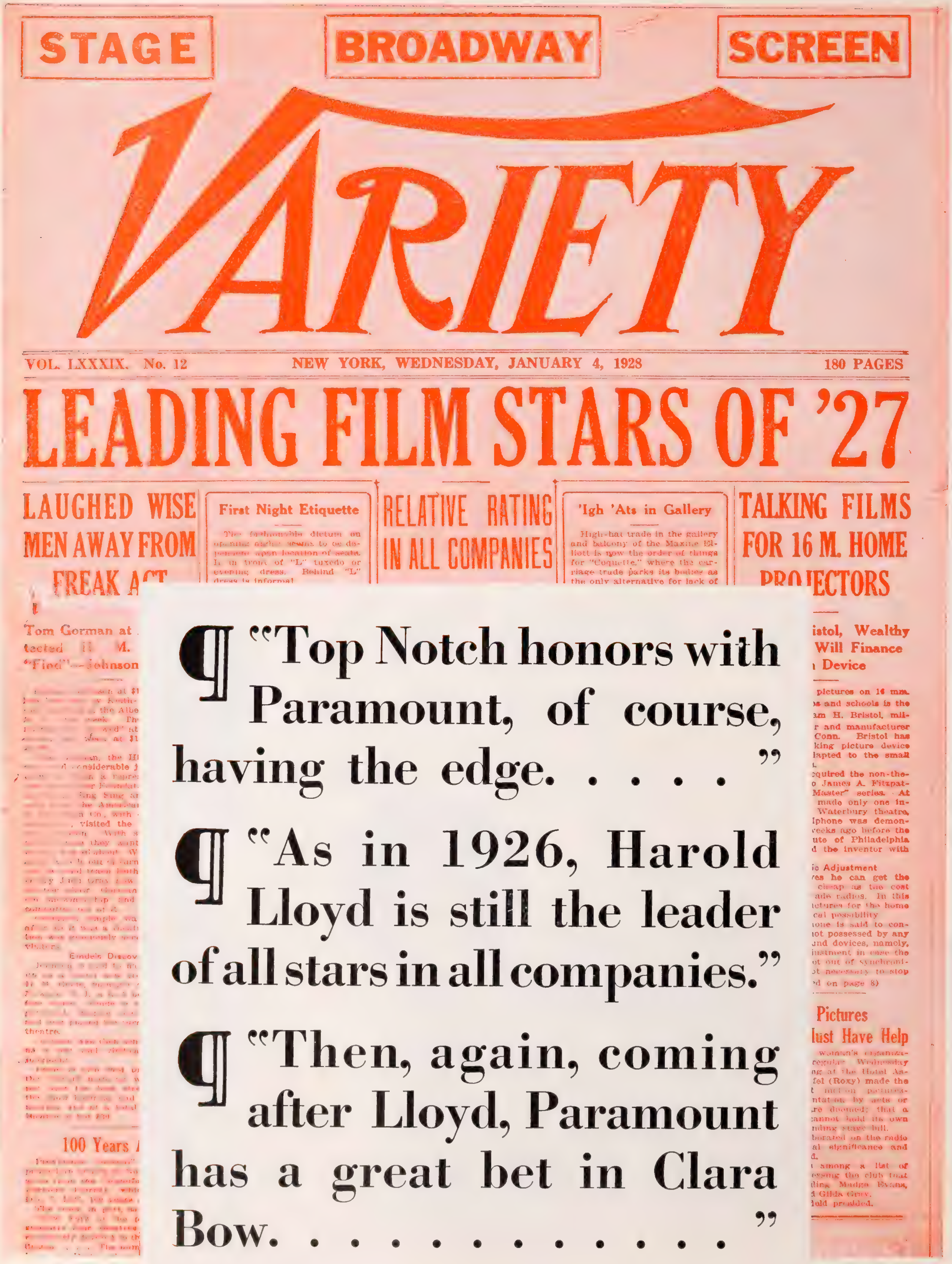
"BEAU SABREUR"
"LAST COMMAND"

PARAMOUNT'S New Era Specials!

SIR FRANCIS BEEKMAN. Loosening him from a diamond tiara was Lorelei's greatest single feat (Mack Swain).

500 LETTERS A DAY. So great is popular interest in "Gentlemen Prefer Blondes" that Ruth Taylor (Lorelei), previously an unknown, has to wheel her daily mail.

LUCKY AUTHORS. Anita Loos and John Emerson made so much money from "Gentlemen Prefer Blondes" that they've retired.



STAGE BROADWAY SCREEN

VARIETY

VOL. LXXXIX. No. 12 NEW YORK, WEDNESDAY, JANUARY 4, 1928 180 PAGES

LEADING FILM STARS OF '27

LAUGHED WISE MEN AWAY FROM FREAK ACT

Tom Gorman at
tected H. M.
"Fled"—Johnson

First Night Etiquette

The fashionable dictum on opening nights seems to be dependent upon location of seats. In front of "L" tuxedo or evening dress. Behind "L" dress is informal

RELATIVE RATING IN ALL COMPANIES

'Igh 'Ats in Gallery

High-hat trade in the gallery and balcony of the Maxine Elliott is now the order of things for "Coquette," where the carriage trade parks its bodies as the only alternative for lack of

TALKING FILMS FOR 16 M. HOME PROJECTORS

istol, Wealthy
Will Finance
Device

pictures on 16 mm.
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Pictures
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woman's organiza-
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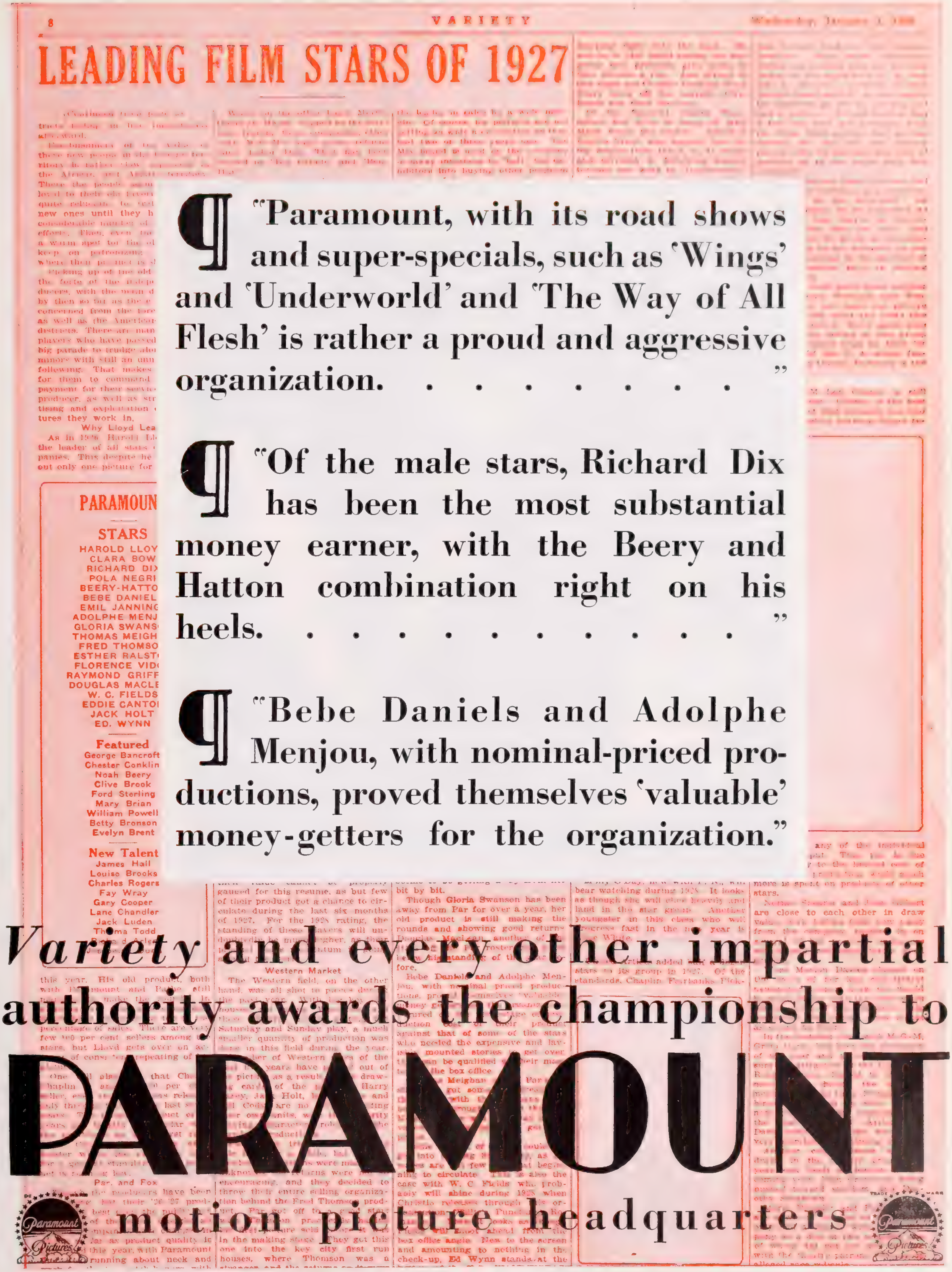
among a list of
essing the club that
ding Madge Evans,
d Gilda Gray.
Held presided.

100 Years

¶ "Top Notch honors with Paramount, of course, having the edge. . . . . "

¶ "As in 1926, Harold Lloyd is still the leader of all stars in all companies."

¶ "Then, again, coming after Lloyd, Paramount has a great bet in Clara Bow. . . . . "



LEADING FILM STARS OF 1927

PARAMOUN

STARS
HAROLD LLOY
CLARA BOW
RICHARD DIX
POLA NEGRI
BEERY-HATTO
BEBE DANIEL
EMIL JANNING
ADOLPHE MENJ
GLORIA SWANS
THOMAS MEIGH
FRED THOMSO
ESTHER RALST
FLORENCE VID
RAYMOND GRIFF
DOUGLAS MACLE
W. C. FIELDS
EDDIE CANTO
JACK HOLT
ED. WYNN

Featured
George Bancroft
Chester Conklin
Noah Beery
Clive Brook
Ford Sterling
Mary Brian
William Powell
Betty Bronson
Evelyn Brent

New Talent
James Hall
Louise Brooks
Charles Rogers
Fay Wray
Gary Cooper
Lane Chandler
Jack Luden
Thelma Todd

¶ "Paramount, with its road shows and super-specials, such as 'Wings' and 'Underworld' and 'The Way of All Flesh' is rather a proud and aggressive organization. . . . . "

¶ "Of the male stars, Richard Dix has been the most substantial money earner, with the Beery and Hatton combination right on his heels. . . . . "

¶ "Bebe Daniels and Adolphe Menjou, with nominal-priced productions, proved themselves 'valuable' money-getters for the organization."

Variety and every other impartial authority awards the championship to

PARAMOUNT

motion picture headquarters

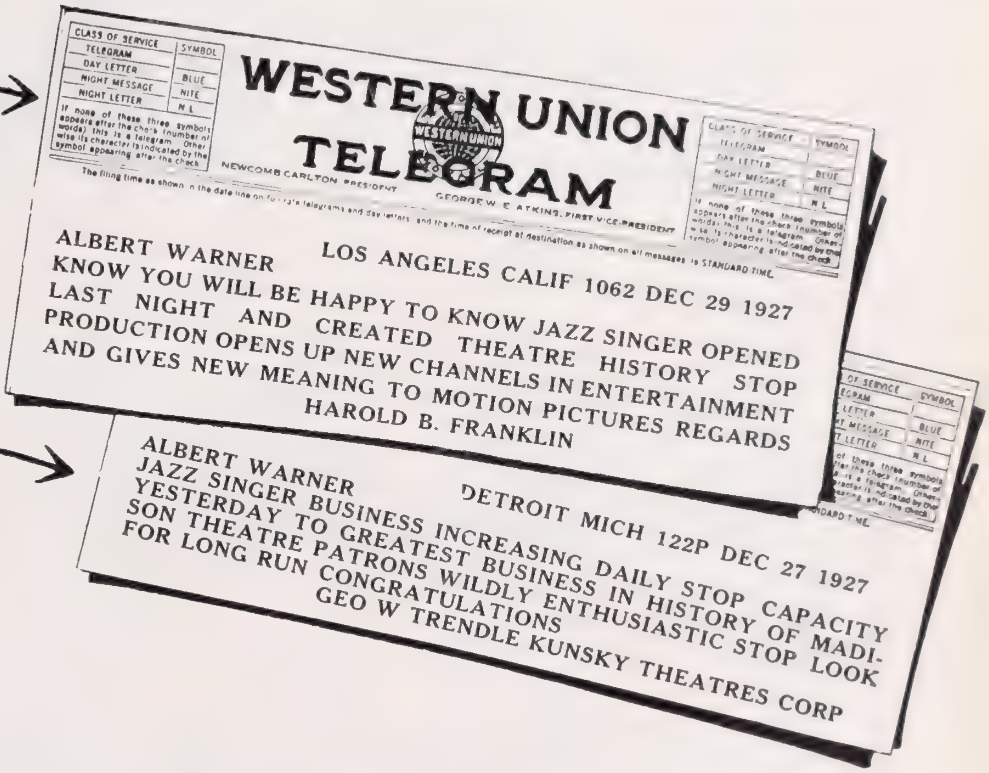
WARNER BROS.
Supreme Triumph

AL JOLSON
in
The JAZZ SINGER

Playing to
A Million People a Week
Breaking All Records *In*

FROM
HAROLD B. FRANKLIN

FROM
GEORGE W. TRENDLE



WESTERN UNION
TELEGRAM
NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

ALBERT WARNER LOS ANGELES CALIF 1062 DEC 29 1927
KNOW YOU WILL BE HAPPY TO KNOW JAZZ SINGER OPENED LAST NIGHT AND CREATED THEATRE HISTORY STOP PRODUCTION OPENS UP NEW CHANNELS IN ENTERTAINMENT AND GIVES NEW MEANING TO MOTION PICTURES REGARDS
HAROLD B. FRANKLIN

ALBERT WARNER DETROIT MICH 122P DEC 27 1927
JAZZ SINGER BUSINESS INCREASING DAILY STOP CAPACITY YESTERDAY TO GREATEST BUSINESS IN HISTORY OF MADISON THEATRE PATRONS WILDLY ENTHUSIASTIC STOP LOOK FOR LONG RUN CONGRATULATIONS
GEO W TRENDLE KUNSKY THEATRES CORP

Warner Theatre, New York
Grand Central, St. Louis
Globe, Kansas City
Madison, Detroit
Grand, Columbus
Imperial, Jacksonville
Strand, Schenectady
Metropolitan, Washington
New Broadway, Charlotte
Grand, Hazleton
Arcade, West Palm Beach

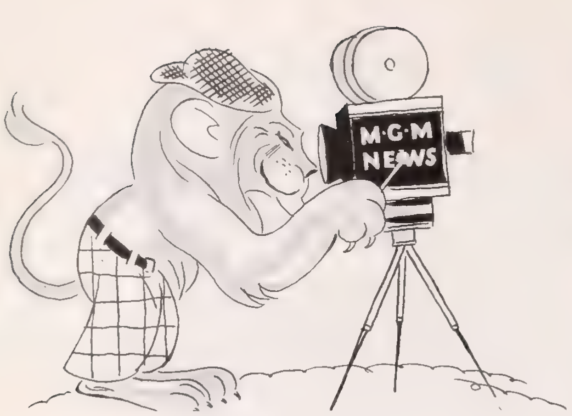
Fox Locust, Philadelphia
Blue Mouse, Seattle
Blue Mouse, Portland
Blue Mouse, Tacoma
Liberty, Spokane
Arcadia, Reading
Metropolitan, Baltimore
Savoy, Wilkes-Barre
Phiel, St. Petersburg, Fla.

Garrick, Chicago
Criterion, Los Angeles
Strand, Scranton
Vita Temple, Toledo
Garden, Milwaukee
Capitol, Richmond

And One Hundred Other Cities Day and Date

Thrilling the World!

ANOTHER M-G-M NEWS SCOOP!



ASK THESE SHOWMEN!

A few exhibitors who have expressed appreciation of M-G-M News:

- JONES, SAENGER THEATRES
- WUERZ, RAYMOND THEATRE, *Pasadena*
- GOLDBERG, *Los Angeles*
- PANTAGES, *Cal.*
- ROTH, *Nashville*
- MAX BALABAN *Chicago*
- WALKER WEST COAST THEATRES
- WHITMAN, *Valdosta, Ga.*
- DALE, *Logansport, La.*
- GONSIOR VIRGINIA THEATRE *Champaign, Ill.*
- COURT THEATRE *Wheeling, W. Va.*
- GOULD COMMUNITY THEATRE *Buffalo Lake, Minn.*
- SIDNEY NUTT ENTERPRISES, *Hot Springs, Ark.*
- NEWMAN, MILLION DOLLAR THEATRE *Los Angeles*
- KORACH, RIALTO *Omaha*
- TUNNEY, MADRID *Kansas City*
- HAMRICK, *Seattle*
- WARNOCK, LUNA *Battlecreek, Iowa*
- MERCY, CAPITOL *Walla Walla, Wash.*
- ROTH, VENDOME *Nashville*
- TEMPLE, *Birmingham*
- PORTER, VICTORY *Salt Lake City*
- SCHOENSTADT *Chicago*
- ROBB, *Dallas*
- BURFORD GREAT STATES THEATRES *Chicago*
- FITZPATRICK & McELROY, *Chicago*
- FAY, *Providence*
- HAYNES, *Cleveland*
- MORRIS, ORPHEUM *Boston*
- BRENNAN, STATE *Boston*
- HOOSICK FALLS N. Y.
- PALACE, *Memphis, Tenn.*
- KUNSKY THEATRES *Detroit*
- McFAUL, SHEAS' *Buffalo*
- BURKE PUBLIX, *Denver*
- WALKER, *Aberdeen*
- VENDOME *Nashville, Tenn.*
- RIALTO, *Chattanooga*
- TEMPLE, *Birmingham*
- STATE, *Johnstown, Pa.*
- MALOY, WILMER & VINCENT, *Altoona, Pa.*
- WEISS LIBERTY *McKeesport, Pa.*
- LOIS, *Toppinish, Wash.*
- GUSDONOVIC ORPHEUM, *Cleveland*
- KORACH RIALTO *Omaha*
- ISIS, *Kokomo, Ind.*
- McELROY, *Chicago*
- MONROE HAMILTON *Omaha*

Etc., Etc., Etc.

(wire)
M-G-M News leads again stop Congratulations on scoop of Hickman's capture.
I. H. GOLDBERG
West Coast, Los Angeles

(wire)
Congratulations on lightning service on Hickman Newsreel stop It was great scoop.
WEST COAST THEATRES
San Bernardino

(wire)
Again you have beat the others to the punch by scooping Hickman's capture and arrival in Los Angeles. Congratulations.
GEORGE PANTAGES
San Diego

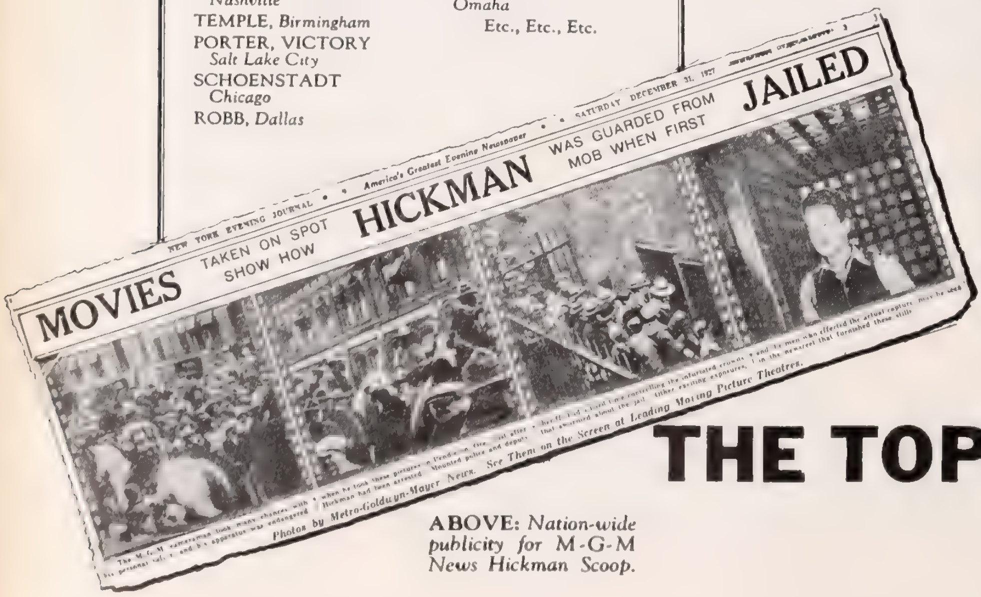
(letter)
"Your News has got them all beat! Am glad I bought it!"
MAHLON G. KELLEY
Town Theatre,
Rumney, N. H.

ABOVE: *One of many congratulations to M-G-M on beating competitors by hours with Hickman's arrest, his activities in Pendleton and his arrival in Los Angeles.*

last week it was Hickman's capture — before that it was Lindy in Mexico — every week M-G-M News does its stuff!

THOUSANDS of showmen
ARE glad they tied up
WITH M-G-M News.
THOUSANDS are signing—
EVERY day new ones.
THEY know that
TWICE each week
THEY'LL get a live
SNAPPY, up-to-the-second
NEWSREEL sponsored by
THE Young Blood outfiit
THAT made M-G-M

THE TOP OF THE INDUSTRY


NEW YORK EVENING JOURNAL • • America's Greatest Evening Newspaper • • SATURDAY DECEMBER 31, 1927

MOVIES TAKEN ON SPOT SHOW HOW HICKMAN WAS GUARDED FROM MOB WHEN FIRST JAILED

Photos by Metro-Goldwyn-Mayer News. See Them on the Screen at Leading Moving Picture Theatres.

ABOVE: *Nation-wide publicity for M-G-M News Hickman Scoop.*

UNIVERSAL'S
AMAZING 4

PLAY THEM

FOR THE BIG

MONEY OF

THE YEAR!

And Watch for the Big Announcement on
Carl Laemmle's 22d Anniversary
In Trade Papers and The Universal Weekly

The COHENS & KELL

A PAUL LENI
PRODUCTION
starring
LAURA LA PLANTE
with the perfect cast including Arthur Edmund Carew
—from the stage success by
John Willard

The CAT AND T

LES MISER

The sensational Broadway stage hit by Milton Gropper and Max Siegel. With GEORGE SIDNEY, George Lewis, Patsy Ruth Miller, Beryl Mercer, Eddie Phillips, Albert Gran, etc., etc.
Supervised by
Carl Laemmle, Jr.
AN EDWARD SLOMAN
PRODUCTION

WE AM

YS *in* PARIS

A WILLIAM BEAUDINE PRODUCTION
starring
GEORGE SIDNEY
and
J. FARREL MacDONALD
with VERA GORDON, Kate Price and Gertrude Astor presented by Carl Laemmle — adaptation and continuity by Al Cohn — screen supervision by Joseph Poland

THE CANARY

ABLES

Victor Hugo's Immortal Masterpiece, the picture the whole world's been waiting for. A UNIVERSAL FILM DE FRANCE TRIUMPH presented by Carl Laemmle

ERICANS

UNIVERSAL'S AMAZING 4

On My 22d Anniversary

(No. 568.—Straight from the Shoulder Talk by Carl Laemmle President of the Universal Pictures Corporation.)

I HAVE SOLD A TREMENDOUS NUMBER OF CONTRACTS ON FOUR OF the biggest pictures of the year—or rather I have given them away.

I'LL ADMIT FRANKLY THAT I DID NOT DO THIS OUT OF THE goodness of my heart. The plain truth is that I did not know how powerful these pictures would be. They were sold before I found out.

THAT'S A BAD THING FOR ME, BUT GREAT FOR YOU—IF YOU HAVE already signed them up. Here they are!

"WE AMERICANS," SUPERVISED BY CARL LAEMMLE, JR., AND directed by Edward Sloman, has turned out to be far greater in every respect than "His People" which was made by the same director. It should have been sold all by itself and exploited like a million dollar negative.

"THE COHENS AND KELLYS IN PARIS," FEATURING GEORGE SIDNEY and J. Farrel MacDonald, with Vera Gordon, Kate Price and Gertrude Astor—great scot, what a cast!—and directed by William Beaudine. This is going to pack the houses of the world.

"LES MISERABLES," VICTOR HUGO'S IMMORTAL MASTERPIECE, THE surprise picture of the year for pulling power, quality and profits. This picture has been making records of box offices look silly in all parts of the world.

"THE CAT AND THE CANARY," STARRING LAURA LA PLANTE AND directed by Paul Leni —a picture which has been raved about by critics to such an extent that the adjectives are completely worn out.

NOW, AS I HAVE SAID, A VAST NUMBER OF CONTRACTS ON these pictures were signed before anyone, including myself, knew that we had the four best pieces of moving picture property in many a season.

IF YOU'VE SIGNED, YOU'RE A LUCKY MAN. IF YOU SIGNED EARLY because you know by experience that you always get something more than your money's worth from Universal, you're a smart man.

ANY ONE OF THESE FOUR PICTURES IS WORTHY OF A SEPARATE selling campaign, but with the large amount of product Universal is producing it is impossible for us to know in advance how much better our pictures are than the selling price would indicate. That's your good fortune.

MAKE THE MOST OF IT.

"One of the finest and strongest pictures that have come to us." LEWISTON MAINE JOURNAL

"Easily ranked as one of the best. Most absorbing achievement in screen realism." . . . . PITTSBURGH POST GAZETTE

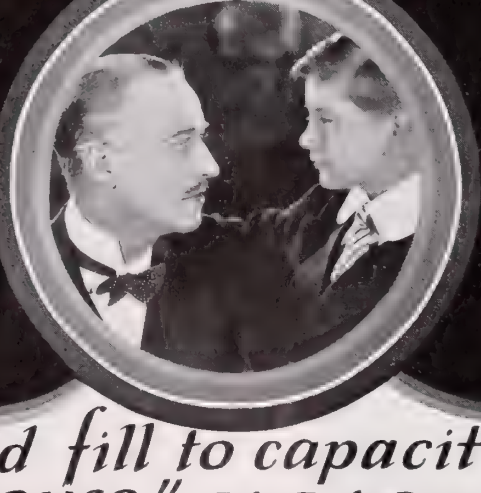
Joseph M. Schenck *presents*

HERBERT BRENON'S
SORRELL & SON

By Warwick Deeping

with
H. B. Warner
Anna Q. Nilsson
Alice Joyce
Nils Asther
Carmel Myers

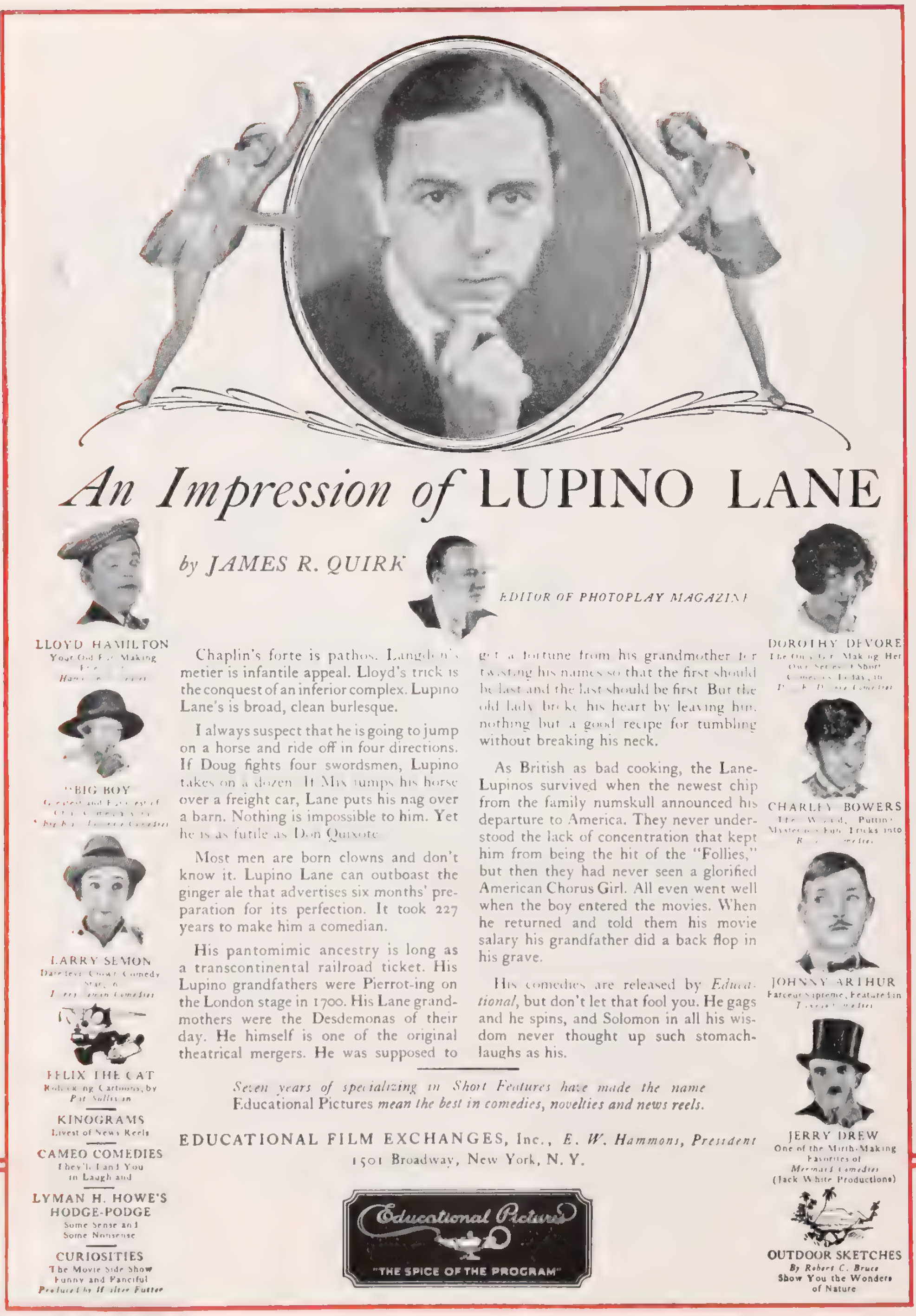
UNITED ARTISTS PICTURE



"Should fill to capacity any size house." Exh. Daily Review

Whetting the Appetite of

Consistency is as important in advertising support as it is in entertainment quality. For years *Educational's* advertising to your patrons has been just as steady and unfailing as the merit of its Short Features—and they have dominated the field without question.



An Impression of LUPINO LANE

by JAMES R. QUIRK

EDITOR OF PHOTOPLAY MAGAZINE

Chaplin's forte is pathos. Langdon's metier is infantile appeal. Lloyd's trick is the conquest of an inferior complex. Lupino Lane's is broad, clean burlesque.

I always suspect that he is going to jump on a horse and ride off in four directions. If Doug fights four swordsmen, Lupino takes on a dozen. If Mix jumps his horse over a freight car, Lane puts his nag over a barn. Nothing is impossible to him. Yet he is as futile as Don Quixote.

Most men are born clowns and don't know it. Lupino Lane can outboast the ginger ale that advertises six months' preparation for its perfection. It took 227 years to make him a comedian.

His pantomimic ancestry is long as a transcontinental railroad ticket. His Lupino grandfathers were Pierrot-ing on the London stage in 1700. His Lane grandmothers were the Desdemonas of their day. He himself is one of the original theatrical mergers. He was supposed to get a fortune from his grandmother for twisting his names so that the first should be last and the last should be first. But the old lady broke his heart by leaving him nothing but a good recipe for tumbling without breaking his neck.

As British as bad cooking, the Lane-Lupinos survived when the newest chip from the family numskull announced his departure to America. They never understood the lack of concentration that kept him from being the hit of the "Follies," but then they had never seen a glorified American Chorus Girl. All even went well when the boy entered the movies. When he returned and told them his movie salary his grandfather did a back flop in his grave.

His comedies are released by *Educational*, but don't let that fool you. He gags and he spins, and Solomon in all his wisdom never thought up such stomach-laughs as his.

LLOYD HAMILTON
Your Old Fun Making [illegible]
Hamilton Comedies

"BIG BOY"
[illegible]
"Big Boy" Juvenile Comedies

LARRY SEMON
Dare-devil Clown Comedy Star, in
Larry Semon Comedies

FELIX THE CAT
Rollicking Cartoons, by
Pat Sullivan

KINOGRAMS
Livest of News Reels

CAMEO COMEDIES
They'll Land You
in Laugh-land

LYMAN H. HOWE'S
HODGE-PODGE
Some Sense and
Some Nonsense

CURIOSITIES
The Movie Side Show
Funny and Fanciful
Produced by Walter Futter

DOROTHY DEVORE
The Only Girl Making Her
Own Series of Short
Comedies Today, in
Dorothy Devore Comedies

CHARLEY BOWERS
The Wizard, Putting
Mysterious Fun Tricks into
Bowers Comedies

JOHNNY ARTHUR
Farceur Supreme, Featured in
Tuxedo Comedies

JERRY DREW
One of the Mirth-Making
Favorites of
Mermaid Comedies
(Jack White Productions)

OUTDOOR SKETCHES
By Robert C. Bruce
Show You the Wonders
of Nature

Seven years of specializing in Short Features have made the name Educational Pictures *mean the best in comedies, novelties and news reels.*

EDUCATIONAL FILM EXCHANGES, Inc., *E. W. Hammons, President*
1501 Broadway, New York, N. Y.

***Educational's* advertising in the "fan" magazines is building star followings for your box-office.**

James R. Quirk, editor of Photoplay Magazine and the best known of all "fan" magazine editors, was asked to give his impressions of several of *Educational's* comedy stars for the "fan" readers. Here are his impressions of Lupino Lane and Charley Bowers, which are appearing in current issues of these magazines.

The "fan" who reads this advertising is a ready made customer for you. Tell him through your own local advertising when you play these comedy favorites.

Member, Motion Picture Producers
and Distributors of America, Inc.,
Will H. Hays, President.

Millions of "STEADY FANS"

Here are the "fan" magazines that are carrying Educational's advertising to millions of the regular picture-goers who make your best and steadiest patrons . . . .

An Impression of CHARLEY BOWERS

by JAMES R. QUIRK

EDITOR OF PHOTOPLAY MAGAZINE

HIGHBROW critics talk in ornate polysyllables about the ingenuity and art of the German film makers. If they condescended to witness the nonsensical genius of a Charley Bowers comedy they could drool dictionaries.

In the world's most individualistic industry, he is Aladdin and the camera is his lamp. He is a Jack of all trades and a master of one. He can act. He can direct. He can write. He can conceive the most glorious idiocy. He is a MASTER of camera wizardry.

Every short feature bearing his name proves the camera is a monumental liar. He makes hard boiled eggs hatch little Fords, turns time upside down and releases the blessing of laughter. Once in a comedy he drove a herd of elephants and donkeys into the Capitol at Washington. The learned Solons got so excited they demanded an investigation. They had been deceived by trick photography. Charley and the elephants had never been near the District of Coolidge.

I suspect Charley of a conspiracy against the school system. He is a living proof of the bliss of booklessness. All the education he ever received consisted of six months in kindergarten. Then he was kidnapped by a circus. And look at him now. In one of his recent comedies I witnessed a former Biograph director playing an extra bit.

His life has been almost as goofy as his genius. His mother was a French countess, his father an Irish doctor, and Charley was born in Iowa. After that anything was possible.

It happened. At five a tramp circus performer taught him to walk rope. At six the circus kidnapped him. He didn't get home for two years and the shock killed his father.

Before he was nine Charley was supporting his mother. He walked rope, mowed lawns, ran elevators, printed menus, broke broncos, jockeyed horses, packed pork, sketched cartoons, toured vaudeville, directed plays, designed scenery, produced advertising, wrote history, animated one hundred reels of cartoons, worked out the Bowers process, invented a camera and—grew up.

Naturally the impossible is a joke to him. His whole life has been impossible and as a practical joker he is a near-millionaire.

Give this little lad a great big look.

* * * *

Educational *is the world's greatest producer and distributor of Short Features—exclusively. The name* Educational Pictures *means the best in comedies, novelties and news reels.*

LLOYD HAMILTON
in Hamilton Comedies

McCALL COLOUR FASHION NEWS
with Hope Hampton

MERMAID COMEDIES
(Jack White Productions)

FELIX THE CAT
Cartoons by Pat Sullivan

LARRY SEMON
in Larry Semon Comedies

KINOGRAMS
The News Reel That Tops The Field

CAMEO COMEDIES

"BIG BOY"
in Big Boy Juvenile Comedies

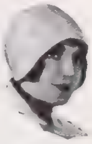
LUPINO LANE
in Lupino Lane Comedies

Educational Pictures
"THE SPICE OF THE PROGRAM"

JOHNNY ARTHUR
in Tuxedo Comedies

OUTDOOR SKETCHES
by Robert C. Bruce

LYMAN H. HOWE'S HODGE-PODGE



DOROTHY DEVORE
in Dorothy Devore Comedies

CURIOSITIES
The Movie Side-Show Produced by Walter Futter

CARTER DeHAVEN
in Character Studies

EDUCATIONAL FILM EXCHANGES, Inc., *E. W. Hammons, President*
Executive Offices: 1501 Broadway, New York, N. Y.

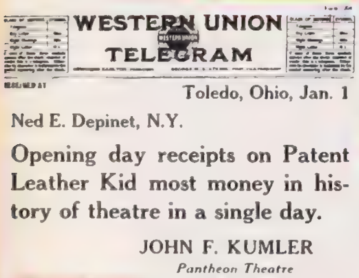
RICHARD **BARTHELMESS**

BREAKS RECORD BY $2,000.00

at the Pantheon, Toledo.

First National's Great
$2.00 Road-Show Hit
Released Direct to YOU!

SELL-OUT SUNDAY


WESTERN UNION TELEGRAM

RECEIVED AT

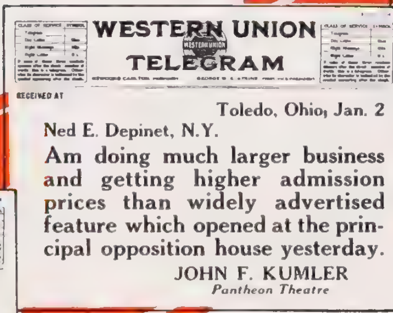
Toledo, Ohio, Jan. 1

Ned E. Depinet, N.Y.

Opening day receipts on Patent Leather Kid most money in history of theatre in a single day.

JOHN F. KUMLER
Pantheon Theatre

MORE ON MONDAY


WESTERN UNION TELEGRAM

RECEIVED AT

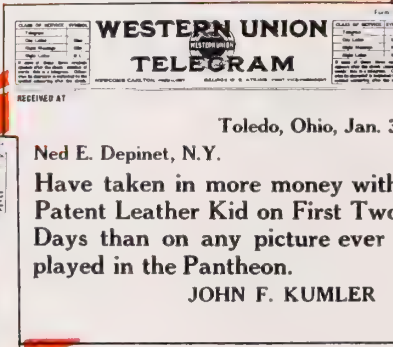
Toledo, Ohio, Jan. 2

Ned E. Depinet, N.Y.

Am doing much larger business and getting higher admission prices than widely advertised feature which opened at the principal opposition house yesterday.

JOHN F. KUMLER
Pantheon Theatre

RECORD TUESDAY


WESTERN UNION TELEGRAM

RECEIVED AT

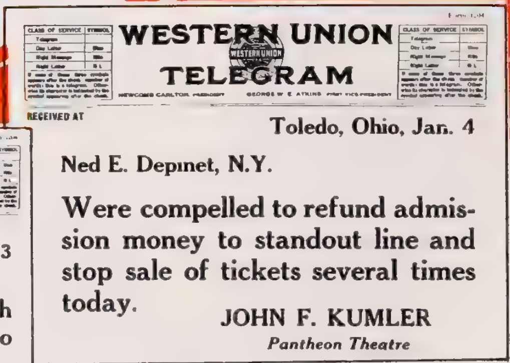
Toledo, Ohio, Jan. 3

Ned E. Depinet, N.Y.

Have taken in more money with Patent Leather Kid on First Two Days than on any picture ever played in the Pantheon.

JOHN F. KUMLER

STAND OUT WEDNESDAY


WESTERN UNION TELEGRAM

RECEIVED AT

Toledo, Ohio, Jan. 4

Ned E. Depinet, N.Y.

Were compelled to refund admission money to standout line and stop sale of tickets several times today.

JOHN F. KUMLER
Pantheon Theatre

First National Pictures

Presented by
RICHARD A. ROWLAND

by
RUPERT HUGHES

An **ALFRED SANTELL** *production*

in THE PATENT LEATHER KID

HELD OVER
SATURDAY
FOR INDEFINITE RUN!

WESTERN UNION
TELEGRAM

RECEIVED AT

Toledo, Ohio, Jan. 7

Ned E. Depinet, N.Y.

Patent Leather Kid's first week has broken Pantheon's record by Two Thousand Dollars. Am holding it over indefinitely.

JOHN F. KUMLER

FIGHTING
FRIDAY

WESTERN UNION
TELEGRAM

RECEIVED AT

Toledo, Ohio, Jan. 6

Ned E. Depinet, N.Y.

Patrons fighting to get inside and fighting for seats. They can't get enough of it even with seven shows a day.

JOHN F. KUMLER
Pantheon Theatre

TURNAWAY
THURSDAY.

WESTERN UNION
TELEGRAM

RECEIVED AT

Toledo, Ohio, Jan. 5

Ned E. Depinet, N.Y.

Theatre open seventeen hours and compelled to run overtime until after midnight.

JOHN F. KUMLER
Pantheon Theatre

16 WEEKS *on* BROADWAY *at* 2.20 TOP
7 WEEKS *in* CHICAGO *at* $1.65 TOP
6 WEEKS *in* DETROIT *at the Miles*.

And every day of its first first-run at popular prices piles up the proof that

FIRST NATIONAL

has one of the big money-hits of all time in "THE PATENT LEATHER KID"

Directed by
ALFRED SANTELL
TITLES BY GERALD C. DUFFY

Production management
AL. ROCKETT
SCENARIO BY WINIFRED DUNN

Specify Prints on Eastman Film

The commanding position which Eastman film occupies today has been won by years of consistently high quality, backed by years of cooperation with the industry.

To get the highest possible photographic quality on your screen, always specify prints on Eastman Positive.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Motion Picture News

Volume XXXVII NEW YORK CITY, JANUARY 14, 1928 No. 2

A New Era on the Way

Rapid Developments in "Sound" Movie Field

By William A. Johnston

MONTHS ago—and again the other day in our Highlights of 1927—we ventured the belief that "sound" movies were, and are, the biggest development on the industry's horizon.

Facts are rapidly bearing out the prediction. With amazing rapidity—and within the space of a week—several important announcements are made:

* * *

General Electric and the Radio Corporation of America acquire an interest in FBO, with a view to marketing the Kinegraphone, G. E's "sound" picture process.

Educational closes a deal for exclusive use of Vocafilm in connection with its short features and for other uses which are of great importance.

Vitaphone signs a number of well-known screen players for appearances in dramatic playlets and other speaking doles.

* * *

In addition, the Fox Movietone activities are going forward, both in the "sound" newsreel, which has been regularly released for several weeks, and in the photoplay field, where the making of full-length productions with sound effects and spoken roles is under way.

The enumeration of these by no means exhausts the list. National Theatre Supply Co. has the Orchestraphone; and there are a number of others.

So we are well on the way to a new era in this industry.

Thus far, chief attention has been centered upon the perfection of the technical devices. This first stage will, we believe, be closely paralleled shortly by another, no less important.

The idea is well expressed by Dr. Lee De Forest, inventor of the Phonofilm, in a recent interview:

"Nineteen twenty-eight will see these various improvements which I have described exploited and demonstrated to the public in many hundreds of theatres scattered throughout the country.

* * *

"The chief remaining problems in the talking picture art lie not in the theatre or engineering laboratory, but in the motion picture studio. There scenario writers, producers, artists and cameramen must gradually acquire working knowledge of the new art, and how to take full artistic advantage of the countless and immeasurably rich possibilities which this new art has now brought forth for the entertainment and cultural uplift of the motion picture public".

A newer and richer entertainment, which will not subordinate the motion picture but will make it still more powerful in its appeal, will be provided through the use of the sound devices.

* * *

It's up to the production people to work out the details. In time, of course, they will.

We will go further and say that the studios which fully grasp the possibilities of the new era will be the leaders of the industry's tomorrow.

"The Garden of Eden"

Reviewed by Edwin Schallert

Editor of The Los Angeles Times Preview and Special Correspondent of Motion Picture News

LOS ANGELES, January 7—"The Garden of Eden" runs the gamut of farce comedy, and is a highly amusing picture. It is not the sort of film that you might expect from the title, and even the first few sequences are mildly deceptive. It is the Corinne Griffith starring production, made for United Artists, wth John W. Considine as supervisor, and Lewis Milestone as the director. It was adapted from a German stage success.

"The Garden of Eden", referred to in the title, is the name given Monte Carlo, which is the locale for most of the story. A young girl's quest for an operatic career forms the basic substance of the plot, but it is soon forgotten in a series of romantic adventures. These all take place in the European resort, famous for its gambling establishments. Nothing, however, is shown of this side of the life in Monte Carlo.

Toni Lebrun, the niece of a Viennese bakery shop proprietor, wearies of selling rolls and pastries, and steals away from home one night to go on the stage in Budapesth. She lands in a cabaret, and isn't as much of a hit for her voice as she is because of her ankles. She attracts the attention of a rich patron, who attempts to thrust his attention upon her, but is duly saved by the wardrobe mistress.

That worthy takes a great interest in her, and invites her to go on a vacation. It turns out that she is an improverished noblewoman, who saves her annual pension for two or three weeks' enjoyment annually. Under her chaperonage Corinne meets a wealthy guest at the hotel and his nephew, and both propose to her. There are very funny complications resulting.

As the climax the identity of the Baroness and her ward are revealed by wealthy cafe patrons previously introduced. This is on the eve of Toni's wedding. She is marrying the younger of the two men, whom she had met at the hotel. He listens to the revelation, and indicates a desire to sidestep the ceremony. Toni in fury tears off her bridal raiment, throws it on the floor and stamps on it, and then clad only in teddy bears dashes down the stairs into the hotel lobby where a huge crowd is awaiting the arrival of the bride and bridegroom.

The audience literally howled at the climax of this picture on the night of the preview, and there is no question but that Corinne has played the scene with amazing vivacity and conviction.

"The Garden of Eden", as a whole, is gay and clever. Charles Ray is in the picture in a comedy role—one of the best that he has done. Louise Dresser does the Baroness, and Lowell Sherman in the cafe patron.

There is no quarrel to find with the entertainment values of "The Garden of Eden". It promises to be a hit by virtue of its mirthful high spots. One color sequence is introduced to enhance the pictorial effect. Corinne looks unusually attractive.

Banned 2,477 Posters Out of 99,460

Montreal's municipal censor, Martin Singher, inspected 99,460 theatrical posters during 1927 and of this number, 2,477 were condemned as unfit for public display, according to information contained in the censor's report for the past year submitted to Jules Crepeau, director of municipal department of Montreal.

The posters, as a whole, according to the report, were of a higher standard than those of the previous year. The number rejected during 1927 was 1,500 less than in 1926, it was pointed out. The receipts for the examination of the posters during the year amounted to $3,031, which amount was turned over to the city treasury. A recommendation has been made by Mr. Singher that the civic government appoint inspectors to make periodic visits to all local theatres for the purpose of passing on the lobby displays and to see that all posters bear the censor's stamp. An average of 8,300 posters were examined every month during 1927.

Officers of Montana M. P. T. O. Elected

At the annual meeting of the Motion Picture Theatre Owners of Montana, held last week at the Ansonia Amusement Company's Broadway Theatre in Butte, officers for the ensuing year were elected as follows:

E. Powers White, of the Strand Theatre, Livingston, president; B. W. Eckhardt, Marlow Theatre, Helena, vice-president; Eugene O'Keefe, Babcock Theatre, Billings, secretary-treasurer; and Merle Davis, Broadway Theatre, Butte, and Albert Nadeau, Sundial Theatre, Anaconda, directors.

Following the day's meeting and the election of officers, the exhibitors of the state were the guests of Manager Davis and the Ansonia Company at a venison dinner, followed by an evening's entertainment.

Film Exports for October Indicate Slight Change

October film exports showed but little change from the preceding month, according to figures just compiled by the Department of Commerce, Washington, D. C., an increase in footage from 25,221,120 to 25,586,617 feet being offset by a decline in value from $670,934 to $670,676.

Exports by classes during the month were as follows: positives, 18,815,776 feet valued at $461,535, against 18,152,033 feet valued at $446,440 in September; negatives, 737,293 feet valued at $83,277, against 718,019 feet valued at $81,427; raw stock, 4,741,655 feet valued at $110,510, against 4,552,204 feet valued at $122,681; and shipments to non-contiguous territories, 1,291,893 feet valued at $15,354, against 1,798,864 feet valued at $20,386.

Hays on Way to Coast on Semi-Annual Trip

Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., and Maurice McKenzie, his executive assistant, left for the West Coast last Saturday evening on their semi-annual trip. They will be gone one month.

Big Business???

By Jack Alicoate

(*From The Flim Daily, January* 12, 1928. *Reprinted by Permission*)

WAY back in the Spring, when most but not all of the sap was still in the trees, a hardy but mildly alarmed group of pioneers (film, not western) sat around a square table face to face with each other and the gently irritating but poignant reflection that all had drunk far too heavily from the cup of extravagance and that expenses must be curtailed. Wall street was barking. Everybody was getting too much money but the stockholders, those who really owned the company. Something must be done. Old devil banker is cracking the whip. Where shall we cut?

First, the trade papers of course. Never mind the economics, it is at least a gesture. Sure they'll stand for it. Why not? For years they have given us their hat, shirts, coat and pants. Now we'll take away their socks and perhaps, if the winter is mild, we'll grab off their BVD's, too. And so it was decided. The agreement was formed. The "Take All Give Nothing" Committee commenced to function. "We must economize" is the penny wise and pound foolish answer to this economic problem. Now see how it is being done.

Big Business ???

To the exhibitor the ultimate consumer is his public. To the producer the consumer is the exhibitor. During last year a fair estimate of money expended on production —manufactured with the consumer in view—is one hundred and twenty-five million. During the same time the total spent by these selfsame manufacturers in advertising in the recognized trade papers to their buyers was considerably under one per cent. Think of it—and in a business the very essence of which is advertising, publicity and exploitation!

No wonder every salesman, every sales manager and every exchange manager is squawking. No wonder they are being driven as never before. No wonder the past selling season was a flop. The answer is not hard to find. You can't sell goods in this or any other business without advertising. This business should be run in 1928 style. The Civil War is past. Show the above figures to any national advertising expert if you want to hear a hearty laugh. Hurrah for the "Take All Give Nothing" Committee. Three cheers for "Big Business."

Big Business ???

And now, getting back to the agreement, comes another Spring with still three months for the "Take All Give Nothing" Club to go. Some of the boys must have forgotten the password and spent wisely but not too well as the other fellow sees it. Consultations are in order and —bang! the stuffed club falls gently but accurately in several directions. Take a prominent organization with headquarters on Madison Ave., for instance, and see how this highly efficient business principle works out. Here we have a great company, after an average year, now turning out some really fine pictures and being blackjacked by the "Take All Give Nothing" Committee to the point where they are forced to discontinue advertising splendid product, or to do so in an insignificant way. Product that an exhibitor has a right to know about—goodness knows he is getting enough bad ones. In the meantime exhibitors can organize guessing societies to find out what's being produced in Hollywood and distributed from New York. A mighty salute and a sweet, gentle curtesy to "Big Business."

Big Business ???

And what is happening? Most of the advertising departments, faced with the binding decision of the "Take All Give Nothing" Committee, have about used up their allotment of advertising pages. It has been the worst selling year in history. Many pictures are yet to be marketed and many that have been sold have yet to be played. How can we beat the other fellow to it? A great idea. We'll send our trade paper advertising through the mails. But, seems as if all of the boys got this highly original idea at one and the same time. Result, sort of a kidding kidders' game, as it were—thousands upon thousands of pieces of expensive pieces of literature thus finding their way into bigger and better waste paper baskets. Reams of costly copy thrown from the house tops in hopes of finding a landing place. Never mind if this advertising literature hits the mark. Get it into the mails. Hundreds of bags of it. Swamp the exhibitor with it. Probably one piece out of a hundred will be read. Who cares? We won't put it into the trade papers because it will offend the "Take All Give Nothing" Committee. A great big Merry Xmas and a Happy New Year to "Big Business."

Mr. Motion Picture Industry

The time is coming, and it is not far off, when you will need these selfsame trade publications and need them just as badly as you have many times in the past. You are endeavoring to save pennies by blindness and at the same time squander millions in revelry. Cutting down on trade paper advertising is not the answer and you know it. In our modest estimation you, Mr. Motion Picture Industry, with your mad, foolish, reckless extravagance if you don't watch your step and watch it closely, will run yourself into the most severe economic reaction any business has ever known.

We are heartily in accord with any legitimate move that will cut down needless expense. We also believe that the trade papers are the first line of both offense and defense in this great industry. To cut an insignificant few thousand dollars in a full year from your legitimately recognized fourth estate, in the flowing proclamation of economy, borders on the ridiculous. Particularly when it is a known fact that a hundred times this amount is squandered every year by extravagance, incompetent high hats and in other easily-defined ways.

A word gesture here and there cannot replace sound business principles. No one is more blind than he who will not see.

The Film Daily has been part and parcel of this industry since its infancy. It has thousands of readers the world over, and is modestly proud of the confidence reposed in it by its subscribers. It has a duty to perform in giving accurate, unbiased news to its readers and it will continue to do just that for many years to come.

It might be a sweet, spring-like, sentimental thought for this typewriter to pound out "My industry right or wrong but my industry," but by no stretch of the imagination would that lovely refrain change a childish, ridiculous cap and bells policy into even the fly page of that easily procured but seldom read volume called "Big Business."

Fay Wray and Gary Cooper, of Paramount's younger coterie of players, who will be co-featured in forthcoming love dramas. They appear together in "The Legion of the Condemned," and will start their second vehicle sometime in February.

Charlie Chaplin adoringly eyes Merna Kennedy, his titian-haired leading lady, in a scene from "The Circus," the comedian's current release from United Artists.

Rex King, a discovery of Modest Stein, the painter, is a 21-year-old Tennesseean whom Fox is grooming for cowboy roles. He has been riding horses since he was six. "Wild West Romance" will be his first vehicle.

* * *

Robert Flaherty, M-G-M director making "Southern Skies," shows Hunt Stromberg, studio executive, the location spot for the picture, while W. S. Van Dyke, his assistant, looks on.

Estelle Taylor talks over some of the future action in "The Whip Woman" with Director Joseph C. Boyle, in the center, and Forrest Halsey between scenes of the First National picture.

* * *

Educational has signed Ruby McCoy, red-haired winner of many beauty contests in Los Angeles, to a contract whereby she will be seen as leading lady in many new Educational comedies.

Henry Irving Dodge, author of the "Skinner" stories, points out to Bryant Washburn, left, and Director Lynn Shores, right, a few of the details of his story, "Skinner's Big Idea," which they are making for F B O.

An unusually good photo of Marian Nixon, that reveals her delicacy of features. Her latest screen appearance is in "The Four Flusher." She has also been announced for "Thoroughbreds."

Inside
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on the
Industry

PICTURES AND PEOPLE

The
Mirrors
of
Filmdom

REFERRING again to the much-discussed subject of "presentations," and the attention it is getting in the newspapers:

Nelson B. Bell devoted an extensive double column comment to "presentations" in the *Washington Post* the other day. Mr. Bell built his remarks around the exclusive George Kleine interview printed in MOTION PICTURE NEWS.

* * *

AFTER quoting the Kleine interview, Mr. Bell continues: "With most of the statements which spring from Mr. Kleine's decades of active experience in the films we find it easily possible to agree. Especially that sapient paragraph which begins. 'The performances are entertainments of seeming popularity, but they are not motion picture shows.' The 'seemingly popularity' of the present type of program in the palaces of the cinema is the natural and invitable outgrowth on the part of the Wall Street banker gentlemen, to whom earlier reference has been made, that the legal rate be returned upon the loans they have made for the erection of the 'million dollar theatres,' so poignantly lamented by Mr. Kleine. Something had to be done.

"But 'million dollar theatre' in its modest understatement of the fact seems strangely out of tune with the other trenchant pronouncements of the seer who foresees the imminent collapse of the mighty structure of the movies. Many times a million dollars have found their way into the ornate temples of the shadow art these latter days. A million builds only a fair neighborhood house, serving the thrifty home bodies with second runs.

"And that leads to one of the prime elements in the readjustment of the present chaotic condition that is bound to come. There are extant amazing statistics to prove with what startling rapidity the small town theatres adjacent to trading centers easily accessible by automobile and bus are silently passing into the limbo of defunct and forgotten things. The final outcome, I believe, will be as predicted to this commentator last spring by Richard A. Roland, vice-president and general manager of First National: a few years from now there will be only half as many motion pictures houses as there are now, but they will all be twice as large, twice as beautiful and twice as enjoyable as the ones that will have been rendered hors de combat.

"Now as to the bursting of the giant celluloid bubble, we timorously prophesy that the explosion will not occur. Rather, there will be consummated a coalition of the powers controlling picture production, distribution and exhibition with those in command of the allied arts of the theatre, of which faint subterranean rumblings are even now beginning to manifest themselves to the alert and eager ear.

"There will be arrived at, perhaps not immediately, but before it is too late, a working agreement among those ruling the destinies of the various branches of the American theatre, whereby the old lines of demarcation again will be gently but effectually redrawn. Vaudeville once more will be vaudeville, operetta will be operetta, jazz bands will not be 'atmosphere' for pictures and tap dancers will not introduce the news reel.

"In the meantime, if it is possible to purchase the outstanding features of all these agreeable diversions rolled into one program bartered at a top price considerably under a dollar, why not do it? It never could be done before and perhaps never will be possible again."

ONE of the wisest of all the opinions given by members of the industry on this same much-mooted "presentation" problem comes from R. H. Cochrane, of Universal, as quoted in *Film Daily*.

"The average presentation is like a live wire—after you once get hold of it, it's darned hard to let go," said Mr. Cochrane. "Many a theatre operator today would willingly give up his last shirt if he could find a way to drop presentations gracefully. He is afraid to confess failure, so he goes on taking hard ones on the point of the chin week after week.

"Presentations are being overplayed, of course."

* * *

MR. COCHRANE continues: "Placing the feature second in importance is a good policy if it pays and a bad one if it doesn't. Local conditions govern this entirely.

"I believe that when a picture is good, the public prefers it to any other form of entertainment; but when it is weak, it is good business on the part of the exhibitor to bolster it up with whatever he can get.

"As for what means most at the box-office, that is not important. The important problem is: 'Which policy brings the most profit? A mixed policy might bring greater crowds, but if its cost eats up the profits, it is nothing short of asinine to pursue it. Today some of the theatres which are doing the greatest gross at the box-office are also showing the greatest amount of red ink in their statements. Extravagant presentations are the cause. Pride in doing a big gross and fear of admitting failure are damaging many a house today. If such theatres were operated solely on the basis of the best possible net profit, there would be smiles where now there are headaches."

* * *

BROADWAY theatregoers said "at last"—and meant it —when Charlie Chaplin's "The Circus" opened its current engagement at the Strand last Saturday. Managing Director Joseph Plunkett of the Strand we can well imagine as delivering himself of an equally fervent utterance of thanks that a long expected day had arrived and there was no need to scurry about and find "names" to put on a stage bill for purposes of bolstering the "draw." Equipped with a neatly contrived presentation—including a short prologue—which you don't know much about until after you get inside the theatre, "The Circus" with the name "Charles Chaplin" above it is keeping the ticket machines clicking—and how!

Chaplin, absent from the screen a long while, steps back into stride without sign or suggestion of rustiness in his work. Indeed, "The Circus" is a real "come back" in which the picturegoers are afforded a view of the Chaplin whom they know and like best—the superb clown, gifted with a marvelous sense of dramatic values and an eloquence in pantomime which has placed him in the shrine which is all his own in the theatre.

* * *

AT times, it is evident that what he has done in "The Circus" is to place in a new environment and reveal in a more finished and telling manner one of his most memorable former works—"The Tramp." A talent for clowning is substituted for musical gifts, and the gypsy wagon becomes a circus wagon. Such thoughts occur most strongly during the scenes between the tramp clown and the trapeze performer outside the latter's wagon home, and take form as a final im-

Pictures and People—*Continued*

pression when the closing scenes show Chaplin shuffling off away from the camera and the girl, whose love for a handsome circus trouper has reached a happy issue, thanks to the unselfish conniving of the tramp.

To one spectator, at least, "The Circus" is more successful in achieving an undercurrent of pathos than "The Gold Rush," for all the latter's self-conscious and obvious efforts in that direction. In "The Circus" Chaplin is less at pains to live up to a quality of artful seriousness in showing a poignant side—a quality which the commentators, who, by the way, discovered him long after the rank and file of the work-a-day people had, insisted was the secret of his art. The result is a delightful, sensitive, at times uproarious and always vital portrayal in which the delicate shades as well as the broad strokes —some of them are as broad as custard-pie tossing—have greater effectiveness, due to the fact that Chaplin is again Chaplin, following the instincts and notions of one better equipped artistically than the commentators—and that's Chaplin himself.

* * *

"THE CIRCUS" may not be another "The Kid," but 'twill serve most handsomely every end and purpose of the theatre manager and the theatre public.

In testimony of this we have the report from the Strand's management that "The Circus" has smashed the week-end record for that house held by "The Gold Rush." The figures for the first week end were announced as $36,735 in 19 shows. The Friday midnight premiere drew $5,600 with a $3.30 top. Saturday, January 7th, the day's receipts amounted to $15,750 and Sunday, January 8th, the take was $15,385.

* * *

A COMPARISON of the pictures of three nations running in the same city at the same time:

"Casanova," a French picture, ran ten weeks in Paris; "Ben Hur," an American picture, on December 17th was still running, at that time being in its thirty-sixth week; "Metropolis," a German picture, was also running at that time, being in its tenth week.

* * *

REPORTS from at least three sections of this country indicate that the older neighborhood theatres of medium seating capacity, those of ten or eleven hundred, face a situation today which may in the near future make them more suitable from an investment standpoint as garages or warehouses than for motion picture theatres. Reasons advanced for this older and somewhat antiquated type of house going into the "red" and eventually closing are that it is impossible for them to compete with the modern de luxe neighborhood and the big downtown theatres.

This week a report comes that from five to six medium sized houses in the lower East Side section of New York City are to be turned back to the landlords by a chain theatre operating company. Lack of trade is the largest contributing cause to this move although it will be recalled that the lower East Side has long said to have been overseated. Also it is said, in this case, that the owners will at least for the present continue to operate them as motion picture theatres. Because of the short trip from this section of the city to the Rialto it is an undisputed fact that the big Broadway houses, with their elaborate programs and different atmosphere, are drawing away a considerable amount of neighborhood trade.

* * *

TOO much competition, a lack of keeping up with the trend of times and being forced to accept subsequent runs are the reasons given for an eleven hundred seat theatre in a Pennsylvania key city going into the "red" each week. Here, also, the big downtown theatres are the ones reported to be getting the cream of the trade and the correspondent who sent this report ventures that "the same thing is going on in every metropolitan city in the country where at least one or more ten or eleven hundred seat houses—playing a fair quality of pictures attempt to compete with the big de luxe shows—and it can't be done."

* * *

A DIFFERENT phase of the neighborhood theatre situation exists in Cleveland where there is an exhibitor who has apparently solved his present trade problem.

A. E. Ptak, owner and manager of the Lyceum theatre, is one of the first exhibitors in Cleveland to abandon the combination vaudeville and motion picture program and go back to a straight picture policy. Ptak says the change has not hurt him in the least. In fact, he says, he has raised the standard of his shows by the change. The Lyceum is a neighborhood house. The type of vaudeville he can secure for this house, he says, is not on a par to the type of features he shows on the screen. So, on the whole, the vaudeville has lowered his standard of exhibition. The combination programs brought a rougher class of people to his house, he claims, than he is getting now by playing only high class screen attractions. The patrons he lost by the change, according to Ptak, he has gained in new patrons who want straight picture fare.

* * *

REVIEWERS of short subjects either affect or are of a cynical turn of mind and much inclined to be blase when they are viewing comedies "cold" in a projection room. It is a rare occurrence when a peep is heard from one of them as the pictures are being projected. It was most astounding, therefore, when at a showing last week of a trio of Roach-M-G-M comedies the usual silent projection room was in a continuous uproar. There were but a half dozen reviewers both male and female, in the room, but their laughs were as continuous and hearty as is heard from a whole theatreful at the usual comedy.

The pictures in question were all the product of Hal Roach, distributed through M-G-M and their titles are "Spook Spoofing," an Our Gang comedy; "All For Nothing," with Charley Chase as the star, and "Pass the Gravy," with Max Davidson.

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Educational Acquires Vocafilm

Synchronization Device Will Be Placed on Market Through Company Exchanges in Near Future

E. W. HAMMONS, president of Educational Film Exchanges, Inc., and David R. Hochreich, president of the Vocafilm Corporation of America, have issued a joint announcement that Educational has acquired the rights to Vocafilm, a device for the synchronization of pictures and sound. Marketing of the machine and product will begin through the Educational exchanges in the near future.

Vocafilm was developed under license of a number of patents issued in 1924 and perfected by a staff including some of the best known technical experts in America. Its sponsors claim, among its other attractions, that it is fool-proof, remarkably simple in its handling, and that its price will be well within the reach of every exhibitor. It is claimed that not only will the original cost of Vocafilm be the lowest of any similar device on the market, but that the cost of upkeep will be so low as to be practically negligible. No charges are to be made for regular servicing of the Vocafilm apparatus, and no seat tax or added fees of any description are involved.

Details of Educational's schedule of releases in connection with Vocafilm will be made known probably within the next couple of weeks. Special Vocafilm acts and musical numbers will be released on a regular schedule, and it is likely, also, that within a very short time a number of Educational's comedy and novelty short features will carry Vocafilm accompaniments.

Although the Vocafilm accompaniments will be confined to Educational pictures in the short feature field, they will be available to producers of full feature length subjects. In fact, Vocafilm records are now in preparation in connection with some popular current features.

E. W. Hammons

Vocafilm embraces the use of the standard motion picture projection machine, and of standard motion picture film, together with a sound record, the mechanism controlling the sound record being attached to the projection machine with a simple device, both being so adjusted mechanically that the picture is shown and the sound reproduced in perfect synchronization. The sound is then passed through amplifiers and to a loud speaker in front of the screen. The entire apparatus can be installed quickly and easily, and one day of instruction and operation is said to be enough to enable any motion picture operator to handle it with ease. According to the announcement, no special technical service or extra service of any kind is required in the booth.

In discussing Vocafilm, President Hammons of Educational said:

"The smallest as well as the largest theatres in the land may now offer their patrons music and sound synchronized with pictures. All plans have been completed for the easy and rapid installation of Vocafilm in theatres of all sizes and types, at a most reasonable price and on terms acceptable to any theatre owner.

"The low initial cost of Vocafilm, the simplicity and low cost of operation and maintenance, and the many protective devices employed to prevent any interruption to the program, together with the perfect harmony between pictures and sound and the tone quality attained, are outstanding features of Vocafilm. In quality of tone and simplicity of operation, we believe Vocafilm will be a revelation to the industry, while the low cost is certain to prove a big surprise to every exhibitor. We have made the cost so low that thousands of theatres everywhere will now be able to capitalize on the public's demand for synchronized pictures and sound without raising the regular admission price.

"The entire situation is so reasonable and practical that it is certain to mean the installation of Vocafilm in innumerable theatres during the next year or two. Terms of payment will be most reasonable. There will be no service or maintenance charge of any nature. And no expert technicians are required for Vocafilm, the regular theatre operator being entirely sufficient.

"Production arrangements have been perfected and the producers are now in a position to supply the Vocafilm outfits without limit as to numbers. A completely equipped studio will permit the continuation of production of pictures and picture 'acts' on a regular schedule. An unusually competent staff of engineers and technicians are handling the technical side of Vocafilm."

Vitaphone Will Make Playlets

Stars Are Signed for Speaking Parts in Stories That Will Be Presented on Theatre Screens

AN entirely new departure for Vitaphone is announced by officials of that company in that they have signed up a host of film stars and other attractions that will appear regularly in a number of spoken playlets for reproduction on the screens of motion picture houses. This innovation, it is predicted by executives of Vitaphone, will revolutionize the screen industry.

Among the well known stars and featured players who have signed Vitaphone contracts and will be both seen and heard on the screen through the synchronization device are: Bessie Love, Irene Rich, May McAvoy, Hobart Bosworth, Conrad Nagel, Clyde Cook, Montague Love, John Miljan, Mitchell Lewis and Rin-Tin-Tin.

In addition to the foregoing it was also announced that the Florentine Choir, the Notre Dame Glee Club and Abe Lyman's Band had been placed under contract to make Vitaphone appearances.

The new playlets will give many of the motion picture stars their first opportunity to prove that they can speak lines as well as they can act for the screen. A dramatic playlet is now being prepared for Bessie Love, and she will start work in it in the immediate future. She welcomes the opportunity to reveal her talent in the spoken drama.

Hobart Bosworth has long been noted as an interpreter of roles intensely dramatic. In the Vitaphone presentation he will have the leading role in a one-act play titled, "A Man of Peace," by Joseph Jackson. He will be directed by Bryan Foy.

Four featured players of the Warner Bros. company—Irene Rich, May McAvoy, Conrad Nagel and John Miljan—will make their debut in the new art. Irene Rich will be seen in a playlet of great power, and critics who witnessed the preview of "The Beast" declared she had exceeded their fondest expectations. The playlet was written by Barry Townley, who is a member of the cast. The star will also be supported by John Miljan.

Receivers Appointed for Aschers Theatres in Chicago

THE Chicago Title and Trust Company and General Abel Davis have been appointed receivers for Aschers Theatrical Enterprises of Chicago, Federal Judge James H. Wilkerson having issued the order on January 9th. Liabilities were stated to amount to $3,500,000. Attorneys reported to the Court that the assets of Aschers Theatrical Enterprises exceeded the liabilities, but were frozen, the concern being unable to meet its obligations in cash.

The bill asking for the receivership was filed by attorneys acting on behalf of Miss R. A. Davis, who, it is alleged, owned $20,000 worth of stock in the company. The theatres owned, operated or leased by Aschers at the time the receivership was ordered, include the Portage, Park, Terminal, Sheridan, Commercial, Midwest, and Crown, and the Merrill building in Milwaukee.

Aschers Theatrical Enterprises was one of the largest and oldest motion picture theatre operating companies of Chicago and at one time not only controlled a string of seventeen theatres in Chicago but had theatres in Cincinnati, Dayton, Milwaukee and Peoria and other cities. The out-of-town theatres were disposed of sometime ago, and within the past year and a half the majority of their Chicago theatres were disposed of, bringing the number operated down to six.

Three weeks ago it was reported that Fox Film Corporation, which for the past two years had a large investment in Aschers Enterprises, had taken over control of the firm and that the Fox interests had elected Clyde Eckhardt as president of Aschers Enterprises, Nathan Ascher remaining with the company as treasurer. While the news of the receivership comes as a surprise to Chicago film and theatre men it has been a matter of rumor that many of the Aschers theatres have been losing ventures for several years past and that the firm faced financial difficulties.

Exhibitor Bodies Back Brookart Bill

State Theatre Owners Call Special Meetings for Discussion of Measure

INDEPENDENT exhibitor organizations in all parts of the United States are rallying to the support of the Brookhart measure, recently introduced in Congress, which would make illegal block and blind booking and the arbitrary allocation of product. Meetings of the different organizations have been called for discussion of the measure and to decide upon definite steps to be taken.

The Cleveland Motion Picture exhibitors Association held a special meeting of the entire body on Thursday, January 5th, at which time the Brookhart Bill was unanimously approved. This bill was discussed in detail by the officers and members of the organization. All members were urged to write letters to their Senators and Congressmen endorsing the bill. They also agreed to run a trailer on their screens acquainting the public with the nature of the bill, its importance to the independent theatre owner, and its significance to the movie-going public.

William M. James, president of the M. P. T. O. of Ohio, and P. J. Wood, state secretary, attended the meeting. They called a meeting of the executive board of the state organization for further discussion of the Brookhart Bill.

Luncheon was served in the association headquarters to a large gathering of exhibitors, following which came the business

From Minneapolis comes the word that the bill would be up for consideration before a meeting of the Twin City members of the Northwest exhibitor organization. The board of directors of the association is composed largely of Twin City members, and their action would be sufficient to put through any kind of resolution they might deem advisable. A canvass of several members of the board indicated favorable action on the measure and the appointment of a special committee to organize a systematic campaign for the passage of the bill.

The Ohio exhibitors also called a meeting for late this week for discussion of the matter and to make recommendations both on the Brookhart Bill and for proposed amendments to the standard exhibition contract.

Exhibitors Defy Blues and Open on Sunday

Again opening their theatres shortly after noon and submitting to arrest a few minutes later for running their houses on a Sunday, George Chrest, Roscoe Spidell and A. F. Allman, exhibitors at Dover, Ohio, continued early this week to be the chief figures in the blue law battle that has been raging in Dover for several months. The three exhibitors furnished bonds of appearance before Mayor P. J. Groh and continued showing pictures. This is a repetition of what has happened for five successive Sundays.

Mayor Groh is apparently in favor of motion pictures on Sunday, but was unsuccessful several weeks ago in effecting a compromise with the blues, who are led principally by church leaders. The latest move of the anto-movie forces was to hale the exhibitors before a Justice of the Peace on the charge of being habitual offenders. Hearings of these cases are to be conducted soon.

Texas Towns Launch Drive Against Blues

Temple, Texas, has launched a campaign for the Sunday show, a majority of the townsmen endorsing the movement and patronising the showings. One of the leading churches strongly opposes the drive, voicing its resolution of protest in the form of a paid ad in the Temple paper.

The Dent Theatres, meanwhile, continues to open a number of its houses on a Sunday and the East Texas theatres continue to be successful in operating on the Sabbath in the towns of Lufkin and Nacogdoches. East Texas has been running Sunday shows for years in Orange, Beaumont and Port Arthur.

Judge Permits Theatre Firm to Appeal Decision

Federal Judge William A. Cant, Minneapolis, this week granted a stay to February 10 to the Twin City Amusement Trust Estate to permit an appeal being taken from his recent decision. This decision required the theatre concern to relinquish several hundred dollars to stockholders of the Miles Theatre Co., formerly operators of the New Garrick theatre. Pierce Butler, Jr., council for the concern, will prepare an appeal to the United States district court asking for a reversal of the Cant decision.

Tiffany-Stahl Entering Theatre Field, Rumor

A WELL-FOUNDED rumor is to the effect that Tiffany-Stahl Productions, Inc., is to enter the theatre field in this territory, with the operation of their own houses. It is said that Tiffany-Stahl is behind the expansion policy announced recently by the Washington Theatre Enterprises, Inc., who not so long ago stated that they will erect two large theatres in Portland, as well as in Vancouver, B. C., Denver and Salt Lake City. The Washington Theatre Enterprises, are at present erecting a large first-run house in Seattle, scheduled for early February opening, as well as one in Astoria, Ore., which will throw its doors open around the middle of January.

Tiffany is linked with this concern, inasmuch as the theatre outfit, has purchased the entire block of pictures for their houses, as well as giving the picture concern, the break on all future bookings. The same report also intimates that Harry C. Arthur, Jr., now general manager of the Southern Division for West Coast Theatres, Inc., is to be in charge of all Tiffany's theatre's interests.

No comment was obtained at the Tiffany-Stahl office in New York as to the truth of the rumor.

Copyright Bill Again Introduced in Congress

THE copyright legislation which was before Congress last session was reintroduced in the House of Representatives, Washington, D. C., January 9 by Congressman Vestal of Indiana, and has been referred to the committee on patents, before which long hearings were held last year.

The bill defines copyright as the exclusive right to copy, print, publish, produce, reproduce, perform, render, exhibit or transmit the copyright work in any form, by any means, including the making of motion pictures, or to broadcast or perform publicly such work. Under the bill copyright would be for the life of the author, if living, and for a period of 50 years after his death, in the case of an individual, and where not an individual, for a period of 50 years.

Infringers of copyright would be subject to injunction restraining the infringement and payment of such damages to the copyright owner as he may have suffered or, at the option of the copyright owner, such statutory damages as the court may require but in such case not to exceed $5,000, at rates set forth in the bill, which, in the case of an unaware infringement of an undramatized or nondramatic work by motion pictures, shall not exceed $100 and, in the case of unaware infringement of dramatic work shall be not less than $250 nor more than $5,000.

Robs Manager and Safe of Winnipeg House

Two bandits held up George F. Law, the manager of the Winnipeg Theatre, one of Universal Films' theatres in Winnipeg, Manitoba, and at the point of their revolvers got away with over $1,000 in cash belonging to the theatre, also securing $100 and jewelry from Law, who was bound and gagged during the operation. The robbery took place while the theatre was crowded for a performance, the thieves successfully making their exit.

Other recent theatre robberies in Canada include the hold-up of James Adams, manager of Loew's Theatre, Montreal, who was robbed of $7,000; the robbery of the box office of the Pantages Theatre, Toronto, where over $800 were obtained; the robbing of Mr. and Mrs. B. M. Garfield at the Rialto Theatre, Montreal, the thefts from the Laurier and Capitol theatres in Hull, Quebec, and the Alhambra in Toronto.

Six New Suburban Houses for Toronto

Building reports for 1927 in Canada indicate that there was considerable theatre construction. A report issued by the City Architect's office at Toronto, Ontario, can be taken as an example of this activity in numerous Canadian cities and towns. This shows that six handsome suburban theatres were erected in Toronto during the past year, the aggregate cost, exclusive of sites, being $271,000. Permits were issued for extensive alterations at 10 Toronto theatres during 1927, the operations costing $21,325 all told.

During the year one large Toronto house was permanently closed, this being the Grand Theatre.

No Merger Plans by West Coast Franklin Says

Says Development of Circuit as is Will Engage Full Attention of His Organization

NO merger of the Stanley Company's and West Coast's theatre interests is being considered by officials of the latter company, Harold B. Franklin, president and general manager, who arrived in New York this week, declared in a statement to MOTION PICTURE NEWS.

Mr. Franklin was equally emphatic in disposing of other rumors which persistently have mentioned West Coast in connection with consolidations when he said that West Coast has determined to confine its development to the territories in which it already operates, stating that that was sufficiently far flung at present to engage the executive and administrative resources of a huge organization.

His visit to New York, which was the basis for more rumors regarding mergers, Mr. Franklin said, had no purpose beyond that of a periodical trip such as he has previously made and will make from time to time again. He stopped over in Chicago, he said, to look over matters concerning the recent acquisition by West Coast of the Saxe theatres in Milwaukee and other Wisconsin towns.

This latter group of theatres will be operated as a subsidiary to be known as Midwesco Theatres.

No plans now under consideration, Franklin stated, are concerned with further acquisitions by West Coast through mergers or consolidations. "We have considered the various factors involved," he said, "and have decided to direct our entire energies and resources toward the development of our circuit as presently constituted. There will be no merger with Stanley as far as West Coast is concerned. Our field of operations is now so wide that there is a huge undertaking ahead for us to realize a growth and development of our present operations, which, in itself, will represent an expansion of large proportions. Theatre operation is an enterprise requiring a close contact between the various branches of a circuit organization, and on that account it is within the possibilities even for a large organization to over-extend its activities by large and rapid increase of the territory it covers."

Jefferson in Hamilton, O., Destroyed by Fire

The Jefferson Theatre, Hamilton, Ohio, was totally destroyed by fire during the past week. The fire occurred at 6:30 A. M. following an explosion believed to have originated in the boiler room. When the fire men arrived the building was a mass of seething flames and beyond the possibility of redemption. The fire men confined their efforts to saving neighboring structures. The loss, partially covered by insurance, is estimated at $225,000.

The Jefferson was built in 1903 with funds raised by popular subscription and was known as a community theatre. Upon the installation of Tom A. Smith, now dead, as manager, the house became known as Smith's Theatre, under which name it operated until in 1924 it was acquired by the Jewel Photoplay Company, and given back its former name as the result of a popular vote.

President Schwalm of the Jewel Photoplay Company has announced that a new theatre will be constructed on the site.

Chicago Labor Trouble Settled by New Wage Agreement

A NEW wage and working agreement was entered into between the exhibitors association of Chicago and the Chicago moving picture operators on Tuesday afternoon. Following a long series of conferences, participated in by President Jack Miller, Ludwig Seigel, Frank Schaefer, John Schoenstadt, J. Coston, Louis Marks, Joseph Pastor and Aaron Saperstein, representing the exhibitors on the one hand, and Tom Reynolds and Tom Maloy, representing the operators on the other.

The new contract covers a two-year period and provides for a five per cent increase effective immediately, and a second similar increase which will become effective January 11th, 1929.

The demand as presented by union officials when the conference started included a 25 per cent wage increase and a six-day week with seven days' pay. The second demand was soon withdrawn but the conferees were deadlocked several days over the matter of wage increase.

The Chicago moving picture operators union, one of the strongest organizations of its kind in the country, already had one of the highest wage scales, the minimum pay for an operator being $62.50 per week and running as high as $135 for operators in some of the larger de luxe houses.

The signing of a two-year agreement is looked upon favorably by exhibitors, as it assures uninterrupted operation of their theatres for that period as far as the operators are concerned.

Censorship Repeal Bill Looms For Session At Albany

THE repeal of motion picture censorship looms as one of the big controversial issues that will characterize the present session of the New York State Legislature. Maurice Bloch, of New York city, Democratic leader in the lower house, announced this week that a censorship repeal bill will be introduced at once, probably by Assemblyman Louis Cuvillier, of New York City, one of the old timers in the Legislature and well versed in adroit methods.

The bill will be practically identical with the Hackenburg measure of a year ago and will call for the repeal of the present law on July 1 next, with either the Secretary of State or the State Comptroller design-Conference, have made the following joint announcement:

The announcement made by Mr. Bloch came as a complete surprise to the State Capitol. Owing to the fact that previous attempts toward repealing the obnoxious law have met with defeat and also due to the fact that of late the exhibitors of New York state had shown little apparent interest in any repeal measures, it was generally expected that the present session would pass without any move along repeal lines.

The annual message of Governor Alfred E. Smith, however, changed the attitude somewhat, calling for the repeal of censorship as it did, and this no doubt added impetus to Mr. Bloch's desires.

Kinegraphone Is Ready for Marketing

First Step of Electric and Radio Companies in F B O Deal Ready to be Launched

THE new combination by which the General Electric Company, the Radio Corporation of America and Westinghouse Electric Company purchased an interest in F B O will take as its first step the marketing of the Kinegraphone, the talking film device developed by engineers of the General Electric Company.

The Kinegraphone is announced as completed and ready for the market. It is claimed that the machine has been perfected to a high state of efficiency and that it is set now for the production of talking motion pictures. The F B O producers are expected to begin an immediate study of the new process so that no time will be lost on getting the product of the company on the screens of the motion pictures and elsewhere that the device is to be disposed of.

The new machine is operated on principles similar to Movietone and Phonofilm. It was successfully demonstrated on October 21st at West Orange, when Thomas A. Edison heard and saw himself delivering an interview.

The new process, like others of the type, necessitates but slight changes in standard projectors, since it involves only the addition of a sound-reproducing attachment and a loud speaker suitable for auditorium use. Both the picture and the sound are recorded on the same film, the film being of standard width.

Along the left margin of the film is a strip, a small fraction of an inch wide, on which is a serrated pattern which corresponds to the frequencies and intensities of the sounds recorded. It is this pattern which produces the sound. The film is passed through the reproducer at constant speed, and as this sound record passes rapidly before a tiny slit in an optical system, the amount of light is varied. The ever-changing amount of light is received by a photo-electric cell—the electric eye—which is extremely sensitive to any change in the amount of light striking it. The more light received, the more current it will permit to pass through its circuit. This current is amplified and changed from electrical to audible energy by an amplifier and speaker.

To project the pictures, synchronized with sound, a standard projection is used. Since the picture and sound records are printed side by side on the film, it follows that the two must be properly timed or synchronized, at all times—it is not possible for the picture to break and the sound to continue, or for the sound to stop and the picture to continue. There are three principal elements in the apparatus, including a standard picture camera, a sound recorder and a standard projector with a sound reproducing attachment, all driven by synchronous motors. The pictures themselves are made in the usual way on standard film.

National Board of Review Dinner on January 28

The National Board of Review will hold its annual luncheon at the Woldorf Astoria Hotel in New York on January 28th. A two days' conference, to precede the affair, will be attended by delegates from the better films groups and motion picture study clubs from over 25 states, besides representatives from national organizations, including state chairmen of Motion Pictures of the General Federation of Women's Clubs and Better Films Chairmen of the Daughters of the American Revolution. A number of addresses will feature the conference, the main topic to be discussed to concern the understanding and interpretation of films according to present day standards.

Among the speakers will be Dr. Walter Pettit, New York School of Social Work; Professor Leroy E. Bowman, Columbia University; Dr. John Herman Randall, World Unity Magazine; Clarence E. Perry, Russell Sage Foundation; Dr. Joseph J. Weber, Eastman Kodak Co.; Dr. J. F. Montague, Bellevue Hospital; Alexander Bakhy, author of "Problems of the Artistic Cinema"; James O. Spearing, former motion picture critic of the New York Times; Frederick Wynney-Jones, of Ufa; and Mrs. Florence Strauss, scenario editor of First National.

Texas M. P. T. O. Will Fight Tent Shows

The M. P. T. O. of Texas will hold the first of its sectional meetings at Longview under the auspices of the East Texas Chamber of Commerce. One of the chief topics that will be discussed will be the evil of the tent show, which the East Texas Chamber of Commerce has been endeavoring to stamp out.

All theatre owners have been asked to bring with them to the meeting the secretary or manager of his local chamber of commerce so that the support of business men can be enlisted in the campaign against the tent shows.

Freihofer Will Build 5 New Frankford Houses

As an outgrowth of the Stanley Company's invasion of Frankford, Pa., which has been the stronghold of William Freihofer, who operates an important chain of theatres in the city, Mr. Freihofer has made known his intention to build five new houses throughout the city, the first of which will be in the 6700 block on North Broad Street, a site which he has held for some years. This theatre will have a seating capacity of 2,500. Plans have been drawn by Hodgens and Hill. Other reported locations for theatres are in West and South Philadelphia.

Pictures and Drama at Greenwich Village

MOTION Pictures will provide one of the units of leading importance on programs to be presented under a new application of the Little Theatre Movement at the Greenwich Village Theatre on Sheridan Square, New York. It will be run on a subscription basis.

Announcement of this movement was made last Wednesday by N. Brewster Morse, lessee and manager, and Douglas Wood, the general director. The Greenwich Village, formerly devoted to dramatic offerings, is being remodeled and redecorated and is to reopen February 12. It is the purpose of the sponsors of the movement to offer features of music, short dramatic works and motion pictures. The musical programs will be arranged by W. Franke Harling, composer of "Deep River" and other musical works, and there are to be exhibits of paintings and sculpture arranged by Mrs. Marie Sterner. The art exhibits will be made in the lounge of the theatre.

300,000 Film Shares to Reach Market Soon

WITH a public offering of a new issue of 300,000 shares of $2 cumulative participating preferred stock underwritten by Hornblower and Weeks, Cassatt and Company of Philadelphia and Dominick and Dominick, financing by the Consolidated Film Industries, Inc., is expected to reach the market soon.

Consolidated Film Industries Inc., was organized by Delaware to succeed a company of the same name incorporated in 1924 for the developing of motion-picture negatives and printing and delivering positives as instructed by the motion picture producer and distributor.

The company is the largest purchaser of motion-picture film in the world and operates six plants, in New York, New Jersey and California. It does laboratory work for the First National, Metro-Goldwyn-Mayer, United Artists, International News Reel, Paramount-Famous-Lasky and many other producing companies.

Management and control of the new company will continue in the hands of those responsible for its present position in the industry. The sales of the predecessor company for the first ten months of 1927 aggregated $6,441,775, against a total of $7,641,879 for the full year 1926.

Ned Marin Goes to Coast as Unit Manager

Ned Marin, for almost a year assistant to Richard A. Rowland, general and production manager of First National, left for the Coast last week to become manager of a production unit. The new assignment was announced at a farewell luncheon given last Thursday in Mr. Marin's honor at the Hotel Roosevelt.

At the luncheon, Clifford B. Hawley, president, spoke in the highest terms of Mr. Marin as did Mr. Rowland, Ned Depinet, Samuel Spring, Tom Spry and others of his associates at the New York office. Among others who attended the luncheon were: A. W. Smith, Jr., W. E. Callaway, H. W. Adams, Jerome Beatty, C. F. Chandler, William P. Mullen, Mrs. Florence Strauss, Miss Julie Pocock, H. A. Bandy, Ralph W. Brown, S. Charles Einfeld, Walter Eberhardt, J. Loeb, A. Barlow, Walter Lindlar, Charles Kemke, Charles Baily, Joe Kelly, S. Shernow, C. C. Daneny, Lynde Denig, James Cunniff and Jules Levy.

Theatre Building Laws of Reading More Drastic

Regulations for building or altering thetres in Reading, Penn., will be more drastic under the terms of a city ordinance which became effective December 24. These new regulations are part of a new building code the city has adopted, four newspaper columns of which are devoted to theatres. Embodied in the rules for theatres are the requirements for motion picture booths that are contained in the regulations recently promulgated by the Pennsylvania Department of Labor and Industry. It is thought probable that the Reading ordinance will be adopted as a model that other cities of Pennsylvania will follow.

Wall Street Grows As Factor in Industry

Important Transactions of Past Year Indicate New Trend of Banking Interests

THE closing of 1927 showed Wall Street to be becoming more and more a factor in the motion picture industry. A number of outstanding events along financial lines during the year revealed a close contact between the large financial institutions and leading companies in the picture industry.

Among the important events enumerated was the election of Clifford B. Hawley to the presidency of First National. Mr. Hawley is a partner of Edward B. Smith and Company. He, with Joseph P. Kennedy, president of F B O, are powers in the financial district and their influence is bound to react to the benefit of the companies.

Wall Street interests also participated in the recapitalization of Pathe Exchange, through Blair & Company and other bankers. Pathe's position in the distribution field was materially strengthened by this close tieup with the Keith and Orpheum circuits.

Prominent Wall street figures, together with London and Canadian banking groups, were also prominently identified with the recent alignment of First National and British film interests, which will have a material effect on the foreign market.

A syndicate headed by Dillon, Read & Company was responsible for the sale of 150,000 shares of Loew's theatre chain, which made possible the expansion of that company. A number of other companies, including the Stanley Company of America, financed expansion programs by the offering of additional stock to their shareholders, with such offerings underwritten by their bankers.

Banking interests also arranged for the financing of many other projects advanced by leading producing, distributing and exhibitor organizations. Among those that might be mentioned were the sale of Paramount Famous Players bonds, Universal Pictures bonds, bonds of the Roxy Theatre, United Artists Theatre Circuit stock and Saenger Theatre bonds.

These leading transactions are recorded as follows: Para-Famous Players, $16,000,000 6 per cent bonds; Loew's, $15,000,000 preferred stock; B. F. Keith Corp., $10,000,000 preferred stock; Universal Pictures, $2,500,000 6 per cent bonds; Fox Detroit Theatre building, $6,400,000 6 per cent bonds; Roxy Theatre, $2,500,000 6½ per cent bonds; Pathe Exchange, $6,000,000 7 per cent bonds; U. A. Theatre Circuit, $1,500,000 common stock; Saenger Theatres, $800,000 6½ per cent bonds.

Capital Carolina Theatres, Inc., Will Be Increased

The recently completed reorganization of the Carolina Theatre, Inc., Charlotte, will be followed soon by increasing the outstanding capital from $300,000 to $500,000, according to an announcement last week from F. J. Turner, of Charlotte, general manager and brother of E. D. Turner who recently resigned as president of the company and now is considering organizing another chain of theatres. J. I. Thompson, of Pittsburgh, a financier, succeeds Mr. Turner as president of the company.

Ground now is being cleared at Lincolnton for the construction of a new $100,000 theatre, the next project in this company's program of expansion, said Mr. Turner.

Arch Selwyn Plans Motion Picture Chain for Continent

ARCH SELWYN has completed plans whereby he, with other interests, will erect a new chain of motion picture houses on the Continent. He plans cinema palaces in twelve key cities in England and one in Paris. Selwyn, in association with Charles B. Cochran, had already announced the proposed building of the largest motion picture theatre in the world in London.

George B. McClellan and Amery Parkes are associated with Selwyn in the theatres to be built in England and Paris. Both are well known in the British metropolis, Parkes being a leading solicitor who has figured prominently in handling the financial details of all big cinema deals in Great Britain.

The new corporation directed by Selwyn has already purchased theatres in twelve British cities. These are now being used as music halls and, according to plans, will be torn down to make way for the chain of modern motion picture theatres. The sites occupied by the music halls, according to Selwyn, are the most important theatrical locations in Great Britain. They are in Leeds, Liverpool, Newcastle, Brighton, Southampton, Dublin, Glasgow, Manchester, Golders Green, Dover and Blackpool. The Paris house will be located on the site of the Alhambra Theatre on the Boulevard Italian.

Milwaukee Theatre Projects for Year Total $7,000,000

A SURVEY of projected theatres in Milwaukee during 1927 shows an amount of approximately $7,000,000 involved. This includes sixteen theatres with a combined seating capacity of 18,200. But one of these houses is in the downtown district, the others being neighborhood houses. The one downtown house is the Majestic, a junior Orpheum theatre.

Three of the houses were of the Saxe circuit, now operated by Midwesco. They represent an investment of $2,750,000. The Milwaukee Theatre Circuit added one house to its chain and another is contemplated.

The balance of the houses were outside of the chain interests and some of them were only remodeled or enlarged. In addition to the foregoing other houses involving an expenditure of between $1,500,000 and $2,000,000 were projected during the year but have not yet materialized.

New St. Louis Theatres

Two Large Houses Are Rumored Contemplated for the Orpheum and Skouras Interests

TWO additional large motion picture theatres are contemplated for St. Louis, according to reports emanating from that city. The rumor is to the effect that they are to be projected in the interests of Skouras Enterprises and the Orpheum-Keith and Albee circuits. A definite announcement regarding them is anticipated within the next two or three weeks.

One site that has focused attention with regard to the new houses is the northwest corner of Ninth and Locust streets, which is now occupied by the Board of Education office building. This corner is said to be under consideration by the Skouras Enterprises for a towering hotel and theatre project. The site is regarded as essentially ideal for a structure of that type. It is one block south of the Statler Hotel, and but two blocks west of Skouras Brothers' Ambassador Theatre.

Plans are also expected to materialize shortly for a new theatre with a seating capacity of from 4,000 to 5,000 seats for the recently merged Orpheum-Keith and Albee interests. In this connection several sites along Washington Avenue have been considered. The promoters of this project have also considered the Board of Education building site.

Local interests plan to erect the theatre, probably in conjunction with a large hotel, and would lease the theatre to the Orpheum-Keith and Albee combination for a motion picture and vaudeville show.

While confirmation is lacking, it is understood in inner realty circles that the Orpheum organization had secured an option on the key ground to a prominent Washington Avenue corner as the first step toward assembling a site for the theatre project.

With William Fox' 5,000-seat at Grand and Washington boulevard now under construction St. Louis will have plenty of theatre seats to fill under the circumstances, and an additional 8,000 to $10,000 seats in the down-town district will cause more than one motion picture and theatrical man a few gray hairs.

Far East Fund Refused

House Appropriations Committee Kill Proposal for Special Motion Picture Representative

CRITICISING the efforts of individual industries to secure the appointment in the Department of Commerce of special commodity trade commissioners, the House appropriations committee last week, in presenting its report on the department's money bill for the fiscal year beginning July 1, next, refused to include specifically a fund for the motion picture trade commissioner in the Far East, for which an appeal was made when the bill was under consideration by Burt New, Washington representative of the Motion Picture Producers and Distributors of America.

The general personnel of the Bureau of Foreign and Domestic Commerce is so organized as to do this work without the appointment of specialists, it was suggested by the committee. "The committee," it was declared in the report, "is of the opinion that it is not within the fundamental idea of the scope of the Bureau of Foreign and Domestic Commerce to single out any specific commodity for any set or group of manufacturers and direct its attention to it, but, rather, to carry out the intent of the law laying down the powers and duties of the department 'to foster, promote, and develop the foreign and domestic commerce * * * of the United States,' and not a particular commodity, section or locality. Consequently, it has not included in the bill any amount covering the numerous requests for such types of foreign trade representatives."

While the committee refused specifically to sanction the proposal for a film trade commissioner, the funds for the bureau were materially increased over the present appropriation, and it is probable, if no specific reference to the matter is inserted in the bill by amendment before its adoption, that the officials of the bureau, in allocating the increase to various activities, will make provision for protection of the American film industry in the Far East, particularly as American films have been found to be powerful propaganda for the sale of other American commodities in every country where they have been shown.

Montreal Tax Revenue Indicates Increase

The civic administration of Montreal, Quebec, received revenue amounting to $813,979 from the civic amusement tax during the 12 months of 1927, this total being an increase of $33,744 over the previous year, according to the official figures announced by Alfred Bienvenu, director of licenses. The amusement tax returns for 1927 were greater than those of 1925, two years ago, by $141,787.

The increase during the past year was more or less of a surprise because of Public Buildings Safety Commission had closed 12 local moving picture houses following the Laurier Palace Theatre disaster in January, 1927. Seven of these theatres were refused licenses forever while five others wer permitted to reopen after extensive alterations. Attendance at all Montreal theatres was visibly affected after the fire but conditions returned to normal quickly.

New York Establishing Motion Picture Library

The New York Public Library is establishing, through the cooperation of the Motion Picture Producers and Distributors of America, Inc., a motion picture library which, it is said, will be of interest to the public and the theatrical world as well.

The library has already in use almost every book that deals with the movies. One feature of the library will be the filing away in permanent form of press books, publicity stills and advertising matter of the important photoplays that are being made or have been made recently. An effort is being made to salvage as much as possible of the press books and advertising material of early pictures that won some distinction.

M-G-M Shorts Will Be Broadcasted to Blind

STATION WPAP on January 18 will inaugurate the broadcasting of motion pictures for the blind. The radio station recently relayed the music of "Love" over the air from the Embassy Theatre in New York. From 5 to 6 P. M. a program especially chosen for the children at the Catholic Institute for the Blind in the Bronx, New York, will be described by N. T. Granlund, radio announcer, as it is unreeled on a screen in the Loew building. The program will consists of "The Flag," a two-reel Technicolor film, and "The Old Wallop," an "Our Gang" comedy.

The children at the Institute for the Blind will be gathered together in one room before a loud speaker and the broadcasting will be accepted by the school authorities as in the nature of a classroom exercise. It is hoped to make a program of this type a weekly feature of WPAP.

John J. McGuirk, President of the Stanley Co. of America

Typhoid Kills Universal's Cuban Manager

Following an illness of 60 days, Roque Carramiana, Cuban manager for Universal Pictures Corporation, died January 6 from typhoid fever. He was 36 years old and leaves a wife and small son.

Carramiana was born in Chile. He joined the Laemmle forces in July, 1926, in Brazil, where he had been a salesman. After a period of training in the film business in Universal's Brazilian exchange system he was transferred to Porto Rico as assistant manager. Last April he went to Cuba as acting manager, soon becoming full-fledged manager.

Last December Jack Hayes, former Universal manager in Mexico, assumed Carramiana's place. He remains there for the present.

Milder New Central Sales Manager for Warners

The new post of Central Sales Manager for Warner Bros. has been assumed by Max Milder, who will make his headquarters at the home office. He has been associated with motion picture activities for 20 years, his connections having included General Films, Fox, Selznick and others. Before joining Warner Bros. he was film purchaser for the Schine Enterprises.

Mr. Milder will have Chicago, Cincinnati, Cleveland, Detroit, Indianapolis, Milwaukee, Omaha, Pittsburgh and St. Louis under his supervision.

Swanson Film Premiered at Washington Theatre

United Artists' release, "Sadie Thompson," which is Gloria Swanson's second independent production for the company, had its premiere last Sunday, January 8, at the Columbia Theatre in Washington, D. C.

It will come to the United Artists-Rivoli Theatre in New York, according to United Artists, in the first week of February.

Prospective Stars Named

Jesse Lasky Selects Eleven Paramount Players Who May Shine During Coming Year

JESSE L. LASKY has named the Paramount stars of to-morrow for the year 1928. They are eleven in number and include five girls and six young men who will be given every opportunity during the coming year to achieve greater success than was theirs during the past year.

The eleven favored ones are, Ruth Taylor, Louise Brooks, Nancy Carroll, who will divide her time with Fox; Mary Brian, Fay Wray, Gary Cooper, James Hall, Richard Arlen, Charles Rogers, Lane Chandler and Jack Luden.

Ruth Taylor is the Lorelei Lee of "Gentlemen Prefer Blondes." Following a personal appearance tour with this picture she will be co-featured with Louise Brooks in a series of gold-digger comedies.

Nancy Carroll is at present working in the production of Anne Nichols' "Abie's Irish Rose." Mary Brian has been appearing in featured roles in Paramount pictures for the past two years. She is now being seen to advantage in "Two Flaming Youths," the W. F. Fields-Chester Conklin comedy. Fay Wray has also figured with more or less prominence in a number of Paramount productions. She has a featured role in "The Legion of the Condemned," which is now in production.

Gary Cooper has appeared as one of the new team of "glorious young lovers," the other member of which is Miss Wray. James Hall has been seen in support of many of Paramount's most popular stars. Richard Arlen and Charles Rogers both gained some fame in the production of "Wings" and much is expected of them during the coming season. Lane Chandler and Jack Luden have achieved considerable prominence through their excellent work in a number of Paramount's 1927-28 pictures.

McGuirk Rumor Denied

Stanley Company Emphatic With Statement President Will Not Tender Resignation

AN article published in a regional trade paper to the effect that John J. McGuirk, president of the Stanley Company of America, would possibly step out of his position at the annual meeting of the stockholders to be held in July has aroused the ire and called forth an emphatic denial by the officers of the company.

The falling quotations of the Stanley Company stock on the Philadelphia Exchange resulted in rumors to the effect that there was some dissension among the officers and directorate of the company. Irving D. Rossheim, who is the present treasurer of the company, Morris Wolf, a prominent attorney and counsel for the Stanley Company, and its secretary, together with Judge Horace Stern, of the Common Pleas Court, have been mentioned as probable successors to McGuirk.

Members of the Board of Directors have taken occasion to make a statement to the effect that Mr. McGuirk will unquestionably continue the office of president and that any rumors or statements to the contrary are ill founded and absolutely unauthorized. Mr. Rossheim made a statement to the Philadelphia press emphatically denying that there was any probability of a change in the personnel of officers.

McGuirk, in a recent statement to stockholders, declared that the full benefits of the ten million dollars expended in an expansion policy during 1927 will be realized during the coming year. He said the fact that more than ten million dollars of the company's funds appropriated for expansion purposes during 1927 and largely unproductive during that year, will be reflected in the operating profits for 1928, which, needless to say, should be very much improved.

Chicago Is Officially Named For Contract Meetings

R. F. WOODHULL, President of the Motion Picture Theatre Owners of America who was the Chairman of the Unaffiliated Exhibitor Delegates to the recent Trade Practice Conference held under the auspices of the Federal Trade Commission, and Robert H. Cochrane, who was the Chairman of the representatives of the Distributors at the Conference have made the following joint announcement:

"After obtaining the consensus of opinion of the members of the Committee appointed under the resolution adopted by the several groups represented at the Trade Practice Conference of the motion picture industry held last October before Hon. Abram F. Myers, Federal Trade Commissioner, to study the provisions of the Standard Exhibition Contract and the Rules and Regulations Relating to Arbitration provided for therein, and to develop improvements in such contract and rules, Chicago has been selected as the place of the meetings of the Committee which will be held beginning on January 31, 1928."

U. S. Setback in Germany

Marked Decline Is Noted Since 1926, With German Percentages on Increase

By HEINRICH FRAENKEL

Berlin Correspondent, Motion Picture News

MORE than 500 full length features passed German censors in the course of the old year, almost exactly as many as the 515 features of 1926. Altogether, there have been, as foreshadowed in MOTION PICTURE NEWS many months ago, far more pictures than the market could digest without trouble. That trouble we are now experiencing, and the drastic new import regulations are nothing but an unavoidable medicine to cure overfeeding with quantity rather than quality.

The following list reveals details about German and foreign features handled on the German market in 1927:

Month	Germany	U. S.	Other Countries	Germany's Share in Percentage
January	17	17	7	41
February	26	22	14	42
March	16	34	10	27
April	16	13	2	52
May	11	9	7	41
June	13	10	2	52
July	25	8	2	71
August	26	13	8	56
September ...	21	11	9	51
October	19	14	4	51
November ...	25	25	13	40
December ...	17	11	6	50
1927	232	187	84	46
1926	202	229	84	39

These figures clearly prove to what considerable extent the American share in the German market has declined, since 1926, when the American full length features were superseding the German ones, and almost equalling 50 per cent of the whole market supply.

I purposely stress the word "full length." For, as far as short features are concerned, America is still, as always, supplying more than 90 per cent of the German market's demands. So unchallenged is American leadership in that particular sphere of production that, failing almost any home competition on those lines, foreign imports of short features have never been restricted, and probably never will; "foreign," in this case, being almost exactly synonymous to "American."

Some weeks ago, dealing with the details of the new German import situation, I emphasized the fact that a numerical decline of American business in Germany need not necessarily mean a decline of the actual volume of business done on the German market. On the contrary, it stands to reason that fewer pictures (as a matter of fact just as many as the market can safely digest), and the resulting restriction on digest) and the resulting restriction on proper exploitation and altogether much better revenue on each individual picture.

Another "silver lining" can be seen in the fact that the German exhibiting business is steadily increasing, in quantity as well as in quality of houses. At the end of 1925, there were 3,600 theatres, with a total capacity of 1,275,000; end of 1926, there were 3,900, with a capacity of 1,400,000; and at present there are 4,300, with a capacity of 1,600,000. This means, within three years, an increase by 19 per cent in number and by 25 per cent in capacity. In other words, more theatres, and, especially, bigger houses.

Morris Gest to Present Griffith Film in N. Y.

MORRIS GEST, whose affiliation with Joseph M. Schenck, president of United Artists, was announced some time ago, this week began active preparation for the presentation to New York audiences of David Wark Griffith's new United Artists' production, "Drums of Love," which will have its premiere at the Liberty Theatre on the evening of Tuesday, January 24. This is the second time Gest and Griffith have been associated as the former presented several years ago Griffith's "Hearts of the World."

It had originally been Mr. Gest's plan to start work with United Artists as producer of "The Darling of the Gods," which will be the first of a series of Gest productions, but the preliminary preparations necessary for the production have delayed the starting of the work until late in the spring.

Sierra Lays Plans for 1928 Program

The production and distribution program of Sierra Picture will be an elaborate one, promises Dale Henshaw, president of the independent company. Four specials are planned for production; they will, it is said, be directed by well-known directors and contain all-star casts.

The first special listed by Sierra for 1928 is "The Port of Missing Children," a story by Phillip Schuyler about birth control; L. Case Russell is making the adaptation and continuity and the cast is being selected. In addition to the four special pictures, Sierra will present several series of comedies and dramas besides a quantity of other short subjects. Mr. Henshaw is now working on the Coast in collaboration with H. B. Carpenter, vice-president of Sierra in charge of production. They will release detailed information concerning their plans within the next ten days.

Murnau Begins Work on "The Four Devils"

F. W. Murnau began work this week upon the actual production of his second directorial effort for Fox Films, "The Four Devils." Janet Gaynor has the leading role, the salary differences between her and the company having been settled amicably.

"The Four Devils" will be produced in two distinct sequences. In the first part will appear Phillipe De Lacey, Claire McDowell, Farrell Macdonald, Anders Randolph, Dawn O'Day, Anita Frenault, Wesley Lake and Jack Parker. The cast that will appear in the second part has been announced previously.

Huge Raw Film Trust Formed in Germany

OUR Berlin Correspondent reports a highly important deal, whereby "J. G. Farben" have acquired the majority of the "Lignose" shares. J. G. Farben is, of course, the huge German dye stuff trust controlling Agfa, (as a matter of fact, the biggest industrial concern in Europe). The amalgamation between the Agfa and Lignose raw stock interests is obviously meant as a countermove against the recent Kodak-Pathe deal. J. G. Farben being a considerable shareholder in Terra Films and Lignose one of the principal creditors of Phoebus as well as a large sharehloder in Ufa, there are naturally many rumors regarding the liquidation of Phoebus to the benefit of one or the other of the two companies.

Phoebus, it will be remembered, is in serious financial difficulties, more than 1½ million dollars advanced by the War Ministry having been squandered. Speculation is ripe as to who will acquire the company's circuit of more than 30 houses all over Germany, including the Capitol and two other Berlin first run houses. It has not been denied that Universal has been dickering for the Capitol. It seems to be much more likely, however, that a German company, probably Terra, will snatch the valuable asset.

Foreign-Born Students to Aid Reviewing Board

The National Board of Review of Motion Pictures has completed arrangements to have the students of International House, a community center in New York for young men and women representing 60 different races and nationalities from different parts of the world, serve regularly on its review committees. In reviewing films as members of the National Board of Review these students will report any serious distortions or misrepresentations of nationalities in pictures whose scenes are laid in foreign countries with which they are familiar. Any errors that they may discover will be reported to producers for immediate correction wherever is possible.

The Board has taken this step in answer to the criticism that films misrepresent national lives and manners of foreign countries to American audiences.

Five Beginners With Fox Again With Company

William Farnum, Estelle Taylor, William Russell, Tom Santschi and Raoul Walsh, who in the early days of their respective careers worked with Fox Films, are to be seen at the present time working at the motion picture studio at Fox Hills.

Farnum, who five years ago retired from the screen, worked on the stage and then suffered a severe breakdown, is portraying the leading role in "Hangman's House." Russell, who starred in muscular roles some years ago, is being featured in a principal role in "The Escape." Walsh about ten years ago directed "The Honor System" for Fox, and is now working on "The Red Dancer of Moscow." Santschi last appeared in a Fox production in "Three Bad Men." Miss Taylor scored her first screen success in "Monte Cristo."

Pathe-Bray Canyon Unit Welcomed to Hollywood

The Pathe-Bray Colorado River expedition ended its month's trip down the Colorado and returned to Hollywood recently with the producton unit of the picture "The Bride of the Colorado," which Pathe will release. Upon arriving in Hollywood a reception was tendered the members of the picture company, which included the 13 men who were reported missing for several days. These 13 after their narrow escape from disaster were replaced by a relief crew who manned the boats through the remainder of the trip down the river until Needles, California, was reached.

Wives of the expedition members, officials of the Explorers Club and army signal corp attaches welcomed the party at the station. A huge reception followed at the Bray Production company headquarters at the Metropolitan studio. Host and hostess to the homecomers were Phil Ryan, general manager of Metropolitan studios, and Jeanette Loff, Pathe-De Mille candidate for 1928 baby stars.

"Patriot" Starts Off Paramount Production

"The Patriot," an Emil Jannings vehicle being directed by Ernst Lubitsch, was the first picture to start off the production program of Paramount for 1928 at the Paramount studio in Hollywood. A strong cast is supporting the German star in this story of Russia during the eighteenth century.

Four other pictures in production at the company's studio are "Abie's Irish Rose," "Red Hair," "Partners in Crime" and "The Show Down." Eleven other films are being prepared for release. Four of these are considered by Paramount as among their most important pictures for the year. They are "Speedy," "The Wedding March," "Tillie's Punctured Romance" and "The Pioneer Scout."

Others now being edited are: "Gentlemen Prefer Blondes," "The Last Command," "Under the Tonto Rim," "Sporting Goods," "Feel My Pulse," and "Doomsday."

Title of Jolson's Next Changed to "The Clown"

Al Jolson's second screen vehicle which the Warners will film with the Vitaphone will be called "The Clown" instead of "Pagliacci, the Clown." Script men are already busy with the treatment of the story, which will be the first screen transcription of the Leoncavello opera, "Pagliacci." Jolson will report for work at the Warner studio shortly after the plant opens for activity about the end of February.

"Wife's Relations" Second Columbia January Release

Following "That Certain Thing" will be another comedy, "The Wife's Relations," as Columbia Pictures' second release for the month of January. The picture is a farce of marital difficulties, and stars Shirley Mason. It marks the first effort of George B. Seitz in the field of comedy since he joined Columbia.

Sunday Closing Laws Develop Hot Debate in Iowa

SUNDAY closing laws continue to agitate Iowa theatre owners, though a majority of the cases have brought victories to the exhibitors. An interesting battle was waged recently at the polls in Perry to raise the Sunday closing ban which had been imposed by vote three years ago.

Youngclass and Latta, who recently took the management of the two theatres at Perry, won out in the appeal for permission to show on Sunday, though the battle proved hotter than either side really desired.

At Wauken, Iowa, in the northeastern territory, a Sunday closing debate is now in progress. Manager Cota, of the theatre at Wauken, has presented a petition signed by 108 business houses, asking for a Sunday show. The opposition to the question have presented the council with an appeal to prohibit the showing of pictures on Sunday. The matter will probably be presented to the vote of the people.

Poli Transfer Due Soon

Shoolman Scheduled to Take Over Circuit Some Time During Coming Month

MAX SHOOLMAN will take over the Poli Circuit of theatres in New England some time during the current month. This statement is made by an official closely associated with Shoolman and is made with positiveness.

Shoolman has until the last day of January to take over the theatres. Originally it had been said that the transfer was to take place on or about January 1, 1928. It develops that the agreement to buy stipulates that the theatres are to be taken over sometime during the month of January 1928.

It is believed that within a very few days, the date for the actual transfer of the theatres will be definitely set.

It is amusing to those who know Shoolman and his extensive activities in New England to hear rumors that the Poli transaction may be having trouble in being financed. Shoolman made a deposit of half a million to bind the bargain. Whatever the purchase price, which has been rumored at various amounts in the vicinity of twenty millions, actual cash involved will be considerably less, probably not more than three millions.

Since the Poli deal has been pending, Shoolman has become identified with another project, not theatrical, involving twenty millions more. Had he been pressed for funds in the Poli deal, it is highly improbable that he would be launching additional large enterprises.

Rumors that resignations of some of the Poli managers have placed resignations in the hands of Schoolman, so that he may start control of the theatres with his own staff, are denied by one close to Shoolman. He states that no such resignations have been tendered, nor are they desired. If they have been tendered Mr. Poli, no notice of such action has been given the Shoolman offices.

Incorporation of the holding company for the Poli Circuit has been completed by Shoolman. A Massachusetts corporation has been formed, the Poli Theatres & Realty Co., Boston, with principal office in New Haven, with 1,000 shares of capital stock without par value. Incorporators are Max Shoolman of Boston and Brookline, Herman A. Mintz of Boston and Sharon, and Andrew A. Stone of Brockton, Mass. Articles of incorporation were approved last week by the commissioner of corporations.

Future plans of Mr. Poli are somewhat in doubt. It has been stated in newspapers in New Haven and elsewhere that he planned to take an extensive vacation in Italy.

Arbuckle to Return to Screen; Seeks Story

ROSCOE "FATTY" ARBUCKLE, screen comic who has been touring the Loew vaudeville circuit, is looking for a suitable comedy story on which he plans to start work shortly after May 15. The comedian, according to Sidney Cohen, his manager, will pay $5,000 for a satisfactory vehicle. When Arbuckle concludes his vaudeville engagement he will begin working in California on the comedy, it is announced.

Eight Subjects on Week's Program on Pathe Shorts

A Mack Sennett comedy, an Aesop fable and a Topics of the Day number supply the comedy of the group of eight short subjects scheduled by Pathe for release during the week of January 22. The other subjects of the program are: "Family Frolics," a new Grantland Rice Sportlight; "The Barrage," second chapter of the serial, "The Man Without a Face;" Pathe Review, No. 4, and Pathe News, Nos. 10 and 11.

The Sennett comedy is "The Beach Club," co-starring Billy Bevan and Madeline Hurlock, directed by Harry Edwards under the supervision of J. A. Waldron. The Sportlight issue deals with the golf champion and his family, Eddie Driggs, Metropolitan golf champion, with his father and son playing the game; Helen Meany and other members of her family who also take to the water. Pathe Review presents; "On the Trail of the Lonesome Pine," "Yes, Sir! That's My Baby" and "The Land of the Firewalkers," the concluding number of the Fiji Islanders.

Estimates Upkeep of 2,950-Seat Theatre

IN a pamphlet issued in connection with the sale of stock of the Oriental Theatre, opened recently on West Adams Avenue in Detroit, Mich., the theatre's total weekly expense, excluding the $5,893 rental, is estimated. The house, seating 2,950, should do around $40,000 per week or $2,000,000 a year. Based on a 65 per cent capacity average, the estimated total receipts would be $1,323,067.

The expenses for a house of this size are estimated as follows:

Manager and office salaries	$211.75
Stage	286.00
Organist and orchestra	717.00
Operators	133.00
Doormen, ushers	156.00
Firemen and Porter	50.00
Vaudeville	2,650.00
Pictures	550.00
Advertising	750.00
Light, heat and power	250.00
Programs	25.00
Office expenses	14.50
Miscellaneous	100.00

Unique Los Angeles Premiere for "Wings"

A premiere unique in several respects is planned by the Paramount roadshow department for the Paramount special, "Wings," when it opens for an indefinite run at the Biltmore Theatre in Los Angeles beginning on January 15. According to the plans of A. Griffith Grey, in charge of the Paramount road shows, "Wings" will be the first picture ever to be presented in Los Angeles at $2.20 top (all others have been scaled up to $1.65). Mr. Grey declares that none of the customary ballyhoo will mark the premiere, which will also be lacking in the usual Kleigl lights and invitations to celebrities. A number of stars are expected, he says, but they will have to pay admission to see the production.

Four members of the Paramount roadshow department have departed from the New York office for Los Angeles. They bear with them a carload of special equipment. They are: Luigi de Francesco, general musical conductor; Harry Jackson, manager; Al Lee, special projectionist and Magnascope manipulator, and Engineer Melroy of the General Electric Company, who will install the airplane sound effects.

Educational Sets 11 Shorts for February

Eleven short subjects, comedies and novelties, have been scheduled by Educational Film Exchanges, Inc., for release during February. There will be six two-reelers, three one reel comedies, two animated cartoons and scenic and novelty shorts besides the bi-weekly releases of the Kinograms News Reel.

On Sunday February 5, will be released: "Always a Gentleman," a Lloyd Hamilton comedy directed by Norman Taurog; "Felix the Cat in the Oily Bird," a Sullivan cartoon; "Rubbernecking," a Curiosities subject, and "Star Shots," a Lyman H. Howe Hodge-Podge release. On February 12 the Educational exchanges will begin distributing "Sword Points," a Lupino Lane comedy directed by Mark Sandrich; "A Mysterious Night," a Monte Collins comedy, and "A Simple Sap," a comedy vehicle for Larry Semon.

Coming on February 19 will be: "Felix the Cat in "Ohm, Sweet Ohm," another Sullivan cartoon; "Say Ah-h," Charley Powers' second trick comedy for Educational which H. L. Muller directed; "Chilly Days," a "Big Boy" comedy directed by Charles Lamont. February 26 will bring "Builders of Bridges—When Twilight Comes," a Bruce Outdoor Sketch; "His Maiden Voyage," featuring George Davis, and "Pretty Baby," in which Monte Collins stars.

The release date of a new Cameo comedy, "Running Ragged," is January 29.

Court Upholds Use of "Her Wild Oat" Title

Judge Goddard of the United States District Court on January 6 dismissed the request for an injunction restraining First National from using "Her Wild Oat" as a title for one of its current releases. The request for the injunction was made by Samuel Cummings and Public Welfare Pictures Corporation.

The Judge gave it as his opinion that the title of "Her Wild Oat" in no way conflicts with that of the plaintiffs, who released in 1920 a picture bearing the title of "Some Wild Oats." The latter picture was of an educational character and designed for audiences interested in hygienic education.

Hays, Podell and Shulman represented the plaintiffs. Ralph W. Brown, assistant general counsel of First National, argued the case for the defendants.

Story of "Honor Bound" Author's Own Experience

Just as he did some years ago when he filmed "The Honor System," a picture of prison life, William Fox will present the story of the men who spend their time behind prison bars—this time in "Honor Bound," a vehicle for George O'Brien, Estelle Taylor and Tom Santschi whose story has had incorporated into it the first hand experience of the director and author, who both spent three weeks working with Alabama chain gangs of prisoners who have been farmed out for hard labor.

Albert E. Green is the director of the story by Jack Bethea, a member of the staff of the Birmingham, Alabama, News, from whom Fox purchased the story prior to its publication. Players lately added to the cast are Sam De Grasse, Frank K. Cooley, Al Hart and Harry Gripp.

Commission Will Act in Paramount Case

IN reply to his inquiry as to whether anything is being done in the Paramount case, the Federal Trade Commission advised Representative Clarence MacGregor of New York that it will take action in the near future. The Congressman was told that the Commission still has before it a plan for "compliance with its order as submitted."

The proposal by Paramount has been before the Commission for about three months, having been submitted shortly after the Trade Conference held in New York last October. The Commission's order was issued on July 9, 1927.

First National Starts Two New Pictures

Two new pictures, "Harold Teen" and a Maynard Western were started this week at the Burbank studio of First National.

Mervyn Le Roy is directing "Harold Teen," which Allan Dwan is producing. Albert Rogell is directing the western, which has Tarzan, the horse, in support.

Last week the studio began work on a new Johnny Hines comedy; a new comedy featuring Charlie Murray, and "Lady Be Good," co-starring Dorothy Mackaill and Jack Mulhall. The new Billie Dove vehicle, "The Heart of a Follies Girl," was started December 29. Other productions in filming are "Lilac Time," now in its third week; "The Little Shepherd of Kingdom Come," "Burning Daylight," and "The Headliner" (tentative).

Gotham Units Back Again at Universal City

His latest Gotham production finished, Sam Sax, president of Lumas Film Corporation and Gotham Productions, has transferred his entire production units from the Tec-Art Studios to Universal City. The Gotham crew functioned during the season of 1926-27 at the Universal City plant, so the change of location is a home coming. Last summer the company moved its units to the Fine Arts Studios, but, owing to the sale of the property, a move was made temporarily to the Tec-Art Studios.

The transfer of equipment is being effected during the slight lull in production resulting from Mr. Sax' visit to New York. Upon his return to the Coast, about the latter part of January, production will be resumed immediately.

Columbia Acquires Shorts for Regional Distribution

Columbia Pictures, in the territories of Minneapolis, Omaha and Des Moines, is distributing 48 two-reel comedies, a 10-chapter serial and a number of one-reel novelties, in addition to its regular releases, the Screen Snapshots, which have been in existence for over eight years.

The new short subjects on the Columbia list are: twelve two-reel Charlie Chaplin revivals; six Winnie Winkle two-reel comedies; six Hairbreadth Harry; Izzy and Lizzy and Snub Pollard comedies. Three series of eight two-reelers will also be available in Barnyard Animals; Lucy Strike, Novelty Brand, and the Aubrey Group. The one reelers will be slapstick comedies bearing the brand name of Crackerjacks.

Ferenc Molnar Will Write for Paramount

Ferenc Molnar, the Hungarian playwright, will write a series of motion picture stories for Paramount. The deal was closed this week by telegraph from the Hollywood studios. It is reported that the playwright has begun his first story with a view of having Adolph Menjou as its star.

Molnar, now in New York, is the author of "The Goat Song," "The Play's the Thing" and "The Guardsman."

In and Out of Town

ED. J. SMITH, general sales manager of Tiffany-Stahl Productions, left last Friday on a quick trip through the middle west visiting exchanges.

HARRY RAPF, associate producer at the M-G-M studio, and his wife, Tod Browning, M-G-M director, and his wife, arrived in New York recently. Mr. and Mrs. Rapf will spend a short vacation in the big city. The Brownings will remain but for a few days before sailing for Europe on Saturday.

WILLIAM LE BARON, vice-president of F B O, arrived in New York this week to confer with Joseph P. Kennedy, president of F B O, and other home office executives about the 1928-29 program.

PAUL TERRY, creator and supervising artist for Aesop's Film Fables, makers of the Aesop Fables released by Pathe, is enjoying his first vacation in three years. He and his wife are visiting the West Coast.

MARTHA SLEEPER, who plays the feminine lead in F B O's "Skinner's Big Idea," arrived in New York this week for a comparatively short stay.

DAVID BUTLER, the movie actor turned director, arrives in New York Sunday to start a production for Fox Films to be based on the career of a newsreel cameraman. Sally Phipps and Nick Stuart will arrive later in the month from the Coast to assume the leads in the film.

J. BOYCE-SMITH, treasurer of Inspiration Pictures, Inc., and vice-president of Tec-Art Studios, Inc., arrived in New York Thursday, January 12th, to confer with Walter Camp, Jr., regarding the Inspiration output for the season.

BUDD ROGERS, vice-president of Lumas Film Corporation, and M. C. Howard, special representative of the same company, have departed from the home office in New York with a print of "San Francisco Nights" apiece. Rogers is headed for Washington, D. C. and Howard for Buffalo, Pittsburgh and points west.

IRENE RICH arrived this week in New York from the Warner Bros. studio in Hollywood where she recently finished four starring productions. Before coming to the big town, the actress accompanied her daughter, Francis, to Northampton, Massachusetts, where she is a student at Smith College.

ON the first day of the new year Sam Sax, president of Lumas Film Corporation and Gotham Productions, arrived in New York and immediately began the production activities of his company for the new season, going through books and manuscripts for the purpose of acquiring story material for his next Gotham schedule.

FOLLOWING the completion of "The Passionate Adventurer," her latest co-starring picture with Ronald Colman, Vilma Banky, Hungarian actress under contract to Samuel Goldwyn, will sail for Europe to revisit her family for the first time in three years.

SIG NEWFIELD, general manager of the Stern Brothers studio in Hollywood, and Sam Newfield, his brother, who is one of the Stern directors, recently arrived in New York for a vacation in the East It is Sig Newfield's first trip to New York in 12 years.

Fox Signs Many Players

In Line With Plans for Five Years of Production 28 Players Are Under Long Contracts

IN line with the company policy of planning ahead for five years of production Winifield Sheehan, vice president and general manager of Fox Film Corporation, announces that twenty-eight stars and featured players have been signed to contracts to appear in Fox pictures for several years to come. These players form the nucleus of the stock company, to which other names will be added in the near future.

Among the already established favorites who are under long term Fox contracts are, Janet Gaynor, Madge Ballamy, Lois Moran, Edmund Lowe, Earle Foxe, Victor McLaglen, Charles Farrell and George O'Brien, virtually all of whom have sprung into prominence during the past year or two.

Included among the newer players who will adorn Fox screen plays during the next five years are, Nancy Drexel, formerly known as Dorothy Kitchen, June Collier, Sally Phipps, Marie Casajuana, Lia Tora and Caryl Lincoln.

Miss Drexel will have her first big role in F. W. Murnau's "The 4 Devils," and Miss Collier will have a prominent role in John Ford's forthcoming picture, "Four Sons." Sally Phipps will be seen in six productions during the coming season. Marie Casajuana, winner of the Fox Films contest for the most beautiful girl in Spain, is seen in her first big part in "A Girl in Every Port."

Lia Tora, winner of the Fox beauty contest in Brazil is scheduled to play the lead in a forthcoming special attraction, while Caryl Lincoln, who is now playing opposite Tom Mix, is scheduled for leading parts in a number of next season's pictures.

In addition to the foregoing, Fox has launched a new cowboy star in Rex King. He will appear in three pictures during the coming season. Other young leading men who will appear under the Fox banner for the next few years are, Charles Morton, who plays the male lead in "The 4 Devils"; George Meeker, who has been selected to appear in the lead in "The Escape"; Nick Stuart, hero of "The High School Hero"; David Rollens, Barry Norton, who will be seen in "The 4 Devils"; Margaret Mann, who will also be seen in "The 4 Devils"; Sammy Cohen, Farrell Macdonald, Ted McNamara, Tyler Brooke, Marjorie Beebe and Nancy Carroll.

California Theatre Boom

Southern Part of State Launches Building Plans That Involve Many Millions

THEATRE building is on the boom in Southern California with several million dollars involved in projects which are now under way or which are in contemplation. The new year promises to be a banner one along building lines.

Sol Lesser and Leo M. Harvey of Los Angeles, who have just organized Western States Building Corporation, intend to build a number of new theatres in different towns in the southern part of California. These will be added to the national small town chain being built up by Lesser and his associates for Principal Theatres. Among the new houses already announced are those for Ventura and Santa Maria, each to cost $250,000.

Among the first of the new projects completed is the new United Artists Theatre in Los Angeles, which was built at a reputed cost of $3,500,000. It is located at 951 South Broadway and seats 2,300.

Culver City is to have a new house to be built by Fred A. Miller, who operates the Carthay Circle, while Warner Bros. expects to open their Los Angeles in March. The latter house on Hollywood Boulevard is to cost $1,800,000. Another new Los Angeles house will be built on Atlantic and Whittier Boulevards to cost $270,000. The contract has been awarded to the Vega Corporation.

Pantages have started work on a $500,000 house at Fresno, and the West Coast Junior Circuit has awarded the contract to the Bellah Construction Company of Los Angeles for a $300,000 theatre at Redlands.

West Coast has also awarded a contract to Barkelew & Gould of Los Angeles for construction of a theatre at El Centro to seat 1,400, with an airdome to seat 1,200.

Plans are also being prepared for a $350,000 house for Chatham and Snider in Riverside to seat 1,500. J. Roy Williams, Oxnard theatre owner, is planning another 900 seat house for Oxnard.

Columbia Signs Estelle Taylor for Crook Role

COLUMBIA Picture this week contracted for the services of Estelle Taylor to appear in the title role of "Lady Raffles," a story of a lady crook which will be produced under the supervision of Earl Hudson.

Miss Taylor has done practically no screen work since "Don Juan" and "New York," Warner Bros. and Paramount films respectively, which were made over a year ago.

Universal Signs Mary Nolan to New Contract

Mary Nolan, former stage actress who worked in two pictures during 1927, has been signed to a new contract by Universal, her term of employment by the firm not to expire until January 31, 1929. Her former contract, taken over by Universal from Featured Productions, Inc., last September, runs until February 1.

Since joining Universal, Miss Nolan has acted in "The Foreign Legion" and "Thoroughbreds." She has been cast for an important role in "Grease Paint."

News Shots of Plane Carrier Cut

NEWSREEL shots of the plane carrier, the *Saratoga*, which were about to be shown to audiences in New York theatres Wednesday evening, were ordered deleted by Universal Pictures, the distributors of the reel. Theatre managers had the idea that the drastic cut was the result of a command emanating from the Navy Department at Washington as the scenes in the newsreel dealt with views of the new vessel, constructed at a cost of $45,000,000, and displaying fully its large flying deck with accommodations for some 83 planes.

Officials of the department, however, denied any such action. It was suggested that perhaps the distributors may have recalled the shots of their own accord, being aware of the department's aversion to air views of the ship. The flying deck of the *Saratoga* contains, it is said, 70 government secrets. Navy officials explained that permits had been given to take views of the ship from tugs and like craft but that none had been granted for securing pictures from an airplane. All newsreel men are acquainted with this fact, said one Navy official.

"Wedding March" Near Completion Stage

The Paramount cutters and film editors are rushing the completion of "The Wedding March," the Erich Von Stroheim production scheduled for February and a world premiere planned for New York. Within the next two weeks it is thought editing and titling will have been finished and the picture will be rushed to New York so that the musical score can be made ready. The score itself will be quite lengthy, it is said, inasmuch as the production is 12 reels in length, with several reels in Technicolor.

French Houses to Use American Type of Leader

Animation presentation leaders may soon be in use in all Paris theatres as two of the French theatres, the Gaumont-Palace and the Cinema Madeleine, both under the direction of Gaumont-Loew-Metro, have ordered from National Screen Service through Loew's, Inc., foreign department, a wide selection of animated presentation leaders of a type similar to those in use in the representative movie houses in the United States.

Leaders introducing features presentations, comedy, news reels, overture and organ features have been in use in American theatres for over seven years. They are just coming into use in France and England, according to National Screen Service, Inc.

Plans Move to Revive French Films

ACCORDING to a report from Paris this week the Government Commission appointed by Premier Herriot to work out a plan to revive the French industry is ready with a quota proposal.

The Commission recommends that a law be enacted providing that license for nine imported films be granted French producers for each domestic film they make. The French producers may use or sell the licenses but failure to do so within a specified time will result in the Government taking over and disposing of the licenses.

Under the law the French film would be one produced entirely by a French company but without restrictions on foreign capital.

Oil City Theatre to Be One of the Finest

Elaborate ceremonies were held in Oil City, Pa., on January 7, on the occasion of the laying of the cornerstone of the new $800,000 motion picture theatre which the Vemark Realty Corporation is erecting, and which is to be named for Colonel Drake, pioneer oil producer of that section. This is to be one of the finest theatres in Pennsylvania, outside of Philadelphia and Pittsburgh.

Addresses at the cornerstone exercises were made by Mayor Thomas L. Blair, of Oil City; Judge Theo. Wilson, of Clarion; Duke Clark, field representative of the Paramount Corporation, of New York; Nickitas Dipson, president of the Affiliated Theatre Corporation, of New York; and Henry Wilkinson, district representative of the Utilities Theatre Corporation, of Pittsburgh.

Steel work on the big structure already has been completed, and the brick work is progressing rapidly.

New Theatres Under Way in Southeast

The theatre building on East Front Street, Burlington, N. C., to be built by J. R. Qualls, measures 40 by 128 feet. Two stores will be located in the front.

The present theatre building operated by the Circle Amusement Company, Charlotte, N. C., will be remodeled and another erected at a cost of about $400,000. It will measure 100 by 198 feet. Nat L. Royster is president and manager.

A motion picture theatre is being built on Main Street, Point Pleasant, W. Va., by the Lyric Amusement Company, Ross Filson manager. The theatre will measure 40 by 135 feet, to cost about $35,000. It will seat about 600 persons.

"Actress" Unit First to Go Into Work in 1928

The first picture to be placed into work in 1928 at the Metro-Goldwyn-Mayer studio was "The Actress," a Norma Shearer vehicle, which Sidney Franklin is directing. The cast was completed with the addition of O. P. Heggie, character actor.

Horton Kahn Publicity Man For West Coast Acts

Horton Kahn, formerly in the San Francisco district, now is with Jeff Lazarus in the Publicity and Advertising Department of the General Headquarters of West Coast Theatres, Inc. He is contact man for the Fanchon and Marco and West Coast stage attractions.

Royal Theatre in Kansas City Closed

THE Royal theatre, the first motion picture house of the larger type to be built in Kansas City fourteen years ago by Frank L. Newman and now one of three houses under lease to Loew interests, closed its doors January 1. The disposition of the property has not been determined yet, M. B. Shanberg, managing director for Loew's theatres in Kansas City, said. From a house of large audiences the Royal fell to a theatre which was host to mere handful of people, following the opening of the new $4,000,000 Loew's Midland theatre. The Royal formerly showed the superproduction type of picture on long runs, but after being taken over by Loew interests the policy was changed to ordinary first runs at 35-cent admission, but the competition of the 4,000-seat Midland was too much.

Leni to Direct Another Mystery Play for "U"

"The Last Warning," the mystery play by Thomas Fallon which played on Broadway a season or two ago, will probably be directed by Paul Leni for Universal; Al Cohn is now working on the script. Leni has already directed "The Cat and the Canary" and "The Chinese Parrot,' both mystery plays, for Universal and is now in the final week of camera work on "The Man Who Laughs."

"Burlesque" Rights Are Bought by Paramount

"Burlesque," a current legitimate attraction on Broadway, has become the screen property of Paramount as the result of negotiations concluded this week. Paramount contemplates starring Esther Ralston in the central figure role.

Bernstein Chief Universal Exploitation Houses

Harry Bernstein, former manager of the Mosque Theatre in Richmond, Va., has been made general manager of the Universal exploitation theatres in the United States. He will make his headquarters at Universal's home office in New York.

Columbia Signs Players and Director

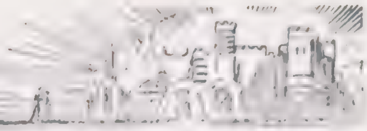
COLUMBIA PICTURES signed five players and one director last week for work in three pictures.

Betty Compson attached her signature to a contract by means of which she will be featured in a lavish production, as yet without a title, to be based on the short story by Izola Forrester, "Love of Liane." Will H. Titchey is now doing the adaptation.

Roland Drew and Lilyan Tashman were also signed to head the cast supporting Estelle Taylor in "Lady Raffles," now in its third week of shooting.

The principals signed to bring "So This Is Love" to the screen are Frank Capra, director, and Shirley Mason and William Collier, Jr., who will have the co-featured parts.

Studio Briefs



William Francis Dugan, playwright and writer now with the F B O scenario department, is acting a part in his own story which F B O is filming, "The Law of Fear," a vehicle for Ranger, the dog, which Jerome Stork is directing.

Cyril Chadwick, veteran character actor, has joined the group of players in the M-G-M picture, "The Actress," which goes into production soon at the M-G-M studio under the direction of Sydney Franklin.

Dorothy Devore, Educational comedienne who has been vacationing while her director, Norman Taurog, directed Lloyd Hamilton and Johnny Arthur, will soon be back at the Educational studio working again under his direction.

Polly Moran has been signed by Leo McCarey, supervising director and vice-president of the Hal Roach studio, to appear in the next Hal Roach comedy co-featuring Stan Laurel and Oliver Hardy.

Louis King, one of the younger set of directors at Hollywood, has been chosen to handle the megaphone over the Tom Tyler unit making a new Western production for F B O. King is the brother of Henry King, director.

Emmett King, character actor, has been added to the cast of Herbert Brenon's new M-G-M production, "Laugh, Clown, Laugh."

George Marion, Jr., will do the titles for Paramount's "Feel My Pulse" as well as those for "Sporting Goods."

Ralph Ince, veteran director for F B O, is now engaged in preparing for the filming of "Crooks Can't Win," his next production. The cast has not yet been announced.

Ray Hallor has been signed by Christy Cabanne to enact a crook role in "The Clash," the Tiffany-Stahl production now being filmed.

Richard Schayer, who wrote the screen play and continuity for "Tell It to the Marines," has been given a new contract by M-G-M. He recently finished the adaptation and continuity for "The Actress" and "Monkey Business."

Esther Ralston has started on her new Paramount picture, "Nothing Ever Happens," under the direction of Frank Tuttle, who is also the author of the piece.

Edward Clarke, author, has been added to the ranks of the Tiffany-Stahl writers and has already launched a story. He is the author of sixteen New York stage successes.

Flash, the new M-G-M German shepherd dog, who recently finished his first screen role in "Under the Black Eagle," has been signed up for a long-term contract by M-G-M.

"Hold Everything," an original story by John McDermott, will be Bebe Daniels' new vehicle for Paramount following "Feel My Pulse," upon which she is now at work. She will be directed by Clarence Badger.

Max Davidson's new starring vehicle for Hal Roach to be released by M-G-M under the title of "Dumb Daddies," is now ready. It was directed by Fred Guiol.

"Their Hour," a Tiffany-Stahl production, is now in production under the direction of Al Raboch. The cast at the present time includes Dorothy Sebastian, (loaned through the courtesy of M-G-M). Johnny Harron, June Marlowe, Huntley Gordon, Myrtle Stedman, Holmes Herbert and John Steppling.

Rowland V. Lee will direct Pola Negri's next picture for Paramount, which is as yet untitled. It is thought that the German actress will start the picture late this month.

Frederick and Fanny Hatton are titling "The Tragedy of Youth," the Tiffany-Stahl production.

Ruby McCoy, who for three years peddled cigarettes in one of the Hollywood's motion picture cafes, has been signed to be the feminine lead in Educational comedies. She is making her first screen appearance in "Green-Eyed Love," a Cameo comedy.

Tiffany-Stahl has now in the course of preparation a story for Reginald Barker which will be a special on the company's program. Information regarding the title, subject and cast will be forthcoming shortly.

Late additions to the cast of First National's "The Little Shepherd of Kingdom Come" include Claude Gillingwater, Gustav von Seyffertitz, Martha Mattox, Mark Hamilton, Bob Milsach, Ralph Yearsley and William Bertram.

"Easy Come Easy Go" will be the title of Richard Dix' new vehicle for Paramount which Gregory La Cava will direct. The story is from a stage play by Owen Davis.

"The Mad Hour," a First National picturization of a novel by Elinor Glyn, was finished last January 3. The picture went immediately into the cutting room.

Director Raoul Walsh has chosen Dorothy Revier, blonde player who has been starring in Columbia pictures, for the role of the Princess Varvara in the production he is making for Fox Films in which Dolores Del Rio and Charles Farrell have the leads.

Rapid strides in production are being made on "Carry on Sergeant," the Captain Bruce Bairnsfather story that the Canadian International Films, Ltd., is producing.

Ralph Spence will title the Paramount-Christie comedy special, "Tillie's Punctured Romance."

In Columbia's "The Wife's Relations" Shirley Mason will be supported by Gaston Glass and Armand Kaliz, as the hero and menace respectively, Ben Turpin, Flora Finch, Lionel Belmore, Arthur Rankin, Maurice Ryan and James Harrison.

Leila Hyams will not appear in Fox' "The Red Dancer of Moscow" but will instead act in "Honor Bound," featuring George O'Brien and Estelle Taylor.

After completing "Burning Daylight" and before starting "The Barker" Milton Sills, First National star is about to begin work on "The Hawk," an original screen story by Wed Gunning, who wrote it in collaboration with Sidney Lazarus. Charles Brabin will direct.

Nora Lane, William Collier, Jr., Raoul Paoli and Claude King will be among those in the supporting cast of Adolphe Menjou's next Paramount picture, which is carrying the temporary title of "Captain Ferreol." Production has begun under Lothar Mendez' direction.

The adaptation of Gotham's "Turn Back the Hours" will be done by Jack Jungmeyer and the direction by Howard Bretherton. The latter was engaged through arrangement with Warner Bros. The leading roles for the picture are now being cast.

The new title for the picture previously known as "Oo It Again" is "Three-Ring Marirage." It is a screen version of the story, "Help Yourself to Hay."

Charles Rogers will play opposite Marion Nixon in Universal's "The Cream of the Earth," the story by Percy Marks now being directed by Melville Brown.

"The Kiss Doctor," the fourth Van Bibber comedy on Fox' schedule for this season, was completed the other day by O. M. Dulle. It has been set for January 29.

Actual camera work was begun last week on Paramount's "The Patriot," in which Emil Jannings is to star under the direction of Ernst Lubitsch, who directed him in "Passion."

Johnny Hines has commenced work on his next comedy for First National, "Chinatown Charlie." Sets representing the streets of Chinatown have been erected at the Hollywood studio. The shots of New York's Chinatown section which were taken by the producer and unit some time ago will be used along with the Hollywood sequences.

Cecil B. De Mille last week began work on his personally-directed vehicle, "The Godless Girl," to which have been added Noah Beery, Marie Prevost, William Humphrey, Jane Keckley and Mary Jane Irving in various roles.

Maude Fulton, the author of several stage plays, will have the leading comedy role in "Bare Knees," the Gotham production. During her sixteen-year old record Miss Fulton has been a dancer, writer, theatre owner, playwright, concert pianist, composer and comedienne.

Exhibitors Service Bureau

A tie-up with the Cleveland Public Library which was effected by the Allen Theatre in Cleveland during the showing of "Wild Geese."

Make Awards for Exploitation Competition of Publix Chain

PUBLIX theatre managers whose campaigns were adjudged winners in the contest for prizes offered by stars of various companies have received the awards. The competition covered the months of October and November and met with hearty response upon the part of the managers.

As a result of the added exploitation staged at the various theatres, the box office returns for the circuit showed a substantial increase.

The contest was open to all Publix managers including affiliated operations and every eligible manager submitted not one but many campaign records as bids for the prizes given by stars.

The stars who offered awards were: Billie Dove, Mary Astor, Charlie Murray, Dorothy Mackaill, Richard Barthelmess, Jack Mulhall, Lloyd Hughes (First National); Mary Pickford, Ronald Colman and Vilma Banky, Louis Wolheim(United Artists); John Gilbert and Renee Adoree (Metro-Goldwyn-Mayer), and Richard Dix, Emil Jannings, George Bancroft, Fred Thompson, Bebe Daniels, Wallace Beery and Raymond Hatton, Esther Ralston, Chester Conklin, Adolphe Menjou, Clara Bow, and two cash prizes by Jesse L. Lasky (Paramount).

Charles Amos, of the Florida theatre, St. Petersburg, won the $300 first prize donated by Mr. Lasky, and J. P. Harrison, of the Hippodrome, Waco, took second money. The winning campaigns respectively were for the pictures ''Hula'' and ''Underworld.'' Other winners were: Guy Kenimer, of the Florida, Jacksonville, the Louis Wolheim watch for campaign on ''Two Arabian Knights;'' Tom Holliday of the Imperial, Columbus, Ga., the Billie Dove Humidore for campaign on ''The American Beauty;'' John Carroll of the Tampa theatre, Tampa, the Mary Astor silver cigarette box, for campaign on ''Rose of the Golden West;'' L. E. Davidson of the Princess, Sioux City, the Wallace Beery gold fountain pen for a campaign on ''Now We're in the Air,'' and Warren Irvin of the Carolina, Charlotte, the Raymond Hatton gold pencil for his campaign on the same picture; Manager Whitaker of the Imperial, Charlotte, the Esther Ralston desk clock for ''Figures Don't Lie'' campaign; Manager Floyd of the Queen, Houston, the Charlie Murray silver belt buckle for his ''Life of Riley'' campaign; C. Clare Woods, Colorado theatre, Denver, the Bebe Daniels watch for ''Swim, Girl, Swim'' campaign; Harry Gould of the Palace, Fort Worth, the George Bancroft cigarette case for his ''Rough Riders'' drive; Charles B. Taylor, Shea's Buffalo theatre, Buffalo, the Banky-Coleman prize for ''The Magic Flame'' campaign he staged; J. L. Cartwright, Capitol, Macon, the Emil Jannings award for ''The Way of All Flesh'' campaign; Dan Burgum, Saenger theatre, Greenville, Miss., the Richard Barthelmess prize for his ''Drop Kick'' campaign; Mrs. Irma M. Redden, Lyric theatre, Dover, N. H., the Jack Mulhall prize for ''The Poor Nut'' campaign; Raymond Jones, the Richard Dix desk set for ''Shanghai Bound'' campaign; T. W. Edwin, the Menjou prize for campaign on ''A Gentleman of Paris;'' Roy Slentz, Rialto, Colorado Springs, Fred Thompson prize for ''Jesse James'' drive; E. R. Rogers, Tivoli, Chattanooga, the ''Big Parade'' award, and F. J. Miller, Modjeska, Augusta, the Chester Conklin prize.

The Drive Committee, who passed upon the campaigns and made the awards, was composed of Publix home office executives. It was provided that the doners would duplicate the awards in the event of a tie being declared between two or more of the managers.

Showmanship

Briefs

ADNA AVERY, manager of the Palace theatre, McAlester, Okla., arranged a clever tieup with a local woman's store as an exploitation idea for his campaign on "Get Your Man." This was the application of the "resemblance" contest to a window display. The merchant featured a window showing Clara Bow novelty hats, and made the offer of giving as an award to the girl most resembling the star a hat and a pass to see "Get Your Man." The window display attracted wide notice and stirred an interest which was reflected at the box office of the Palace.

METRO-GOLDWYN-MAYER'S "Big Parade" truck started its tour of the South last week. The truck, which provides an interesting ballyhoo for the picture, was brought South by Charles E. Kessnich, Southern division manager of M-G-M. The touring ballyhoo is in charge of James Jackson, an experienced showman, and will visit towns in Georgia, Florida, Alabama and Tennessee. It is in the form of a float with a realistic setting representing a section of a trench, with soldiers represented by life-size wax figures. Wire entanglements at the edge of the trench and machine guns are cleverly simulated.

FOX FILMS offers a national tieup with the Postal Telegraph whereby local agencies will display special window cards exploiting "A Girl in Every Port." The window card is printed in star photos and scene stills. In the center is a message signed by Victor McLaglen, star of the picture. This can be given a local angle by filing a new wire with such changes in copy as are required.

H. H. HOKE, manager of the Howard theatre, Taylor, Texas, this year conducted one of the most successful Xmas parties ever given at that house for the children of the town. The annual event is sponsored by the manager and local merchants, who supply articles to be distributed as gifts as the children leave the theatre after the special party at which "Santa Claus" appears "In Person" on the stage of the Howard.

CHARLES H. AMOS, manager of the Riviera theatre in Knoxville, substituted ice picks for knives which the press sheet recommended as a novelty in posting a limited number of posters on "The Gay Defender." Amos was able to buy ice picks at such a cheap rate that he used up 2,000 of the reward posters issued for the exploitation of this picture. The reward bills were held to telephone poles, fences and other places by means of the ice picks, which gave the appearance of being daggers.

TWELVE high school girls, members of the glee club of their school, made up the cast of a highly successful Christmas presentation put on at the Carolina theatre, Greenville, S. C., by Manager Roy L. Smart during the holiday week. The presentation was a choral number with an organ selection played on the chimes as an opening. The setting was dimly lighted from overhead and consisted of a drop with a large church window as its centerpiece. The window was made from an architect's drawing and was cut from a solid piece of wall board. The glasses were tinted crepe paper, which, when illuminated from behind, produced a realistic effect.

Specht Forms Bands for Loew's Theatres

Thinks All Large Houses Soon Will Offer Stage Bands

Every large motion picture theatre in the country will have a jazz band to appear in stage presentations within the next twelve months, according to Paul Specht, orchestra leader and director of stage bands for the Loew circuit of motion picture houses.

Already Mr. Specht has organized stage bands at the Baltimore and Washington Loew houses. He selects the musicians for the stage band from the pit orchestra, and has had considerable success in developing jazz musicians from motion picture orchestras.

''Any trained musician can learn to play jazz,'' says Mr. Specht, ''but if the man is not a real good performer using him in a jazz band will show up his defects more quickly than keeping him in the pit orchestra.''

More than a score of the leading theatres of the country have added stage bands to their permanent personnel in the last sixty days, according to Specht. Theatre owners are watching with interest the policy being developed by Specht of producing the stage band from members of the pit orchestra.

Finds Free Tea Service Builds Matinee Attendance

Manager C. Clare Woods attributes the success of his better matinee attendance to a free tea service operated on the mezzanine of the Colorado Theatre, Pueblo, Colo.

While other theatres were feeling the brunt of the Christmas shopping, Woods pulled them in by passing out tea and wafers to the tired shoppers.

In addition to serving the light refreshments, parcels were wrapped, addressed and tied—and while all this was being done it gave the manager an opportunity of mingling with his patrons and getting their various comments on pictures.

This service is only costing a small amount—just the tea and wafers.

Serial Attendance Cards Build Matinees

A STUNT in the exploitation of serials is being worked out by Al Rosenberg and Al Finkelstein of the DeLuxe Theatres, Inc., in Seattle, Washington, with exceptional results.

When "Blake of Scotland Yard" opened at their Neptune Theatre, each young patron was given a card on which were printed spaces listing the other eleven episodes, dates of showing, titles, etc. Each youngster is supposed to keep the card, and have the doorman punch the card when the owner presents it at each succeeding episode.

When the final episode is shown, each child whose card is fully punched will be entitled to see the show without charge. On the same program will be shown the first episode of a new serial, and the same plan of cards will be instituted again.

Special Week Yields Big Results During Holiday Season

A "JOY WEEK" was the basis of a special holiday drive which brought highly satisfactory results at the Gillioz theatre, Springfield, Mo. This campaign was conducted by C. D. Hoag, manager of the theatre.

The drive was centered about a "Carl Laemmle Joy Week" and featured the showing of two Universal features, "Silk Stockings" and "The Irresistible Lover."

The lobby display was comprised of cutouts of the stars attractively set off with special mountings and illumination from baby spot lights. A huge Christmas tree in the center of the lobby was surrounded with hundreds of packages of nuts and candy donated by a local grocery company. Two thousand two hundred youngsters received these presents at an Xmas party during a showing of a big kiddie revue, a Snookum comedy and a Coogan picture.

Door knob and phone hangers, cafe checks, blotters, paper napkins at lunch and soda counters, spare tire announcements, as well as newspaper ads, all drove home the Joy Week idea.

Auto Agency Sponsors Heavy Campaign for "Dress Parade"

ONE of the most extensive exploitation campaigns developed from a theatre-dealer tie-up resulted when Manager K. Moore, of the Capitol Theatre, Oklahoma City, arranged for the co-operation of the local automobile agency in a drive featuring his presentation of ''Dress Parade.''

Well in advance of picture, free stories and layouts appeared in all papers on the amusement pages and other stories on the automobile pages tying in with Reo cars and trucks used in the making of the picture.

The local agency ran and paid for 216 inches of display space in conjunction with the Reo Motor Co. factory in a series of 3-column by 12-inch ads—all ads tying in directly with the title of picture.

The Reo agency also ran and paid for 30 inches of display space to advertise a special children's matinee.

The cost of printing the tickets for the kids' matinee was borne entirely by the Reo Company. Three bus loads of children were picked up and driven to the theatre—all busses being properly bannered with ''Dress Parade'' signs, such as ''On our way to see 'Dress Parade'—Capitol now.''

Twelve Reo cars and trucks furnished by the local agency, all properly bannered with signs, paraded the down-town section of the city during the noon hour the opening day of the picture.

The Reo Agency also devoted their entire showrooms to window tie-ups, featuring six cut-out cadets and two one-sheets, made by the theatre artist.

In addition to all the Reo Agency did to put this picture over, many private owners of Reo cars carried banners on their motor cars, reading, ''Drive a Reo and Be on Dress Parade.''

A full-page co-operative ad broke the day before opening with a large caption at the top of the page.

All merchants participating in the co-operative page also used cadet cut-outs and one-sheets, together with stills and announcement cards in their windows; the cards announcing the title of picture, name of the theatre and play dates.

A tie-up with the local recruiting station resulted in large banners and cut-outs being placed on each side of army trucks, which are constantly used in the city. These banners were on the trucks well in advance of picture and during run of picture.

A special pre-showing was given on Thursday night in honor of Governor Johnston of Oklahoma, prominent State officials and army officers. The balcony was placed on sale to the public, which more than paid for the expenses incurred by the showing.

Famous Players of Canada Managers Promoted

Important promotions have been made among the managers of Famous Players Canadian Corp., in Western Canada, following the removal of H. M. Thomas, Western Division manager, from Vancouver, B. C., to Toronto, the headquarters of the company.

James R. Muir, manager of the Capitol Theatre, Vancouver, has been appointed supervisor of Famous Players theatres in the Province of British Columbia. Mr. Muir, who had been in charge of the house since the death of Ralph Ruffner, has been succeeded there by Walter P. Wilson, manager of the Capitol Theatre at Edmonton, Alberta, and previously in Winnipeg, Manitoba.

Harold Bishop, assistant to John Hazza, manager of the Capitol Theatre, Calgary, Alberta, for years, has been appointed manager of the Edmonton Capitol in succession to Mr. Wilson.

Key City Reports

New York City

LAST week further demonstrated that they still have the holiday spending spirit in New York City for the rush to the box offices continued at most all of the Broadway houses, some touching their record weeks while all did what can be termed a most satisfactory trade. **Probably the big noise at the end of the week was the first showing of "The Circus," the new Chaplin picture at the Strand**—where it has since been going great guns and with fair indications that it will cut into the gross of other theatres for the current week and some more to come. It looks like old times around the Strand with the lineup at the b.o.

The Paramount was 'way up with "Two Flaming Youths," the Fields-Conklin comedy, **and the Capitol did a fine trade with "West Point,"** exceeding its previous week. The Roxy has also been back in its old stride the last couple of weeks, the last one with **"Silk Legs" going well over average.** At the Colony **"The Chinese Parrot" had a pretty fair week.** Admission was jumped to 50 cents for all seats. The Strand could not keep up the fast pace set the previous week with **"The Love Mart"** and Will Rogers in **"The Texas Steer"** let things drop a bit **'though doing very well.**

At the Rialto **"The Dove" goes into a second week of excellent business** and up at the sister U. A. house, the Rivoli, **Gilda Gray is making a stay of at least a month in "The Devil Dancer,"** the personal appearance of this champion shimmier of course helping things along.

Among the more expensive and extended run shows **"Love" continues to be a sell out** at the Embassy and **"Wings" still is demonstrating its popularity** at the Criterion. **The Globe let go of "Helen of Troy" for its engagement at the Paramount** this week. Now we will see what this satirical picture will really do in a different type house at more popular prices. In some sections of this country the public is becoming wise to the fact that if they wait a while they can see a $2.00 show for half price and perhaps they will wise up in this town.

"Chicago" at the Gaiety,**"The Gaucho"** at the Liberty and **"The Enemy"** at the Astor **all shared the general prosperity** of the week and the **same can be said for the Central with "Uncle Tom's Cabin."** They are doing everything possible to put **"Sunrise"** over at the Times Square if advertising space in the dailies will do it.

"The "Jazz Singer" is past its third month at Warners and still showing itself an unusually strong draw.

With Henry Ford's show in the basement of the Garden and the National Auto Show at the Grand Central Palace it is thought that these attractions will stimulate rather than detract from the current week's business.

Chicago

THE first week of the new year was very encouraging to Chicago theatre men, as business generally averaged better than during the same period one year ago. The down town houses, in addition to doing good business all week, enjoyed exceptionally big Sunday business.

At the Chicago "The Love Mart" and a big stage show pulled strongly all week; the same could be said at the Oriental, where "French Dressing" was the screen feature and Paul Ash offered "Pickin's from Paris." **"The Gorilla" closed its run at McVickers to very satisfactory business,** while the Roosevelt had **another good week with "Love." "The Dove" continued** its run at United Artists Theatre **to very satisfactory** business.

The big north side houses shared in the good business of the week, **"Get Your Man" proving a good screen attraction** at the Uptown, **while "Seventh Heaven" went over strong** at the Granada. The Sheridan **did very well with "Seventh Heaven"** on the screen and Verne Buck and his orchestra on the stage.

On the south side, the Tivoli had a **satisfactory box office report with "Get Your Man"** on the screen and Benny Kreuger and big cast in a stage frolic. **"Underworld" proved a strong attraction** at the Avalon, **while "Ben Hur" was doing good business at the Capitol.**

Los Angeles

AL JOLSON'S fans have found **they have to reserve seats days in advance, so popular is "The Jazz Singer"** with Vitaphone at the Criterion. With two shows daily, reserved seats, and a top price of $1.65, the Criterion is enjoying capacity-taxing throngs.

Next in line bidding high in popularity is "My Best Girl." All local records for Mary Pickford pictures are being smashed at the new United Artists Theatre. **Loew's State did record breaking business with "The Shepherd of the Hills."** In contrast to the picture a three-ring circus entertained on the stage. **"The Gay Defender"** at the Metropolitan and the last week of **"Old Ironsides"** at the Million Dollar **attracted only the average** audiences.

Fred Miller, of Carthay Circle, has advertised **"Sunrise"** to such an extent that it very easily outnumbers in billboard space and posters any picture that has ever been shown in Los Angeles. **The picture is very popular** with both tourists and citizens.

The tourists also turn out in large numbers to view "The Gaucho" at Grauman's Chinese Theatre. In addition to the splendid prologue, Ford autos are on display, attracting interest.

Portland, Ore.

UNFAVORABLE show weather was responsible for the poor business done by the majority of the local houses last week. All houses found the weather too much and very keen to offset. The Broadway, ace West Coast house, **smashed all house records, with Will King, musical comedy star and Mary Pickford's "My Best Girl."** Crowds swarmed the house from opening to closing, and business was exceptionally good. King is a great favorite here, having acquired a big following, having been at the Music Box theatre, for a nine-month engagement.

The Liberty, which of late has been a consistent loser, had an **average week's business with "Snowbound."** Five acts of cheap vaudeville does not seem to help this house any. Universal's Columbia, **did not click as expected with the Reginald Denny feature, "On Your Toes."** This was entirely due to the weather, as the picture was well-liked by all that came. The Rivoli, with **"Ben-Hur" at a fifty-cent top, registered very nicely in its second week,** it being held for a month's stay, if business warrants. The Blue Mouse, **opened up to capacity business with "The Jazz Singer,"** and it looks like it will stick for at least three weeks.

Atlanta

ATLANTA theatres got under way with good attendance this week, but some suffered a drop by the latter part of the week.

Will Rogers proved to be the drawing card, playing in "A Texas Steer" at the Capitol. Good laughs filled the house with every audience, sending a loud hand to Rogers and Louise Fazenda.

Another First National picture, **"The Private Life of Helen of Troy" showed at the Howard to average houses.** This production has been long looked forward to and for the chosen few, met their expectations, but fell down before the masses. The satire did not prove a sure-fire laugh getter. Audiences did not know whether to laugh or frown. Still one more First National made its bow, making this F. N. Week. **Jack Mulhall amused goodly sized audiences at the Rialto in "The Poor Nut."**

Loew's Grand enjoyed an **unusually prosperous week with the mystery tale, "The Thirteenth Hour."** This picture pleased the patrons well. Delightful Marie Prevost gave a creditable performance at Keith's Georgia in **"On To Reno" and brought in a worthy box-office.** The Metropolitan **did not stand up very well with "Cheating Cheaters,"** Universal's complicated crook story with Betty Compson and Kenneth Harlan.

An average week is claimed by the Tudor with "Black Jack" and "The Bandit's Son," while the New Alamo announces their coffers over-flowed with the showing of five second runs.

Ottawa

TWO holidays in one week—that is what the exhibitors of Ottawa and Hull had during the first week of the new year. In fact, over in Hull, where the theatres are open on Sundays,, it was practically three in a row because of the falling of January 1 on the Sunday. The New Year's Day was legally observed on the Monday, while the Feast of Epiphany, January 6, was a holiday for everybody except that the retail stores were open. The situation helped the theatres materially, particularly in the way of matinee crowds.

All Ottawa raved about Esther Ralston in "The Spotlight," which was the attraction at B. F. Keith's Theatre. The legion of fans thought she was splendid as an actress and in looks, while the story was also excellent.

Mary Pickford performed a come-back with "My Best Girl" at the Regent Theatre, **attendance being well above the usual run.** Mary's customary type of Cinderella story was well-liked and the picture received wide approval.

"Camille" played its second week at the Centre Theatre. It stood up very well, particularly on the holidays, when there were large crowds. **The old, old story was found in "The Kentucky Derby" at the Imperial, but the fans turned out in force** here, a good week being registered in the book. The guns roared at the Columbia Theatre for **"The Mysterious Rider,"** starring Jack Holt, and typical neighborhood crowds were thrilled. All ages enjoyed **"Captain Salvation"** at the Rex Theatre, this stirring photoplay again making a splendid impression in Ottawa. There was a magnetic combination at the Fern Theatre in the presentation of **"Casey at the Bat"** and the final episode of "House Without a Key." Serials go well here.

Minneapolis

OUTSIDE of three very cold days when sub-zero weather prevailed, this week was a dandy one for the movie theatres. If mild weather had prevailed the entire week, business would have been as good as for any week in recent months. There were some good attractions and the public seemed to like them.

"Wings" came into the Metropolitan as a road show and **did a fine business** at this house, which usually devotes itself to the legitimate. This "epic of the air" was so popular that it was held over for a second week. **"Seventh Heaven"** came into the Garrick and **did a whale of a business,** necessitating its being held over for a second week. The picture had the benefit of some decidedly complimentary newspaper criticisms.

At the State **Colleen Moore went strong in "Her Wild Oat,'** which had the advantage of a good supplementary stage program. Reginald Denny in **"Out All Night" did about average** business at Lyric, and **"Man Woman and Sin" returned as a second run** picture at the Grand, a loop theatre **and again proved popular.** The Hennepin-Orpheum **had a really excellent attraction in "Dress Parade,"** with William Boyd and Bessie Love, and this picture certainly helped out the regular vaudeville program. Pantages featured Madge Bellamy in **"Silk Legs,"** and the Seventh Street injected some comedy into their program with **"Turkish Delight."**

Aside from the three cold days, the **neighborhood houses enjoyed good crowds, too.** The Loring, Rialto and Lagoon showed **"Underworld,"** among other attractions, the American **"Madame Pompadour"** and the Lyndale **"Shanghai Bound."** The chief competition for the week was provided by the New York Theatre Guild Repertory Company which came to the Lyceum for five performances and played to big houses.

Des Moines

AT the Des Moines Theatre **"Les Miserables" did much better than was expected** for it. The week averaged very well, although the picture did not get away to a good start. Trade was slow in getting in, but opinion was generally enthusiastic, and quite a surprise to the management. At the Capitol **the feature was a strong one with Colleen Moore in "Her Wild Oat."** This star is popular here. The Publix Show, with a chorus of beautiful brides and the main program centered about the joys of matrimony proved popular with some very clever dancers as one of the big hits, and Paul Spor, personality man, winning enthusiastic recalls with his balled. At the Strand **"Wild Geese" was a good feature and played a good half week.** The week was finished by **"The Last Waltz," which did satisfactory business.**

Boston

IN spite of the ban against New Year's eve shows, resulting in all theatres remaining dark instead of catering to large crowds as in former years, Boston theatres have enjoyed a good week. Those theatres starting their programs on Saturday night were especially well patronized with the week end holiday swelling receipts.

"Beau Sabreur," a Paramount feature, was the main attraction at the Metropolitan Theatre and **was especially well received.** While one of the less heralded films, it proved a **big attraction** for Bostonians and resulted in increasing patronage as the week progressed. **Few films, outside the big features, have enjoyed greater appreciation in Boston.** "Russian Revels" was the stage presentation.

Crowds filled Loew's State to see Mary Pickford in "My Best Girl" and they were not disappointed. Caesar Rivoli, music master, and operatic gems provided the stage show.

"The Wizard" and "A Sailor's Sweetheart" were the double features at the twin houses, Modern and Beacon, **drawing good audiences** all week.

"Two Arabian Knights," and **"The Fair Co-Ed"** was the double bill at the Bowdoin Square **for a big week's gross,** while other **successful films of the week included "Seventh Heaven"** at the University, **"A Man's Past"** at the Allston, **"Seventh Heaven"** at the Upham's Corner Strand, **"Shooting Irons"** at the Codman Square, **"The Fair Co-Ed"** at the Capitol, **"Her Wild Oat"** at the Washington Street Olympia and the Scollay Square Olympia, **"The Gorilla"** at the Fenway, **"The 13th Hour"** at Loew's Orpheum; a double feature bill at the Casino, **"Loves of Ricardo"** and **"Border Blackbird"** and **"Pajamas"** at the Keith-Albee Boston, **one of the most successful** films yet shown at the Boston.

Baltimore

THE holiday falling on January 2 helped that week in Baltimore to be a banner one for the first run moving picture theatres. But the shows that stood up with excellent patronage during the entire week included Keith's Hippodrome with **"In a Moment of Temptation,"** combined with the Marcus Revue; the Keith-Albee Garden, with "Les Miserables," with eight acts of Keith-Albee vaudeville; **the Rivoli with "Loves of Carmen"** and the Rosemount Trubadours and Felice Iula again conducting the orchestra; **Loew's Century with "The Spotlight"** and Sam Robbins' Baltimoreans in a Bagdad Revue, and the Little Theatre with "Secrets of a Soul," featuring Werner Kraus, Ruth Neyher and Pavel Pavloff.

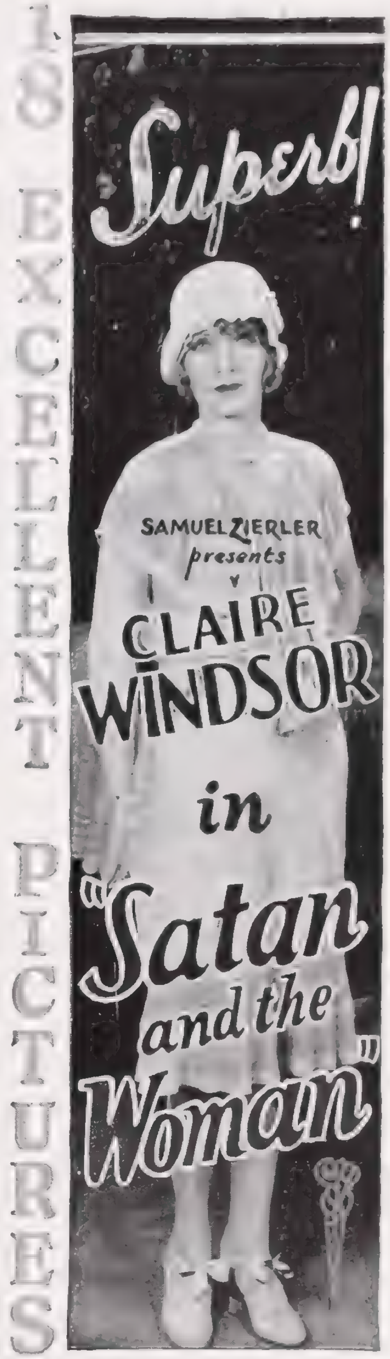
It was surprising to see how **the audience was held through the entire length of "Les Miserables"** by the splendid work of the cast, the good direction and the excellent sets. Gabriel Gabrio held them particularly with his powerful portrayal of Jean Valjean.

"Old San Francisco" did only pretty good during its second week at Warner's Metropolitan with Vitaphone presentations. **"Come to My House," at the New Theatre, did good business at the matinees,** but the evenings were off. **The second week for "Love" at Loew's Valencia also proved good at the matinees,** but the evenings were not good and **"Man Crazy" went over only fairly well,** with an entire new type of stage unit entertainment called a Jazz Carnival Revue, featuring Cesare Nesi and others.

Cleveland

THE theatres enjoyed fairly good business last week, even though it was the week after the holidays. **"Love" continued to fill the Stillman** theatre during the second week of its engagement. **"Her Wild Oat" played to average good** business all week at the Allen. **Keith's Palace reports satisfactory results with "The Valley of the Giants,"** a picture full of action, fine photography and comedy relief. **"Man Crazy,"** above the average program picture, **had a good week** at the State. **"The Golden Clown,"** foreign made feature, distinctly out of the ordinary, interesting the deeply tragic, **did fairly well** at Reade's Hippodrome. **"Sally in Our Alley,"** sure-fire box office attraction, **enjoyed popularity at Keith's East 150th St.,** where it appealed to the whole family. The Park theatre played a **first run neighborhood engagement of "Seventh Heaven" with great success,** the picture drawing as well as it did when first presented downtown.

Neighborhood houses are suffering from lack of public support, due to unemployment. Legitimate theatre competition was average, with "My Maryland" playing a second week at the Hanna, Earl Carroll's Vanities at the Ohio, "Julius Caesar" at the Little Theatre, and stock and burlesque at the other houses.



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NEW YORK

Cincinnati

CINCINNATI houses, especially those in the downtown district, are practically back to their normal stride, having recovered from the solar plexus wallup handed them by the holidays, as well as the strong opposition brought about by the recent opening of the new E. F. Albee theatre.

The Capitol hung up a good attendance record with Greta Garbo and John Gilbert in "Love," together with the Vitaphone. The picture was well liked and attendance held up unusually good for the run. **"The Spotlight" at the Strand grossed satisfactorily,** and got off to a good start for the new year. The Lyric, featuring **"Ben Hur'** with the road-show musical setting at popular prices, **did an excellent business,** and the film will be held over for the second week. The stage play is one of the old favorites with Cincinnatians. The Duncan Sisters in **"Topsy and Eva"** at the Walnut **was well liked and well patronized.** The Family, playing a split-week policy, showed **"Wolf Fangs"** for the first half, **and "A Hero for a Night"** for the last half. **Both pictures drew nicely,** and resulted in a steady flow of business for the respective engagements.

The new Albee theatre continues to be the cynosure of all patrons, and the house, despite its enormous seating capacity, **is comfortably filled at all times. "The Gorilla" was the underlined screen attraction** for the week, with a number of presentations, which, although good, were considered by many not to be on a par with the opening week.

Sub-zero weather slowed business up appreciably early in the week, but this was made up for after a few days when the weather moderated.

Milwaukee

ANOTHER week of unusually good business was enjoyed by Milwaukee theatres. Holiday crowds continued to storm the down town theatres where unusually good programs were offered. **"Love" at the Merrill was held over for a second week and continued to draw** heavily. **"The Jazz Singer" at the Garden is proving one of the most popular pictures shown in the city in a long time** and is starting its second week of a most successful run. **"Get Your Man" delighted** the crowds who gathered at the Wisconsin at all performances. The Playboys at this theatre and the incidental acts are in no small measure responsible for the excellent crowds always found here. **"A Hero for a Night" was very successful** at the Alhambra. **"The Gorilla" did fairly well** at the Strand. **"The Rush Hour" made a strong bid** for popularity on the Orpheum bill.

Business was not quite as active in the neighborhood theatres this week as last. Camille was featured at the Uptown, Oriental and Tower theatres with fair patronage. The Magic Flame drew good business at the Milwaukee and Colonial. A Man's Past was fairly popular at the Venetian.

Pittsburgh

WHEN the manager of a theatre smiles and says fine when you ask him how business is you know that the house is doing what he expects it to do which was the case in Pittsburgh at all houses with few exceptions. **If the manager says fine and doesn't smile then not so good and probably that was the case at the Olympic and State.** The Olympic played **"Very Confidential"** with Madge Bellamy assisted by a bill of Vitaphone acts.

The Penn with **"Sorrell & Son" coupled with a stage show of 40 people did very well,** business building each day, a good sign. The Grand assisted by two shows New Year's Night after midnight **had a great week with Clara Bow in "Get Your Man" as did the Davis with "No Place To Go"** although Eddie Foy and a seven act vaudeville bill did the business and not the picture. **The Aldine did just fair with Reginald Denny in "On Your Toes"** as the picture was way below the Denny standard of picture. The Harris with **"South Sea Love" held up well as did the Cameo doing average with "The 13th Juror"** and one of the "Collegians" series.

The neighborhood houses are not doing so good but at the same time considering conditions in other places have nothing to kick about at all. The Gayety, a burlesque house is closing for the season after next week, which is very unusual and picture house competition and the educating of the younger generation against burlesque causes this. Legit houses did well. **"King of Kings" at the Nixon the first road show of the year did capacity** and is being held over for a second week. "Shanghai Gesture" and "Saturday's Children," both in their second week, did well.

When the new Stanley house opens the theatre map will again be changed and a reorganization will take place as the Penn and the Stanley will get all the business and the rest of the theatres will suffer accordingly, as the new house adds 4,000 seats to the city. Since Labor Day about 7,500 seats have been added including the new Stanley.

Tampa

THE "Happy" New Year arrived, and brought along the coldest weather experienced in Tampa in ten years, and the "hang over" lasted until Friday. In spite of the cold spell the crowds turned out pretty good on Sunday and Monday, running the receipts in all houses to "better than average," but, of course, business was nothing like it would have been had we had the usual brand of Florida weather.

The New Year attraction at the Tampa was **"The Private Life of Helen of Troy" which pulled 'em Sunday and Monday, but the cold weather put a crimp into things** and the final two days of the run was only average. **"A Man's Past"** was featured the last half and did as well as could be expected, **keeping receipts to average.** The picture was well liked.

The Victory had **"Pajamas"** for Sunday and Monday and **did very good.** A road show, "Ziegfeld's Follies" held the boards the following two days and the last half with "Fools of Fashion" and the usual five acts of vaudeville drew the average vaudeville business.

The Strand played **"The Warning"** the first two days **to very good returns. "On Your Toes" and "Once and Forever"** used the balance of the week **drew just about average.**

Receipts at the Franklin showed up better the first two days, as in the other houses, but the rest of the week fell a little under average. **"Stage Kisses," "The Enchanted Island" and "Gun Gospel"** were the pictures featured.

Seattle

BUSINESS in Seattle last week showed two distinct trends—up to 4 p. m. on Christmas Day the motion picture houses were practically empty, but from that time on through the remainder of the week business hit at a high clip in practically all theatres.

Two attractions were really outstanding. The first of these was "Sorrell and Son" at the United Artists Theatre, which did **a very big business** for a majority of the week, and was held over for a second week's engagement. **It was generally considered one of the best films of the season, and piled up a gross that came near hitting some of the previous big record weeks** at Manager Perutz's house. A fine musical score and a special holiday overture arranged by Jan Sofer, featuring Arnold Flink, were added attractions on the program.

At the Fifth Avenue Theatre an acceptable film and an acceptable stage show were combined to **put business over for a very pleasing gross** of about $14,500, all things being considered. **The film was "The Gay Defender,"** which was not highly liked, but at least was an acceptable program film. On the stage was a new type of Fanchon-Marco Idea, featuring "The Rangers," a male chorus of twelve voices, with the assistance of two or three girl dancers. The act was rather "heavy" for a picture theatre specialty, but Hermie King's Christmas specialties with the band and assisting artists helped tremendously. **Business very pleasing.**

Next in line came John Hamrick's Blue Mouse Theatre with its seventh anniversary show that had something to please everyone, and **did a very good business for the entire week.** The film feature was **"Ham and Eggs at the Front."** It was very well received. Additional Vitaphone acts and Movietone News subjects rounded out an exceptionally pleasing holiday bill.

"On Your Toes" at the Columbia Theatre **did about the average** amount of business. A special Christmas musical program arranged by Francesco Longo was exceptionally pleasing, and the picture was well liked.

At the Liberty Theatre, **"Buttons" was put across to about the best gross business that this house has had in several weeks,** although it was not a big box office attraction. The picture was apparently quite pleasing to the patrons.

"Blondes by Choice' at the Embassy Theatre, **"My Friend from India"** at the New Orpheum, **and "Ladies Must Dress"** at the Pantages, **were all average** attractions that held up fairly well considering the season. The business at the other two vaudeville-film houses was noticeably lower than average, however, particularly just prior to the Christmas two-day holiday.

Harrisburg

THE first week of the New Year saw a continuation of the big business revival that came to the Harrisburg theatres immediately after Christmas. Capacity audiences were the order at both the Colonial and Loew's Regent. The Victoria had normal box office returns, while the smaller theatres reported very satisfactory receipts

"Seventh Heaven" drew such big crowds to the Colonial that in some instances at night patrons had to be turned away for lack of seats, while many remained standing until seats were vacated. **Practically the same conditions prevailed at the Regent, where Lon Chaney, always popular in Harrisburg, starred with Conrad Nagel in "London After Midnight."**

Although crowds were so eager to see the New Year's Midnight Matinee, held at 12.01 o'clock Monday morning in the Victoria, that they caused the collapse of the glass-enclosed box office in their rush to get into the theatre, the attendances were smaller there later in the week. The main attraction was **"Serenade," with Adolphe Menjou, which, while not as popular as "Seventh Heaven" or the Chaney show, did a fair amount** of business.

The New Rialto theatre, Third and Harris streets, reopened on January 2, after having been closed for three weeks for extensive improvements. Both this house and the National, Sixth and Dauphin streets, passed into new control at the first of the year, under the management of Mr. and Mrs. George M. Krupa, formerly of Lancaster, who have taken a five-year lease on them from Isaac Marcus, the owner. The opening bill at the Rialto was **"Jesse James,"** with Fred Thompson, and at the National the offering was Harold Lloyd in **"For Heaven's Sake." Both houses did exceptional business** the first week under the new management

St. Louis

(Previous Week)

CONSIDRING the Christmas holidays, which naturally kept many families away from the theatres, the St. Louis first runs and neighborhood houses enjoyed fair business during the week that ended on December 30th.

At Loew's State the Feature picture was **"Love."** During the week Teddy Joyce made his bow as master of ceremonies of the stage shows for this theatre and on the whole **business was good** for the week. The Ambassador Theatre featured **"Her Wild Oat."** On the stage Eddie Lowry had a Christmas revue show.

The Missouri Theatre offered Richard Dix in **"The Gay Defender."** Aided by a stage show arranged by Brooke Johns the **receipts were up to average** for the season.

On Christmas Day the Vitaphone appeared in St. Louis for the second time. This time the Grand Central at Grand Boulevard and Lucas Avenue is being used for the musical movies. **"The Jazz Singer"** was the featured picture. There were also a number of Vitaphone vaudeville acts.

The St. Louis Theatre screen attraction was **"The Main Event."** It was shown in conjunction with several acts of Orpheum Circuit vaudeville. At the down town Orpheum the screen offering was **"The College Hero."**

..The Grand Opera House, the city's third vaudeville house showed **"Pretty Clothes"** as its photoplay.

"The King of Kings" closed its special road run at the American Theatre on December 31.

Kansas City

NEW YEAR'S week proved a surprise from a standpoint of attendance at first run houses in Kansas City. With sub-zero temperatures holding sway, few theatre managers held forth for anything resembling good business, but the week's attendance proved far better than that during Christmas week, when more agreeable weather prevailed.

At Loew's Midland Clara Bow in **"Get Your Man" did a lively business** all week, **the same applying to Adolphe Menjou in "Serenade"** at the Newman. At the Pantages **"East Side, West Side" played to large crowds** all week, **while "Isle of Forgotten Women" enjoyed a brisk** attendance at the Capitol. **"The Valley of the Giants"** at the Mainstreet **attracted a normal** attendance, **but Al Jolson in "The Jazz Singer" packed them in** at the Globe. **"The Harvester"** at the Liberty also **did a good week's business.**

New Orleans

MOVING picture business in New Orleans showed a big slump during the past week. The weather was freezing cold and many theatre-goers preferred to stay close to the living-room fireplace rather than journey forth to the downtown cinema houses. Strong attractions were featured at the first run theatres.

"The Texas Steer,' with Will Rogers and Louise Fazenda, coupled with five acts of vaudeville headed by Leona LaMar, noted psychic and thought reader, was the Loew State feature. **The theatre did a very good business.** Rogers appeared in New Orleans in person some weeks ago in the interest of flood relief work and was the star at a mammoth midnight performance for the benefit of the flood sufferers, for which he donated his services. He raised more than $40,000 that single night, and the way Orleanians flocked to Loew's State proved that they appreciated what the humorist did for the sufferers of the state. However, the thought reader can be given much credit for drawing them to the popular playhouse.

Lon Chaney has a large following here and the **business of the new Saenger Theatre was next** to that of Loew's State. Lon was featured in **"London After Midnight."**

Olive Borden in **"The Joy Girl,"** was the Orpheum feature, but **business was not up to average,** even though the photoplay was presented with six acts of Orpheum circuit vaudeville.

The Palace Theatre, in addition to its feature photoplay, showed a comedy made up of a cast of local children and a musical comedy show **Business was good here and credit for it goes to the local made movie. "Ladies Must Dress" was the screen feature.**

The Crescent Theatre **experienced a bad week. "The Tigress,"** with Jack Holt and Dorothy Revier, **was the screen feature,** shown in conjunction with a musical tab show.

"The Love Mart," with Billie Dove and Gilbert Roland, was the Strand Theatre feature, and **did well, while "The Lovelorn,"** at the Liberty Theatre **couldn't seem to attract much business.**

Although **"My Best Girl,"** with Mary Pickford, had its local premiere elsewhere, the Globe **did a nice business. "Man, Woman and Sin,"** the John Gilbert vehicle at the Trianon, **did not do very well as it was shown at the new Saenger** and it was there that the crowds flocked to see it.

"What Price Glory" was featured at the new Lyceum **but it was too cold** for patrons to venture out to see it.

New Orleanians took to the neighborhood houses during the cold spell, and where pictures are good the patronage is always good.

Albany

THE big outstanding feature in Albany last week from the standpoint of the box office was "Sorrell and Son," at the Mark Strand. This picture, handicapped perhaps a bit by its title, drew like a house afire, crowding **"Ben Hur,"** which came within an ace of establishing a record several weeks ago, and proving one of the biggest and best bets of the winter for the Stanley house. The picture opened on New Year's Day to tremendous business, in fact it became necessary to stop the sale of tickets at various times during the day and evening. It was the one picture in Albany and Troy that did good business last week.

At the Mark Ritz, **"Her Wild Oat" opened on Monday to tremendous business, as might** be expected from the fact that it was a holiday. **Later on the attendance dropped off a bit,** the picture drawing just about what a Richard Dix attraction would pull in. At the Clinton Square, **"The Satin Woman" did not pan out very well.** In fact it was a disappointment from the box office standpoint. At the Leland, **"Becky" opened big on Monday,** in fact to hold-out business from two to nine o'clock that day, **although not doing anything to brag about for the remainder** of the week. It did, however, better than **"The Flaming Frontier."** Proctor's anniversary week **used "The Girl from Chicago," to good effect** with its vaudeville. In Troy, **"When a Man Loves,"** running for the first of the week at the Troy theatre **panned out a bit better than fair, with "Silk Legs" failing to measure up.** At the Lincoln, **"Old San Francisco" did better than "If I were Single" on a split week.**

Des Moines

BUSINESS was good at all the Des Moines theatres for the Christmas week and Mr. Watts at the Capitol did nicely on his morning show for the youngsters especially on **"Robinson Crusoe,"** color film. **The main feature at the Capitol was "Serenade"** which fitted in very nicely with the Publix Stage show of "Dixie Land." At the Des Moines the feature film was **"Love"** and this picture made a good impression. At the Strand **"The Harvester" did a very good business.** The popularity of the book was considered the draw for this picture, which was on for the first half of the week. For the last half of the week the feature was **"Tea for Three,"** which, with Lew Cody and Aileen Pringle as stars, was **a light bill, but it did very well.**

San Diego

AT the Cabrillo the Victor Hugo classic, **"Les Miserables," proved a good drawing card until all the cultured people had seen it,** attendance being kept up by the [illegible] lege and other clubs. **"Two Arabian Knights" packed the house** during the two weeks it was shown at the Cabrillo. The Duncan Sisters in **"Topsy and Eva" did not pull** and after less than a week the management changed the bill. Model airplanes from the government air station on North Island added interest to the lobby at the Cabrillo during the showing of **"Now We're in the Air,"** which **had a good run.**

"She's a Sheik," featuring Bebe Daniels, **went big at the New California.** Billie Dove in **"American Beauty" proved good entertainment** value at this house. For "Take-a-chance Week" the California put on an unusually good program, giving as the picture feature **"The Spotlight,"** with Esther Ralston and Neil Hamilton starring.

The Fairmount, the third of the local West Coast houses, is doing a good business. It has a four-change-a-week program, and takes on the features after their showing at the Cabrillo and the New California.

At the Plaza the biggest drawing card the house has had in many months was found in "Old San Francisco," which was held on for three weeks straight with heavy patronage throughout that period. **"Slightly Used"** with May McAvoy **proved another box-office joy-maker,** showing to full houses during its stay there. **It was followed by another success, "Wild Geese."** The Vitaphone is proving a most popular feature of the Plaza's program.

The Balboa, under its popular priced scale of admission, is enjoying a good business under its new management. Its program includes four or five vaudeville acts, with a feature picture, such as **"Broadway Nights," "The Irresistible Lover,"** etc.

All of the 10 and 15 cent houses enjoyed good patronage during the pre-Christmas period as the holiday buying brought many people down for the evening shopping afforded by the merchants.

San Francisco

THE week before New Year's Night, was a prosperous one in the down town and residential motion picture theatres. The children, it seems, made a habit of visiting the different show houses as they had vacation in this city and many spent their "Xmas Money" that way. It was their greatest treat, it seems. Cold weather and rain also helped fill the theatres.

"Quality Street," together with the presentation act "Welsh Gentlemen" and other stunts, shown on the Granada Stage **more than filled the theatre** the first two nights and remarkable business was reported by the management for the balance of the week. **"Her Wild Oat,"** shown at the Loew's Warfield Theatre, together with the presentation act, "Kiddie's Revue," **brought big business** to that theatre.

"Old Ironsides" did well at the St. Francis Theatre, this picture shown here for the first time at popular prices. **"The Private Life of Helen of Troy"** was shown the second week at the California Theatre, but not as much as was expected was taken in during the showing of that picture. **The receipts were fair.**

The Golden Gate Theatre **did remarkably well with the comedy "Home Made"** and vaudeville acts. The Union Square Theatre **reporting big business with "The Cancelled Debt." "The Canyon of Light" drew many** to the doors of the Cameo Theatre **as did "The Big Parade," a second showing,** at the Capitol, and local down-town theatre.

During the Holiday Season, all the theatres were especially decorated, and no money was spared to make everyone comfortable.

Opinions on Pictures

Gateway of the Moon

Obvious Adventure Story—Just Fair

(Reviewed by Laurence Reid)

THEY'VE tacked on a colorful title here —one which sings of romance and which should attract the customers. But after the boys and girls have looked it over those who know their celluloid won't rise up and shout, "Here's something for the records." It is just an ordinary film which gets into high dudgeon or other along the banks of the Amazon. It offers Dolores del Rio a seductive role—that of a half-breed Indian girl. It is her problem to find happiness after a climax which reveals her being bartered off by her uncle to a deadly enemy in order that he may learn some valuable information.

So Dolores del Rio vamps the youth and conquers him for keeps after he has exposed the deep-dyed villainy. There is a lot of hectic action, showing native peons being humbled and enslaved and beaten before they declare themselves in on an uprising and destroy their enemies. The love interest keeps apace with the melodramatic incident and finishes with the girl striking it off for a more decent civilization.

Drawing Power: The title has appeal. So has Miss del Rio. Play them up. **Exploitation Angles:** Feature the title and bill as a lively adventure picture. Play up star as one of the most talented newcomers.

Produced and **distributed** by Fox. **Length,** six reels. **Released,** January, 1928.

THEME: Romantic melodrama of heroine who refuses to obey villainous uncle. Meets right man and has love affair.

Cast: Dolores del Rio, Anders Randolf, Walter Pidgeon, Leslie Fenton, Ted McNamara, Adolf Miller, Noble Johnston. **Director,** John Griffith Wray.

The Circus

Good Fun and Interesting, but Not a Masterpiece

(Reviewed by Laurence Reid)

SCREEN appearances are pretty rare for Charlie Chaplin. He's been long enough with "The Circus" to have accomplished something extraordinary. Whether because of his domestic trouble or other worries it seems that the picture is not another masterpiece like "Shoulder Arms." True, it has its fun—oodles of it, and there is imagination behind it. But taken in its entirety one cannot call it an inspired comedy by any means. One looks for so much from Chaplin. Perhaps he's been called a genius too often. In looking for miracles we discover that he's quite human after all.

This is not to become analytical here. The piece is fine entertainment any way you take it. And Chaplin presents another magnificent portrait of his inimitable self in the role of a tramp, attired in the usual Chaplinesque manner. Hitting it off without much worry he is again the much-abused, pathetic figure trying to make the best of his resources. The piece is familiar and employs much slapstick, yet when the comedian pretends to be serious he uncovers deep wells of pathos. Here he hits it off with the sideshow of a wagon circus and is kept on as a clown. The pathos enters when he discovers that a tight-rope walker has first call on the romance. It is Charlie's job to make them happy together.

These are the simple facts of the case. Once in a while the comedy becomes extravagant, but most of the time it tells its story with fine simplicity—with emphasis placed upon the human traits of characterization. Chaplin is still the superb pantomimist. There is no one quite in his class. Merna Kennedy is both natural and charming as the romantic figure.

Drawing Power: Chaplin's name and popularity will attend to the crowds. O. K. for any house. Should be a sell-out. **Exploitation Angles:** Play up star and fact that this is his first picture in two years. Feature circus atmosphere. Go the limit.

THEME: Comedy of humble character who gets in and out of tight situations. Joins circus, wins laughs and brings happiness to others.

Produced by Charles Chaplin. **Distributed** by United Artists.

Length, eight reels. **Released,** January, 1928.

Cast: Charles Chaplin, Merna Kennedy, Betty Morrissey, Harry Crocker, Allan Garcia, Henry Bergman, George Davis, John Rand, Steve Murphy, Doc Stone. **Director,** Charles Chaplin.

A Perfect Gentleman

Monty Banks' Vehicle Is Funny Now and Then

(Reviewed by Raymond Ganly)

EVERY once in a while this new Monty Banks becomes funny—at times very funny—and then subsides to an average level until a few more laughs come hurtling over. There is no high or subtle comedy here, and it is all very apparent, but as the unsophisticated folk outnumber the more discriminating by about two to one, Monty's antics will get laughs, occasionally uproarious ones. It ought to get a successful response from the neighborhood audiences.

Monty is a bank teller soon to be married to the bank president's daughter. Due to an unfortunate circumstance he becomes merrily drunk just before the wedding, which is called off because of his infantile actions before the wedding guests. Upon regaining soberness, Monty is informed by a fellow bank clerk, a rascal, that he had, in his drunken state, assaulted policemen with such a vengeance that the best thing for him to do would be to get out of the country.

On board ship with the other clerk's bags, which, unknown to him, contain money stolen from the bank, he proceeds to become the hub of a series of complications. A band of revolutionists are after him, the captain of the ship suspects him as a Don Juan with dangerous tendencies, and, in general, life is miserable for him. He discovers that the money in the bags belongs to the bank and that without the money the girl's father is ruined. From then on, he outwits the revolutionists, eludes the ship captain, and finally smooths out everything nicely to the satisfaction of all except the revolutionists.

Drawing Power: About good. **Exploitation Angles:** Take note of suggestions offered in the Pathe press book.

THEME: Comedy of bank clerk's difficulties in winning daughter of the president of the bank.

Distributed by Pathe. **Released,** January 15, 1928. **Length,** 5,626 feet. **The Cast:** Monty Banks, Ruth Dwyer, Henry Barrows, Ernest Wood, Arthur Thalasso, Hazel Howell, Agostino Bergato, Mary Fox, Syd Crossley, Jackie Coombs. **Story** by Charles Horan. **Director,** Clyde Bruckman.

Fangs of the Wild

Dog Vehicle Is Only Fair

(Reviewed by Laurence Reid)

AN average program picture is this story supplied Ranger, the dog star. In it you will find rabid action that does not approach at any time plausibility. It's make-believe, all right.

Dorothy Kitchen has the role of the girl of the hills. She has a drunken sot of a father and has to accept the unwelcome attentions of a mountain oaf with whom her parent is intimate.

Into her life comes young Sam Nelson as the son of a railroad executive who is seeking the girl's land for his road. They fall in love and the usual difficulties are forthcoming. While he is on his way to the girl's cabin with money with which to buy the property, Nelson is set upon by the mountain lout with a murderous dog as an ally. Nelson throws the money to Ranger, who runs away with it. When the dog returns to the scene he finds that Nelson is hanging by his hands on a few roots on the side of the cliff. Turning about, Ranger springs upon the oaf's dog and kills him after a trying struggle. Then he goes to the rescue of his master by throwing a rope down to him and running it around a tree and bracing himself while the rescue is effected. Both Nelson and the dog go after the murderous lout who is attacking the girl. The lout takes a trouncing from all hands and must, perforce, leave the country. It is wedding bells for Nelson and Dorothy.

Only fair is "Fangs of the Wild"; there's too much of the mediocre in it.

Drawing Power: Fair. **Exploitation Angles:** Inasmuch as the picture stars a dog you might stage a dog show or some other sort of canine publicity stunt.

THEME: Story of dog who assists young mistress and her lover from murderous assaults of crazy mountaineer.

Produced and **Distributed** by FBO. **Released,** February 5, 1928. **Length,** 4,578 feet. **The Cast:** Ranger (dog), Dorothy Kitchen, Sam Nelson, Tom Lingham, Sid Crossley. **Story** by D. Yost and D. Cummings. **Director,** Jerome Storm.

The Boss of Rustler's Roost

A New Star Makes Good Impression

(Reviewed by Raymond Ganly)

DAN COLEMAN, Leo Maloney's protege for cowboy honors, makes his first screen appearance in this Western, a fair example of entertainment. The newcomer is a nice looking chap, tall and lean, and very serious of visage. He had the benefit of direction from Maloney, who knows exactly what is required of a Western hero. Thanks to Maloney he is not called on to do the usual assortment of superhuman feats that almost every central figure in this type of entertainment must generally execute. He is a little more human, a little more convincing than the average Westerner because some limit has been exercised in the number and manner of his heroics.

The story, by Ford I. Beebe, is of an average sort, and not so nearly as well done as the majority of those he wrote for the Maloney vehicles. It unfolds the tale of a young man and his friend who buy a ranch bearing an ill name, and by doing so win the enmity of one of the section's leading cattleman who has a charming daughter, a part played by the sugary Eugenia Gilbert.

The young man and his friend resist all attempts to oust them from the ranch and defy the bitter ranchman to do his worst; the rustlers, kindly, do not overlook his herd when they renew their rustling activities. Trailing the rustlers by the tracks of a broken horse shoe, Coleman discovers their hideaway. He thinks the girl's father is in back of it all until a ranger attempts to arrest the man. Fearing that he will speak, the real rustler, who has been hiding his identity as foreman on the girl's ranch, attempts to kill him, but is unsuccessful.

When he tries to run off with the girl the evil foreman is knocked down by Coleman, and afterwards falls a victim to the hoofs of onrushing cattle.

Goods points of the film are the performance of Coleman, the smooth direction of Maloney and the element of mystery that confronts the characters until they discover the ingenious method in which their herds had been rustled.

Drawing Power: Fair. Star is new to the customers. **Exploitation Angles**: Your usual methods of ballyhoo.

THEME: Western drama of young ranchman against rustlers.

Produced by Leo Maloney Productions. **Distributed** by Pathe. **Released**, January 22, 1928. **Length**, 4,833 feet. **The Cast**: Dan Coleman, Ben Corbett, Tom London, Albert Hart, Dick Hatton, Frank Clark, William Bertram, Chet Ryan, Eugenia Gilbert. **Director**, Leo Maloney.

The Branded Sombrero

Thrilling Western with Much Action

(Reviewed by Chester J. Smith)

BUCK JONES can usually be counted upon to mete out a full parcel of thrills, and he has not failed to do so in this one. While the story, of course, is illogical, it serves its purpose of providing entertainment, and it gives the star full scope to display his talents.

There is action a-plenty from the time the story starts until the final sequence is reeled off, and Buck is always the central figure. His fight with the villain atop the moving freight train is a real thriller, as is the battle in the railway station, and the saving of the hero by his faithful horse.

The story is an improvement on the usual run of these westerns despite some of its incredulous sequences. The toning down of the villainous angles would make it far more logical, but that might detract from the heroism of the star, and star heroism in these westerns is evidently what the multitude craves.

The cast supporting Jones is a capable one and does its work well. Leila Hyams in the leading feminine role is pleasing from any angle from which she might be surveyed and one does not blame Buck for putting up such a valiant fight in her behalf. Jack Baston is the villain and there is never a chance to doubt it. Leo Kelly is the weakling step-brother of the hero and fits well into his unsympathetic role.

Drawing Power: The star has a big following and the picture should only add to his prestige. It should go very well where they like their westerns. **Exploitation Angles**: The fierce fight between the star and villain on top of the fast moving freight train; the battle in the railroad station. The press sheet offers a number of good suggestions.

THEME: Western in which ranch owner on his death bed confides to his two sons that he rustled cattle in his youth on which to start his ranch, the number of head stolen from each outfit being shown on his branded sombrero. The elder son after much effort repays each outfit and saves the weaker son from prison.

Distributed by Fox. **Released** January 8, 1928. **Length** 4,612 feet. **Cast**: Buck Jones, Leila Hyams, Jack Baston, Stanton Heck, Francis Ford, Josephine Borio, Lee Kelly. **Directed** by Lambert Hillyer. **Story** by Cherry Wilson.

Baby Mine

Some Amusing Tomfoolery—That's About All

(Reviewed by Laurence Reid)

THERE'S a lot of tomfoolery spun through celluloid here, taking form in a pattern that calls for episodic incidents strung together. Once upon a time it served as farcical fare on the stage—and it made quite a hit. Adapted to the screen it hasn't lost any of its zest, but it has lost a deal of its flavor. The comedy of the footlights goes slapstick. The appeal is made for diaphragm laughter instead of the quiet chuckle.

So it shapes up as amusing in its way, though entirely inconsequential. The two fun-makers of "Rookies," Karl Dane and George Arthur, work hard for their laughs, but the piece hasn't the spontaneity to make their efforts natural. Charlotte Greenwood (she of lanky leg fame) also contributes her share of the fun, along with a midget.

It is all quite harum-scarum. Once in a while it releases an explosive bit of humor. Messrs. Dane and Arthur have no real opportunity to display any character work.

Drawing Power: Depends on popularity of comedians and whether the title can help. O. K. for average houses. **Exploitation Angles**: Tease the title and capitalize stars, both of whom have made good in "Rookies," and Dane, particularly, in "The Big Parade."

THEME: Farce-comedy of romantic entanglements.

Produced and **distributed** by Metro-Goldwyn. **Length**, six reels. **Released**, January, 1928. **The Cast**: Karl Dane, George K. Arthur, Louise Lorraine, Charlotte Greenwood. **Director**, Robert Z. Leonard.

On Your Toes

Fair Enough for Most Any Screen

(Reviewed by Laurence Reid)

THE title gives it all away. You know the minute Reginald Denny makes his entrance that he will emerge at the finish a highly successful youth. It's something of a character study—something reminiscent of the star's earlier pieces in that he returns to the prize ring to make good.

Playing the part of a much mollycoddled youngster tied to his grandmother's apron strings he shakes the dust from the ballroom (yes, if you must know, he comes on, a teacher of dancing) and reverts to type. His old man was a fighter who knocked 'em cold. That's why the grandmother takes him in tow. But blood tells, and the dancing man shows deft footwork in the ring, and a good punch. Which are sufficient to make him win the championship and the girl.

Rather familiar, isn't it? Well, it can't be called novel by any means, but it keeps going, and does very well. The best scenes are conceived with training and fighting activities, the climax being particularly *wallopy*. There are some humorous episodes, a good piece of acting by Mary Carr, and some first-rate atmosphere.

Drawing Power: Denny's popularity and the title. Suitable for average houses anywhere. **Exploitation Angles**: Feature the prize-ring flavor. Tell of the making over of a mollycoddle. Play up Denny as starring in a film made for his personality.

THEME: Comedy-drama of mollycoddle made over into a fighting he-man.

Produced and **distributed** by Universal. **Length**, six reels. **Released**, January, 1928. **The Cast**: Reginald Denny, Barbara Worth, Hayden Stevenson, Frank Hagney, Mary Carr, Gertrude Howard. George West. **Director**, Fred Neumeyer.

"Character Studies"

(Educational—One Reel)

CARTER DE HAVEN, whom exhibitors will remember as having appeared in comedies several years back, tries his hand at something new in this reel devoted to a sort of hoodwinking the fans with what are supposed to be a series of imitations of screen stars—Harold Lloyd, Fatty Arbuckle, Buster Keaton and others. De Haven will go through all the motions of making up his features and assuming disguises but when he has raised himself from a stooping position any one who knows the movie stars can tell that the real character has assumed De Haven's place. You become convinced in your suspicions when you see the small figure of Jackie Coogan appear where a minute or two before had stood De Haven.

The production is of a surprising type, and will serve as a novelty on an exhibitor's program.—RAYMOND GANLY.

"Family Frolics"

(Sportlight-Pathe—One Reel)

GRANTLAND RICE has taken family groups of athletes as the basis for this Sportlight and as usual he presents it in an attractive and interesting manner. Eddie Driggs, Metropolitan golf champion is shown on the links with his father and young son and the three generations show marked skill with the different clubs.

The Meany family, which totals enough to fill almost any pool, is displayed in water antics, with Miss Helen, the star diver featured. The ages range apparently from about three years up and all are adept in the water. Other champions in various lines are also shown to add to the attractiveness of this good reel.—CHESTER J. SMITH.

"Spook Spoofing"

(Roach-M-G-M—Two Reels)

(Reviewed by Chester J. Smith)

OUR GANG comes back into its own again with this latest of the Roach fun-films, which is again up to the standard of the good ones after a couple in the series that were not so good. The kids have some great material in this one and it fairly bulges with laughs from start to finish. A forsaken graveyard is the locale, with the time mid-day of the day of a total sun eclipse. It is not too hard to realize the terror that strikes the gang under these conditions, and what is not supplied by the locale and the elements is well provided in the way of props.

The gang frames Farina and makes him think he has accidentally killed Harry. They suggest as the best way out of the difficulty he bury his victim himself in the deserted graveyard. He places Harry in a sack and proceeds with his unwelcome task. Meantime the other kids have equipped themselves with all sorts of spooky devices and follow him to the cemetery. Then comes the unheralded eclipse and the gang becomes separated. Their own spooky devices react against each other while the wildest consternation ensues. They all eventually land in an underground vault as the eclipse passes. It is evident that a lot of thought was put into this comedy, as not an opportunity was overlooked that would contribute a laugh. They are of the spontaneous variety rather than the rough and tumble or custard pie type. It is by all means the best of the Our Gang series seen for some time.

"The Beach Club"

(Sennett-Pathe—Two Reels)

(Reviewed by Chester J. Smith)

BILLY BEVAN and Madeline Hurlock are the featured players in this comedy which was directed by Harry Edwards. It is very ordinary in its situations and depends largely upon slapstick for its humor. There is really little that is funny about it, though Bevan tries hard to make it so.

There is not even the semblance of a story. Bevan is of the offensive type of club member who is continually butting in and framing gags that result in the discomfiture of the other members. And, while this is going on, the Sennett bathing girls, for some unexplainable reason, are lolling about the pool tables in bathing suits. They are decorative to the picture only, while Miss Hurlock has little to do but pose in her elegance.

Of the entirely disjointed sequences the one that livens the picture up most is that in which all hands are plunged into a bathing pool that becomes electrically charged. Aside from that it is difficult to recall anything worthy of mention.

"The Man Without a Face"

(Pathe Serial—10 Chapters)

(Reviewed by Chester J. Smith)

THERE is certainly enough action in the first three chapters of this newest Pathe Serial to warrant the belief that it will hold the interest right through the last episode. Judging by the intrigue and the complications that have already arisen it would take at least ten chapters to unravel the difficulties that the players are already engulfed in.

Allene Ray and Walter Miller, popular serial artists, are co-starred in this one, which was directed by Spencer Bennet from the story by A. M. Williamson. The screen version was done by Joseph Anthony Roach.

There is not an instant lost in plunging the principals into the difficulties that are going to pursue them for the next several weeks. The opening shot is that of a bank holdup, in which the daring of the young teller, Walter Miller, results in the capture of the yeggs after considerable shooting.

The bank president has been looking for a young man of the courage of Miller for some time to accomplish a dangerous mission. Sister heiresses to a vast American fortune are known to be in a town in China in which a great rebellion is in progress. The assignment to locate them and return with them to America is given Miller.

At the same time, the Man Without A Face, for reasons yet to be divulged, is determined that this party shall never return to America, and sends an envoy of his own to see that they do not. Miller, as James Brisbane, has no trouble locating the girls and telling them of his good fortune, but at the same time sinister interests start working against their progress to the boat that will bring them back.

Their first adventure finds them between the gunfire of the two combating forces and the two girls are temporarily safely piloted through the danger zone. Next their progress is impeded when a big gun barrage is laid down in their immediate path, and then the home to which they have been conveyed by a presumably friendly Chinese guide, is blown up. This leaves you fairly gaping for next week's episode. It's all very thrilling if you like your serial.

"All For Nothing"

(Roach-M-G-M—Two Reels)

(Reviewed by Chester J. Smith)

CHARLEY CHASE is always good for a bundle of laughs. He is just about as consistent as they come in the short comedy field. His material is usually ahead of the average and if it falls down a trifle his comedy antics make up for whatever is lacking.

In this one Charley has a good story and a wealth of gags. Even the most cynical would have to laugh at his pantomimic battle with himself as antagonist with the lower part of his anatomy shielded by a table and the astounded cafe visitors, including his wife, looking on in horror.

Charley brings an actor friend home to dinner without advising his wife beforehand, and trouble ensues, with the result that Charley and the friend depart for the theatre. His wife goes there to apologise and enters the dressing room while the actor is on the stage and Charley is playing with his disguises. He deceives his wife and the actor, falling in with the plot, persuades her to accompany Charley with him and a friend to the cafe, where they say Charlie is also to be present.

Charley excuses himself from the table, doffs his moustache and appears as himself. Quick changes from the real Chase to the disguised Chase follow, until he declares he will get his wife's boy friend. Then ensues the fight behind the tables between Charley and himself, until an inebriate interferes and is hurled out the window by the comedian. His wife rushes to him and the Chase moustache partly slips off unknown to him, but ending the deception, which brings about new complications and additional laughs.

"Start Something"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

THE McGinis family goes in for crystal gazing in this one of the "Keeping Up with the Joneses" series, and thereby they involve themselves in the usual difficulties. The gazer, after exposing to the audience the past of the McGinises, in which he was a hod carrier and she a washer woman, makes a prediction that they will have a mysterious visitor at their home that night.

Their nerves are consequently on edge as midnight approaches and they heard weird noises and see strange sights. In fact it is a good deal of a bedlam as things progress and an agent arrives to have McGinis sign some papers. He, too, becomes implicated in the rough and tumble stuff, which, however, is eventually calmed down by his explanation.

It is all the veriest knockout and slapstick comedy and it continues ceaselessly from start to finish. Then when there is nothing else to keep the action going the McGinises manage to stir up a family brawl.

"A Low Necker"

(Fox-Imperial—Two Reels)

(Reviewed by Chester J. Smith)

THE injection of a horse into these preceedings is the method employed to bring about its comedy situations, and they are many, in fact, too many. By one means or another this horse is prominent in dining room, bed room and even bath room sequences, such is his fondness for the hired girl, who eventually becomes his jockey and wins the derby for the Colonel.

It is the roughest kind of knockabout comedy with everybody striving too hard to keep the humor too continuous. Marjorie Beebe is the hired girl and she has her humorous moments during which she takes a vast amount of punishment with some of her falls. She is probably a capable comedienne, but the vehicle is one that asks of her only the roughest kind of knockabout stuff. The others in the cast are Norman Peck, Arthur Millette, John Hilliard and Trixie, the horse. None of them will add to their reputations through this picture.

The story, if it were handled in a less humorous vein, might be a fairly good one. The Colonel has wagered his all on the result of the coming race, but the horse is so unmanagable that no one is capable of handling him. The steed has taken a fancy to the hired girl, and is most docile in her hands, but she is not a rider. However, she is pressed into the service as a last resort, and, of course, wins the race. The possibilities of the tale are ruined by too much of the ridiculous comedy, some few episodes of which, however, are really funny.

"Run, Girl, Run"

(Sennett-Pathe—Two Reels)

(Reviewed by Chester J. Smith)

WHILE DAPHNE POLLARD heads the cast in this comedy, the Sennett bathing girls garner most of the limelight. There are some sequences that present them in color in a series of tabloids and they are not at all hard to gaze upon. As a matter of fact it would be a better picture if there were more of these color sequences and the comedy effort were cut down a trifle.

Miss Pollard, of the eccentric type of comedienne, is humorous in her way and injects many laughs into a fair story. She is coach of the girls' athletic team and must win from the rival school to retain her job. She accomplishes this largely through the efforts of Carole Lombard, who is featured with her. Miss Lombard is a beauteous and shapely blonde who wins the final dash for the college championship.

The other Sennett girls pose for the most part in their athletic uniforms, but inject a dash of fun here and there. They are at their best, however, in the color sequences, which are no part of the story, but are just injected here and there in spots. The picture was directed by Alf Goulding.

"By Correspondence"

(Universal—One Reel)

ARTHUR LAKE undergoes a fraternity initiation by correspondence in this one-reeler. The idea is a good one and should have made a splendid comedy but for the fact that too much effort was made to overcrowd it with humor, some of which is good. Much of it, however, is too ridiculous to be funny.

Among other things, Lake is instructed to hang from the chandelier by his heels. He does so to such length that the plaster gives way, and the room is wrecked. Then he is sent to call on his girl with the understanding that he is not to speak a word. It is particularly embarrassing, as his rival is there. As a final stunt he is compelled to run down the street clad only in his pajamas and to yell, "Fire." The responding firemen toss him in a blanket and then into a refuse car. While in this predicament his girl and the boy friend arrive in the latter's roadster. Arthur puts a fast one over and drives off with the girl.—CHESTER J. SMITH.

"Pass the Gravy"

(Roach-M-G-M—Two Reels)

(Reviewed by Chester J. Smith)

HERE is one of the funniest two reel comedies this reviewer has seen in a projection room for many months. It has a humorous story to start with, and its gags fit in so nicely with the scheme of things that the tale never for a moment slackens up while it is building to its funniest climax.

Max Davidson is the star, and he is supported by a cast of exceptional purveyors of comedy in Martha Sleeper, Bert Sprotte, Gene Morgan and Spec O'Donnell. Miss Sleeper and Morton inject some dance steps and gags in carrying out some of the leading comedy sequences that are real gems of humor. Spec's pantomimic description of how he killed the prize chicken by mistake is also a masterpiece of comedy, as is his work in general. As a matter of fact the comedy is equally divided among the cast, with each member making a contribution that adds to the complete success of the picture.

Max Davidson, his daughter, Martha Sleeper, and his son, Spec, are next door neighbors of Bert Sprotte and his son, Gene Morgan. Sprotte is a German and a hard-boiled chicken fancier with a grand prize winning bird. The neighbors are enemies until the son and daughter of the families announce their engagement. Then Max prepares for the families to celebrate with a chicken dinner and he gives Spec two bucks with which to buy the chicken. As Spec starts for the store the chicken flies across the fence. Spec needs the two bucks for other purposes so he inveigles the chicken into a position where it is at his complete mercy.

The chicken is served the combined families and adorning its drum-stick is the metallic band which denotes its former championship timber. The discovery of the band is first made by Spec, who retires from the room ill. He calls the attention of the engaged pair to it, as the drumstick is served by Max to the owner of the chicken. The engaged couple retires from the room endeavoring to call Max's attention to the metal band. It is at this stage that they inject their humorous dance steps and other laugh-producing antics. Max eventually learns what the commotion is about and, after numerous attempts to rescue the drumstick, it is hurled about from one to the other until the owner of the chicken learns the truth, which brings about one of the most humorous incidents of a picture that is just chock full of laughs.

"Felix the Cat in Behind in Front"

(Educational—One Reel)

THE Pat Sullivan cat responds to the call of country and tramps off to war in "Behind in Front." He goes "over there" where the whining bullets and the shrieking shells are playing havoc with everything, displays marvelous valor in battle and comes home on a furlough as a reward for his bravery. Though it is not as good as some of his previous vehicles, this latest Felix opus has several good gags and a lot of snap. As usual, the cartoon drawings and animation are done carefully and well.

Felix first heard the calls of arms simultaneously with his master, a villager whom he must love dearly if you are to judge by the blissful expression on the cat's face when he rubs his sides against the man's legs. Felix tramped along at his master's side, even carrying him and his pack when he collapsed with weariness. In the height of battle when the enemy has launched a powerful offensive the cat turns them back with a barrage of frankfurters—an ammunition he is forced to use when he discovers that his bullets are gone.

One incident that will produce a laugh is that where a French peasant girl attracts Felix' master with the compelling quality of her glance. Another good bit is the scene where the cat's master bids good bye to the animals on his farm, even giving a sad hand shake to the pump handle. Good stuff.—RAYMOND GANLY.

Newsreel Resume

The annual Tournment of the Roses in Pasadena and the Marine reinforcements boarding ship for the Canal Zone were the two stories that stood out this week from the others presented by the newsreels. Secondary in the amount of footage that they received were the items concerning Lindbergh in his hop over the Caribbean countries and the ex sailor mayor of Newburyport, Mass., a unique character for such a post and one whom the press has taken cognizance of.

The contents of the various reels were as follows:

International News, Vol. 10, No. 2: Annapolis middies in indoor training; hikers climbing Pikes Peak; the floral floats in Pasadena rose festival; titled English folk carol in rain to aid charities; manager waits on waiters who have served hotel for 40 years; the world's oldest flier and his son; A. J. "Bossy" Gillis, of Newburyport; the plane carrier, Lexington, leaves yard where she was built; the making of mannequins in French studio; new record for San Francisco ferries; animals in barnyard fashion display; Marines being rushed to aid nation's fighting force in Nicaragua; Lindy landing in Guatemala.

Vol. 10, No. 3: Soviet army on parade; dynamite used to blast ice pack; Henry and Edsel Ford; school teachers learn of self-defense; police dog guides master through traffic; "Big Bill" Williams and his bride; Jerseyman sails across Atlantic for fortieth time; new chief signal officer of army sworn in; Saratoga leaves yard to join the fleet; methods prevent baby mixups; Marine chiefs lay plans to subdue Nicaragua revolt; Marines sail to fight Nicaraguan rebels; skiing.

Paramount News, No. 47: Naval Court begins inquiry of S-4 disaster; pines felled in Ontario; football game at Pasadena and flowery parade; Lloyd George and daughter embark for South America; midshipmen tuning up in Annapolis gym; lion tamer and her huge feline pets; cruiser which will carry Marines to Nicaragua; "We" in Guatemala City; the sporting champs at "champions'" dinner in New York; Marines parade in China; skating stars compete on ice at Newburgh.

No. 48: Mississippi tied up by ice jams; Italian flies to record height; the battleship Texas, which will take President to Cuba; ice champs at Lake Placid and in Germany; Sir Thomas Lipton inspects harbor of San Francisco; King Fuad returns to Cairo, Egypt; 103-year-old Floridan; obsolete training planes burned; Columbus's discovery pictured in Florida pageant; Marine reinforcements on their way to Nicaragua.

Fox News, Vol. 9, No. 30: Navy begins inquiry into S-4 sinking; thoroughbreds racing at New Orleans; army purchases huge bombers; J. G. Richards, governor of South Carolina, and his nine daughters; the sacred interior of Lama Temple in Peking; rose tournament in Pasadena; California-Pennsylvania football game; Idaho farmers' drive against jack rabbits; capital kiddies skate on Lincoln's pool; road test given mammoth locomotive.

No. 31: Regiment of Marines and commanding officer ordered off to Nicaragua; two Americans touring Europe in small plane; Mayor Gillis of Newburyport; sheep driven to safety before Western storm; Saratoga, airplane ship, joins the fleet; ships clothed in ice by Atlantic cold; society goes South for the winter; sail skaters enjoy rides over frozen lake.

The seventh issue of Movietone contained: An interview with "Bad Boy" Gillis, mayor of Newburyport; shots of the winter's fierceness in Oregon and Florida's opulence in the heat; action shots of the Marines making up their packs at Quantico for service in Central America; the two flying Americans alighting in Venice in their miniature plane; New England's fishing boats coming in from the sea; sail skaters at Lake Hopatcong, N. J.; the navy's new plane carrier, the Saratoga, and the Lexington, her sister ship.

Pathe News, No. 5: The Lexington moved to Boston; middies training indoors; Pasadena during procession of the roses; chaplain preaches to sailors in seagoing way; cats in New York show; sailors doll up the Texas for Cuban trip; ships and men off to Nicaragua; Ski stars shooting down the Alps.

No. 6: Marines leaving for duty in Nicaragua; palm festival in Miami; England in the grip of ice and snow; Niagara Falls wintry landscape; Far East riders in training for Amsterdam Olympics; large Philadelphia clock gets its face made up; government destroys old planes; Europe dances at Swiss playground; Republican leaders gather at Kansas City.

Kinograms, No. 5359: Marines off for Nicaragua; the colorful parade of the flowers at Pasadena; navy's inquiry into submarine disaster begun; Japan's newly-opened school for self-defense; the Lexington leaving the shipyard; English woman evangelist arrives in United States on trip around world; fishing boat goes on rocks; women firefighters build new fire house; midshipmen at Annapolis show their prowess in gymnasium.

No. 5360: Dead of S-4 recovered; huge snowslide smashes speeding train; Marines leave for Nicaragua; Gen. Lejeune and Gen. Feland, who will lead the Marines; "Bossy" Gillis, the much-discussed mayor of Newburyport; John McCormack and family and Mrs. Reginald Vanderbilt; women teachers learn how to use their fists; French president keeps "open house" to diplomatic corps; magician entertains youngsters in hospital; England hit by record snowfall.

M-G-M News, Vol. 1, No. 43: Niagara in its winter finery; French girls train with fencing swords; a new type of speedboat on the Seine; comedy skaters at St. Moritz; floats in Florida's palm fete; Henry and Edsel Ford; Generals Lejeune and Feland, Marine chieftains; girl acts as pilot on first trip from New York to Miami; police dog leads his master through the traffic; Mrs. Ruth Hanna McCormick, Congress aspirant; William ("Big Bill') Edwards and his wife at Miami Beach; English bulldogs; the Saratoga sails through ice-bound Philadelphia harbor in test.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Situation Wanted

MANAGER AT LIBERTY Fifteen years experience, Motion Pictures and Vaudeville. Just finished handling Brooklyn's and Long Island's largest theatres. Go anywhere. Box 270, Motion Picture News, 729 Seventh Ave., New York City.

EXPERIENCED OPERATOR—five years' experience can guarantee perfect projection any equipment. Single, go anywhere. Write or wire Carr Hilburn, Bladenboro, N. Car.

ORGANISTS and SINGERS, thoroughly trained and experienced in theatre work. Men and women now ready for good positions. Union or nonunion. Write salary, and other data. Address, Chicago Musical College, 64 E. Van Buren, Chicago.

ASSISTANT MANAGER —experienced, wide-awake, energetic young man wants connection. Will make good. Box 265, Motion Picture News, New York City.

YOUNG MAN desires position as assistant operator in movie theatre. Willing to go anywhere. Salary secondary. Box 260, Motion Picture News, New York City.

Wanted

WANTED: Theatre in small town. Must be reasonable. No lemons. Address C. V., Motion Picture News, 845 S. Wabash, Chicago.

WANTED—To lease, would consider purchase, several theatres. Address Experienced Manager, c/o Motion Picture News, New York City.

WANTED used projectors. Power's 5 or 5A, or portables, as are. C. E. Metzler, P. O. Box 94, Leaf River, Illinois.

For Sale

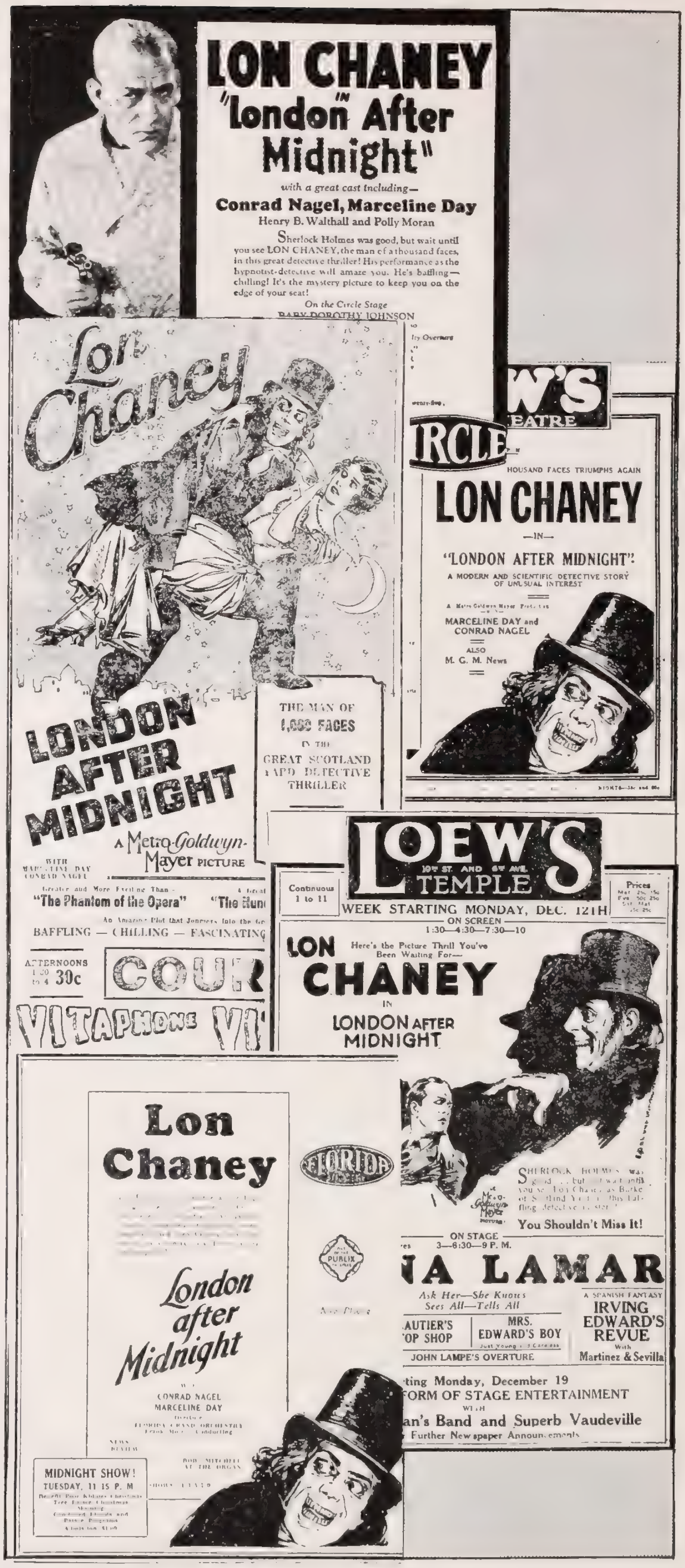
FOR SALE: Long lease on a 500 seat theatre in a 16,000 town, best location. Has a small stage. Only two houses operating. Address J. S. B., c/o Motion Picture News, New York City.

FOR SALE: 700 upholstered opera chairs at $2.25 each. 600 at $2.75 each. 1,000 veneer chairs, price $1.25 each. Good serviceable condition. Can be seen on request. Box 425, Motion Picture News, 729 Seventh Avenue, New York City.

DE VRY Suitcase Portable Projector. Bargain, $75.00. Wm. Palmanteer, 460 Hayward Ave., Rochester, N. Y.

FOR SALE Duo-Art electric reproducing piano. Mahogany case. Perfect condition. Cost $995. Will sell for $500. P. O. Box 533, Richmond, Virginia.

FOR SALE or LEASE—Theatre; good location; 500 capacity; vaudeville stage completely equipped. Bargain quick buyer. B. G. Cable, Roscoe, New York.


LON CHANEY
"london" After Midnight"
with a great cast including—
Conrad Nagel, Marceline Day
Henry B. Walthall and Polly Moran
Sherlock Holmes was good, but wait until you see LON CHANEY, the man of a thousand faces, in this great detective thriller! His performance as the hypnotist-detective will amaze you. He's baffling—chilling! It's the mystery picture to keep you on the edge of your seat!
On the Circle Stage
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LONDON AFTER MIDNIGHT
A Metro-Goldwyn-Mayer PICTURE
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"The Phantom of the Opera"
BAFFLING — CHILLING — FASCINATING
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"LONDON AFTER MIDNIGHT"
A MODERN AND SCIENTIFIC DETECTIVE STORY OF UNUSUAL INTEREST
MARCELINE DAY and CONRAD NAGEL
ALSO M. G. M. News
LOEW'S TEMPLE
Continuous 1 to 11
WEEK STARTING MONDAY, DEC. 12TH
ON SCREEN 1:30—4:30—7:30—10
LON CHANEY
IN
LONDON AFTER MIDNIGHT
Here's the Picture Thrill You've Been Waiting For—
You Shouldn't Miss It!
ON STAGE 3—6:30—9 P. M.
A LAMAR
Ask Her—She Knows Sees All—Tells All
IRVING EDWARD'S REVUE
MRS. EDWARD'S BOY
JOHN LAMPE'S OVERTURE
FORM OF STAGE ENTERTAINMENT
an's Band and Superb Vaudeville
Lon Chaney
FLORIDA
London after Midnight
CONRAD NAGEL
MARCELINE DAY
MIDNIGHT SHOW!
TUESDAY, 11:15 P. M.

Display advertising which exploited "London After Midnight" at some of the first run houses is shown in the layout above. The star's newest characterization is played up effectively by use of press book cuts. The ads shown are those of the following theatres: Loew's Temple, Birmingham; Court, Wheeling; Circle, Indianapolis; Loew's Grand, Atlanta; and Florida theatre, Jacksonville.

Regional News from Correspondents

Portland Ore.

PLANS are now in their final stages for the immediate erection of a $250,000 movie house in Eugene, Ore., by Calvin Heilig, local theatre owner, according to W. A. McGee, manager of the old Heilig, in that town.

Jimmy Linn, popular Fox manager, has returned to his local post, after a two weeks' sojourn to Seattle, where he was on conference with Seattle Fox officials. William FitzHenry, booker, was in charge during Linn's absence.

Everyone over at the First National exchange is wondering who the new branch manager will be, as Les Davis, formerly head of the exchange, was promoted to the Seattle office, with no successor named as yet.

L. O. Lukan, First National district manager, is expected in town shortly, and no doubt a manager will be named. Bill Walsh, booker, is at present in charge.

W. E. Tebbetts opened his magnificent $500,000 Oriental theatre last week. A large symphony orchestra, led by Josef Srodka, is to be a feature of the house. Tebbetts has bought F B O, Pathe and Tiffany product for his new house, which is to be independently operated by himself. Tebbetts was formerly connected with West Coast Theatres, disposing his Hollywood, State and Highway theatres to West Coast a year ago.

It seems that Herschel Stuart, northwest chief for West Coast Theatres, is trying to imitate Jimmy Grainger, as concerns traveling. Stuart is making his territory about every three days.

Sam Maurice, Stuart's assistant, is in town, putting over some advertising and publicity stunts at the Broadway theatre.

Ike Geller, who owns the Walnut Park theatre, last week opened his new theatre at Milwaukee and Powell streets. The theatre will be known as Geller's theatre, having a seating capacity of 760, with a large stage for novelty attractions.

It is rumored that West Coast theatres are to close or dispose of the Liberty theatre. This house has been "in the red" for the past few months.

Allan Cushman, publicity man at the Broadway, has been transferred to Los Angeles, where he will be assistant manager in one of the W. C. houses.

Walt McCable, local sportsman and graduate of the University of Oregon, is Cushman's successor.

Hal Murphy, local manager for the Orpheum, came in for much newspaper publicity when he refused to exhibit the Pathe newsreel of the capture of William Edward Hickman, slayer of little Marion Parker. Hickman was captured in Pendelton, Ore., and, although the exhibition of the newsreel at the Orpheum might have meant extra business, Murphy figured that it might cause disorder in the house, and, as a result, decided not to show the pictures.

Universal has finally signed a 20 years' lease on the new $250,000 movie playhouse that Ralph Lloyd, wealthy Los Angeles oil magnate, is to build. Lloyd will build the house at Union and Killingsworth streets, which is a very progressing and growing neighborhood. Ground has already been broken for the structure, which will seat 1,600.

Wes Johnson, formerly advertising clerk at the loca First National exchange, has joined the Columbia theatre staff, as assistant and publicity man to Bert Levy, manager.

Portland's film row had two additions last week. One was the return of Louie Amacker, branch manager for Metro, the other being Tillie Withers, big chief for F. B. O. Both were away for nearly two weeks, peddling their respective wares to out-of-own exhibitors.

Bill Walsh is still acting as manager of the local First National exchange. Walsh was made acting manager of the transfer of Les Davis to the management of the Seattle exchange.

A vaudeville agency, which will furnish acts to theatres in this territory, has been opened by Joe Daniels. Daniels was formerly with the West Coast outfit, but has now gone in for himself. His offices are in the Fine Arts building.

The New Year's Eve midnight matinees at many of the houses was a losing proposition in the majority of houses. At the Bob White theatre, the crowd was of such a small nature, that Bob White, owner and also general manager of the Universal-Multnomah string, hired a special street car and took his customers down to the big Bagdad theatre, which is one of the Multnomah houses.

Earl Fuller, formerly connected with the local Remick music store, has left the music game to enter the film business. He is starting in as poster clerk at the Fox branch.

February 15 is the date set for the opening of new magnificent Publix theatre, which is across the street from the West Coast Broadway. No policy has yet been announced, but it is safe to say that Fanchon and Marco units are to be offered together with Paramount pictures. The Broadway is scheduled to be operated by J. J. Parker, now owner of the Rivoli and Peoples' theatres, in conjunction with United Artists. Parker now holds a long-term contract for all United Artists product, having made this arrangement with Louis Anger, vice-president of U. A. theatres, a few years ago. Paul Noble, manager of the Rivoli, has taken on a side line, opening up a flower store in one of the leading department stores of the city.

Chicago

AMONG the prominent Chicago exhibitors who are planning winter vacations are President Jack Miller, of the Exhibitors Association of Chicago, who, with his wife and son, is scheduled to leave for New Orleans, Havana and the Panama Canal next week; Mr. and Mrs. Frank Schaefer, who will journey to California, where they will sojourn for six weeks, and Mr. and Fred Gilford, who leave this week to attend the Pan-American Exposition at Havana, Cuba.

The taking over of two theatres by American Legion Posts were reported this week. The houses involved are the Legion at Port Byron and the Lyric at Odell, formerly operated by Mr. Ward.

Manager E. H. Herbel, of Universal's local exchange, has joined the colony of film men who are residing on the North Side, having taken an apartment at 3750 Sheridan Road. Mr. Herbel's family recently arrived from the East to locate here.

James Coston has returned from New York City, where he went on a business trip last week. The Coston Circuit has taken over the Vendome and Pickford Theatres on South State Street, the transfer becoming effective January 1. These houses were formerly owned by O. C. Hammong.

The Covent Garden Theatre, Lubliner & Trinz North Clark Street house, is the most recent theatre to go into a stage band policy. Ray Reynolds is the leader and master of ceremonies. The admission price has been raised from 30 to 35 cents.

M. Van Praag, Western sales director of Universal, spent the week in Chicago, and Monday held an impromptu sales meeting, at which all the exchange sales' staff were present. Mr. Van Praag before returning to New York will visit principal Universal exchanges in the Central West and West Coast.

Mr. and Mrs. Louis Roth, popular Prophetstown exhibitors, were among the visitors on film row this week.

Louis Laemmle's Highland Park Theatre was held up and robbed of $2,000, the robbers locking the night watchman in the basement as they rifled the safe. No one was hurt.

Tipped off to the proposed robbery of the Rosette Theatre receipts, police lay in wait for the bandits, and when the gang held up Emil Hulquist, the owner, who was carrying the day's receipts home, the police closed in, and in a gun-battle killed two of the bandits, the third escaping.

Al Hoffman has been transferred from country territory to Chicago, and is now covering the West Side for Universal. Fred Healy has been transferred to Northern Illinois territory.

The Liberty Theatre at Spring Valley, and the theatre of the same name at Depue, Ill., have been taken over by E. B. & T. R. Mace. Mrs. Matchek formerly operated these houses.

The Bee Theatre at Aurora, Ill., which has been operated for many years, has been sold to B. A. Falkos.

Tom North has returned from a trip which included visits to Minneapolis and Milwaukee Pathe exchanges.

Charles Kamp, of the Ashland and Madlin Theatres, has been honored by the American Legion, which has named him chairman of the national and state motion picture commission of the Legion.

H. Schoenstadt & Sons have removed their offices from 1120 S. Michigan Avenue, where their headquarters have been located for the past three years, to the Piccadilly Theatre, 53d and Blackstone.

The Chelton Theatre, fine new South Side house, was opened successfully on January 15th. Joseph Stern is president of the corporation operating this new theatre, which is a neighborhood house of 1,200 seats. Mr. Stern is also interested in the Marquette and Highway Theatres of Chicago, and the Dicke Theatre, of Downers Grove, Ill.

The Parkway Theatre, which tried out a stage band policy for a few weeks, has returned to a straight picture program.

Joseph Hopp, veteran exhibitor and exchange man, has joined Universal's sale staff, and has been assigned to territory west of Peoria.

Atlanta

BY special permission of the board of Aldermen of Gadsden and the Tri City Ministerial Association, the management of the Princess theatre gave a matinee performance on last Sunday for the benefit of Etowah County Tuberculosis Hospital, located in Gadsden. The Princess is owned and operated by the Crescent Amusement Company with Lee L. Castleberry, manager.

F. K. Ricksecker, southern sales manager for Robert Morton organs, was in Atlanta early last week drafting final specifications for the instrument which Robert B. Wilby is buying for his Academy theatre in Selma, Alabama.

Lional H. Keene has spent but little time in his Atlanta office since he returned South to re-open southern division headquarters for Loew. What with new theatres under construction in Texas and elsewhere, and with many other houses in the southern chain requiring his services Mr. Keene has been on the move constantly.

Willard C. Patterson, southern division manager for Universal theatres, left last week for Charleston, West Virginia, where the company operates the Virginian and Rialto theatres. Lea Richmond is manager of the Virginian; and Richard England, a native of Charleston, is manager of the Rialto.

Several appointments, some in the nature of promotions, are announced by Willard C. Patterson in Universal's Florida circuit.

H. M. Johnson, who has been assistant to Claude Lee, manager of the Arcade and Court theatres in Fort Myers, has been assigned to Winter Park where he will manage the Baby Grand when that house re-opens on January 10th.

Harry Botto, who has been in charge of Universal's theatre in Bradenton, becomes manager of the Arcade theatre at Kissimmee, succeeding Geo. Hoffman, who takes over the management of the handsome Edwards theatre in Sarasota. Mr. Hoffman succeeds Malcom Estes, who goes to the Arcade theatre at West Palm Beach for the E. J. Sparks Enterprises.

Alpha Fowler, one of the most popular theatre executives in Atlanta, has severed his connection with Community Theatres Consolidated in which Arthur Lucas and William K. Jenkins are the leading factors, to become general manager of Naborhood Theatres Corporation, the Atlanta subsidiary of Universal theatres, in which Oscar S. Oldknow is financially interested.

The holdings of Naborhood Theatres Corporation include the Ponce de Leon theatre on Ponce de Leon Avenue near Boulevard; the Madison theatre, East Atlanta; Fairfax theatre, East Point; and the Empire theatre, now being erected at Georgia Avenue and Crew Street, Atlanta. This latter house will be the largest community theatre in the city with a seating capacity of 1,000.

Hunter M. Smith, president of the Pan-Ala Amusement Company, Birmingham, Ala., was a visitor to Atlanta film exchanges last week.

Buyers along Atlanta's film row included P. H. Henn, of the Bonita theatre, Canton,; C. W. Maxey, of the Royal theatre, Summerville, Ga., and Wendell Wilson of the Strand theatre, Dallas, Ga.

P. C. Bryan, manager of Fox's Atlanta branch, left last Sunday for New York to visit the company's home office.

George T. Chester, manager of Atlanta branch of Enterprise Corporation, was in his office several days the latter part of this week.

Mrs. J. R. Higgins has been added to the personnel of A. C. Bromberg Attractions to succeed Mrs. Lois Freeman, resigned.

T. V. McCue, Tiffany-Stahl playdate representative from the home office, visited the company's Atlanta branch.

W. G. Carmichael, district sales manager for United Artists, arrived in the Atlanta branch office last Friday to hold a conference with the Atlanta sales force.

J. H. Butner, Educational's Atlanta branch manager, left last Thursday for a trip through South Georgia.

John Ezell, manager of Warner Bros. Atlanta branch, spent several days last week in Albany, Ga.

W. B. Fulton, special representative for Warner Bros. in Atlanta, left last week for New York for a business conference.

Charles M. Steele, supervisor of exchanges for First National, spent last Thursday and Friday in the company's Atlanta branch.

R. A. Morrow, southern division manager for Pathe, called on the Altanta branch last week.

James W. Clark, M-G-M southern exploiteer, left last week for McRae, Ga.

A. H. McCarty, of the Mildred theatre, Barnesville, Ga., and his brother, J. M. McCarty, of the Forsyth theatre, Forsyth, Ga., were visitors last week in Atlanta.

Fred F. Creswell, district manager of Arthur C. Bromberg Attractions, with headquarters in Atlanta, left last Sunday for a two weeks' visit to key cities in Florida.

William G. Minder, Southeastern manager for Tiffany-Stahl Productions, left Atlanta on Tuesday for a trip through South Alabama.

E. A. Rambonnet, salesman for Arthur C. Bromberg Attractions, with headquarters in Charlotte, spent several days during the holidays in Atlanta.

The first regular meeting of the Atlanta Joint Board of Arbitration in the new year will take place January 17. At its meeting in December, the board, by holding a lengthy session, disposed of all business on the docket, so that the matters scheduled for attention at the January meeting are those that have originated since last month.

Miss Marion McCullough, home office representative of the Film Boards of Trade, was in Atlanta the latter part of last week and while here installed a uniform system of operation for the Atlanta Film Board, of which E. L. Cole is secretary.

A meeting of all exchange managers, bookers and salesmen in Jacksonville, Fla., was held in that city last Saturday for the purpose of having the rules and regulations of the Atlanta Film Board of Trade explained to them. E. L. Cole, secretary of the Atlanta board, went to Jacksonville to preside at the meeting. The conference was similar to the one held in Atlanta on December 3rd.

The Strand, long popular as a local movie house in Birmingham, closed January 14, for repairs and remodeling. Local Publix officials anounce that $25,000 will be spent in refurnishing the theatre and making it one of the most attractive of the smaller houses in the city. While the Strand is closed, the Galax will present the regular Strand shows, and after the latter house opens, it is likely the Galax too, will undergo remodeling.

Boliver Hyde, Jr., formerly of Jacksonville, Fla., has been assigned by Publix as manager of the Strand and Galax, Birmingham, Mr. Hyde is a very energetic and capable showman and it is predicted that he will continue the fine record enjoyed by both these houses while under the active management of Sidney Dannenberg, who is now resident manager, in charge of Publix's Birmingham houses.

All Birmingham theatres participated in New Year's festivities, many giving an extra show, or cabaret performance, on the eve of 1928, Saturday night.

The Strand, Tuscumbia, Ala., was the scene of considerable excitement last Wednesday night. A negro patron in the balcony was shot in the face by another negro and the wounded man, screaming, jumped from the balcony to the first floor, into the most crowded section of the theatre, nearly hitting a lady patron.

The Ensley theatre, Birmingham, operated by the Wilby-Kennedy interests, announces that Nelson Hampton will become the new manager of this house January 2. Mr. Hampton has been manager of the Imperial and Alamo theatres, Greensboro, N. C., for the past three years, and has also acted as special representative for Publix-Saenger Wilby, in the Carolinas.

St. Louis

THE annual report of the St. Louis Building Department for 1927 will show a total of 13,720 permits for $42,075,182 constructions, compared with $39,841,564 in 1926. This grand total includes 65 permits for theatres and other amusement places totaling $2,598,200. However, this does not mean that 65 new theatres were constructed in St. Louis during 1927, but merely that 65 permits were issued calling for either new building or improvements to existing structures.

Eighty per cent of the steel work for the new $5,000,000 Fox theatre, the second largest in the world, now under construction at Grand and Washington Boulevards, St. Louis, Mo., has been completed. It has been announced that the new theatre will include the first radio broadcasting station in a St. Louis theatre.

The trial of Oscar Dane, proprietor of the Liberty Music Hall, 3627 Delmar Boulevard, St. Louis, Mo., on a charge of assaulting Clay Holmes while he was acting as a picket in front of the theatre during a labor controversy last February, has been continued generally by Judge Gayer of the Court of Criminal Correction.

St. Louis film stocks closed January 7 as follows: Skouras Enterprises A, $40 bid and $41 asked; St. Louis Amusement A, $36 bid and $37 asked; Skouras Brothers was unchanged for the week, while St. Louis Amusement showed a gain of $1 per share.

S. Greenburg, manager of the Alcyon Theatre, Highland Park, Ill., was aroused from his sleep early on January 3 and forced to reveal the combination of the theatre safe. The strong box was robbed of more than $2,000 in receipts. Greenburg sleeps in an apartment above the theatre. After robbing the safe the bandits locked Greenburg in a closet. He was released five hours later by a janitor.

The Pine Tree Amusement Company, of which P. H. Tessier is president, plans to erect a new theatre in Bogalusa, Ia.

Pittsburgh

STARTING at 10 o'clock and ending at 12 noon, the inmates of the Western Penitentiary were given their annual Christmas show by the Harris Amusement Company, and proved a great success. The vigorous applause and strict attention by the prisoners showed they took full advantage of this excellent entertainment provided for them. Steve Forrest acted as "master of ceremonies" and directed the performances.

Miss Kathryn Kramer, of Denver, Colo., formerly connected with the local Universal exchange, writes and asks us to convey her best wishes for a Merry Christmas and a Happy New Year to all her friends on Film Row as well as for the exhibitors throughout the territory.

George F. Callahan's Christmas present to Film Row is a mammoth electric sign which has been erected at his New Forbes Parking Garage. The electrics can be seen many blocks away, and at night brightens up the film colony as it has never been brightened before.

The Christmas atmosphere is not lacking at the offices of the Independent Display Company, where a beautiful decorated tree stands in the front office.

Hyman Wheeler, booker at the Columbia Film Service, had his share of tough luck over the week end. Saturday night, while walking in the Hill district, he was held up by two armed Negroes, and relieved of two dollars in cash, as well as a scarf which his best girl had just given him for a Christmas gift. The following day, "Hymie" while out walking, fell and sprained his left ankle, said member being badly swollen and so painful that Hymie needs the assistance of a stout cane with which he goes back and forth to the office. Here's wishing this popular member of the Wheeler family better luck for the new year.

Edward Lebby, Educational salesman, not only wears the newest and most novel in clothing all the time, but we also wish to call special attention to the natty footgear with which Ed adorns himself with. The latest in leather coverings for the pedal extremities is always Ed's wont, and it is interesting to note that he purchases his shoes from John Guthrie, who conducts a high class shoe store in Grove City in addition to the two beautiful theatres which he operates in that town.

Charles Dortic, accessory sales manager for the Universal exchange, has forsaken the street cars and now makes the rounds, business and social in his new Pontiac coach.

Vernon Scott, of the Ideal Theatre, Johnstown, was in town one day the past week, and had his pocket full of five dollar gold pieces. When we asked him "how come" he replied that each one of his employees would receive one of the gold pieces as a Christmas remembrance.

George Bates, well known local maker of commercial film, and also representative for the DeVry cameras and projectors, is spending the holiday season in New York.

C. A. Wagner, of the Soisson Theatre, Connellsville, held a kiddies' potato show one day last week, and as a result of the stunt, turned over twenty bushels of potatoes to the poor families of the district for the Christmas Season.

B. W. Redfoot, of the Arcadia Theatre, Windber, was in town on Tuesday, and reported that as his Christmas gift to the children in his town each one of the little ones was presented with a ticket, which entitled them to attend one matinee during the week free of charge.

Exhibitors are reminded to note that the name of the Federated exchange in Pittsburgh has been changed to Standard Film Service Company, the Standard name being also used by the company's branches in Detroit and Cincinnati, as well as the Cleveland home office.

Frank R. Murray, Film Row's popular artist and lobby display builder stuck another feather in his cap the past week. Frank was commissioned by friends of Mayor Kline of Pittsburgh to make an oil painting of His Honor. The local newspapers carried pictures of Frank, as well as a reproduction of the painting.

Joseph Richmond, of the Keystone Theatre, East Ohio Street, North Side, suffered a painful accident in the theatre last Monday evening, when his right hand and forearm were badly scalded by escaping steam from the heating plant in the basement of the house. It will be several days before Joe will be again able to use his arm.

The Gayety Theatre burlesque house, has announced that it will close for the season week ending January 14th. This is unusual and keen competition at low prices from the moving icture houses are credited as the cause.

Don Albert, guest conductor at Loew's Penn, gave a party New Year's eve that from all accounts was a huge success. Mr. and Mrs. L. Lanning, manager, Mr. and Mrs. Charles Katz, asst. manager, Mr. and Mrs. Dick Leibert, organist, Mr. John Baker, supervisor of service, all of the Penn Theatre and Mr. and Mrs. Charles Raymond of the Stanley Corp., were among those present.

Cyril Gutheorl, organist at the Penn, has started a school to train theatre organists and the school is a success from the start, according to the large group of pupils that have registered.

James Balmer, manager of the Grand, is spending lots of time at the new Stanley house seeing the fixtures and furniture put in, which means that the new house will be open before a month is gone.

Wallace R. Allen, director of publicity for Loew's and United Artists Penn Theatre and Loew's Aldine Theatre, has announced his engagement to Miss Julia Strauss, non-professional, daughter of Mr. and Mrs. Leo Strauss of 171 West 79th Street, New York City. The couple expect to get married in September. Allen came to Pittsburgh from Cleveland when the new Penn opened.

Central Penn

GEORGE BOUCHARD, of Buffalo, a prominent organist who formerly resided in Williamsport, will give a recital on the organ of the new Park theatre, in the latter city, when it is formally opened on February 15. The Park, a modern structure, is just being completed for Valentine C. Luppert, of Williamsport.

C. Floyd Hopkins, director of the Wilmer & Vincent theatres in Harrisburg and Reading, was host to the orphans from the Jednoda Home, near Middletown, at a matinee in the State theatre, Harrisburg, the afternoon of January 7.

Wesley Schemberger, of Lancaster, who for twelve years was manager, successively, for the Capitol and Hamilton theatres, in that city, before control of them was acquired by the Stanley interests from Mr. and Mrs. George M. Krupa, has been made supervising manager of the New Rialto and the National in Harisburg, which the Krupas began operating on January 2, under lease from Isaac Marcus, of Harrisburg.

Mr. and Mrs. Krupa announce that they will sell their children's dress goods store and their home in Lancaster, and after spending the spring and summer in Marydel, near Ocean City, Md., will purchase a home in Harrisburg and make that city their permanent residence. Mr. and Mrs. Krupa, who operated the Capitol and Hamilton in Lancaster for nineteen years, have four children, and Mrs. Krupa has five grown children in addition, by her first marriage. Two of her daughters are organists in theatres in Lancaster, a son is organist in a theatre in Lewistown and another son is an expert musician employed by one of the large theatrical organ-building companies.

The Camerford Amusement Company, of Scranton, added another theatre to its big chain when on December 19 it formally opened the Capitol, in Mauch Chunk. It is a small theatre, very attractive in design.

In connection with the reopening, in the last week of December, of the York Opera House, which is to be known hereafter as the "York Theatre," manager Ed R. Moore announced that a regular feature of the programs will be York local films, taken by the theatre's own cameraman, C. Wilbur Hoffman. The first half of the opening week the local offering was the fire drill at the Ridge avenue school, and the last half of the week the York Elks in the role of Santa Claus were depicted.

Mrs. C. Floyd Hopkins, wife of the district director of the Wilmer & Vincent theatres in Harrisburg and Reading, supervised the delivery of eighty-six baskets of food, prepared by the Sunshine Society, among cripples and shut-ins of Harrisburg, on December 22.

The Vitaphone was introduced permanently in Shenandoah, in the Strand theatre, on January 9, when the program for the local premier consisted of an introdustory address by Will Hays and others.

The Strand, Shenandoah, has announced a new scale of prices, as follows: Matinees, adults, 35 cents, children, 15; evenings, adults, 50 and 35 cents and children 25 and 15 cents.

Benjamin Rymon, of Easton, is planning the erection of a new theatre here.

The Movietone News Reel was presented for the first time in the Cambria theatre, Johnstown, the week of January 2, and will be a regular feature of the Cambria.

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Des Moines

MANY notables in the film industry attended the recent opening of the A. H. Blank-Publix theatre at Waterloo, Iowa. Among those present were: Harry David, district manager of the Blank-Publix theatres, and his wife: B. W. Prusiner, treasurer of A. H. Blank-Publix theatres, Des Moines; L. E. Schneider, Publix executive, New York; Mrs. Arthur G. Stolte, Omaha; Mrs. Herbert D. Grove, wife of the Riviera theatre manager, Des Moines; Max Friedman, booker for the A. H. Blank-Publix theatres, Des Moines; Harry Weinberg, Commonwealth theatres, Des Moines; Raymond and Myron Blank, sons of A. H. Blank, Des Moines; A. E. Coakland, Paramount Famous-Lasky Corporation, Des Moines; Harry Frankle, Des Moines; A. E. Tilton, First National Pictures, Des Moines; Wm. Fenter, First National Pictures, Des Moines; Evert Cummings, manager of the Fort Armstrong theatre and A. H. Blank-Publix theatre in Rock Island, Ill.; Charles Manson, secretary Chamber of Commerce; Ed F. Killian of the Killian Company; A. C. Dunn, J. P. Terry of the Terry-Dunn Company; C. R. Chandler of the Chandler Company; Jake and Nate Rosenthal of Dubuque; C. F. Puls and V. Peacock of Milwaukee; S. P. Moore, L. E. Starke, H. J. Robertson, J. Monbrunk, J. Donough, and Harrison Spangler, of Cedar Rapids.

Unusually bad weather, with roads packed with snow, has caused a run of bad business in some sections of the state of Iowa. Theatres which are reporting as closing for the winter season with the plan of reopening in the spring include the Coliseum, at Toronto, owned by M. C. Casey; the Wonderland theatre, at Bradgate, owned by C. A. Burris, and the Family theatre, at Eldora, owned by F. S. Howard. These are exhibitors who have been in the business in Iowa for a number of years.

Other houses which are reported closed temporarily are the Rainbow theatre at Riverside, the Stratford theatre at Stratford, the Community theatre at Prescott, the Colona theatre, Colona, and the Pastime theatre, at Brandon.

Harold Stanley now has control of two theatres at Greenfield, Iowa. He is a former resident of Bedford, Iowa, and came to Greenfield when he bought the Grand theatre there. He bought the Lyric theatre of Greenfield last month and took possession of the theatre on December 20. Mr. J. W. Thornton, who formerly owned the Lyric, played out his contracts to that date. Mr. Stanley will close the theatre temporarily while repairs are made and the theatre is completely redecorated.

F. E. Williams has the management of the Grand theatre at Cedar Rapids. This house has been closed for a time while changes were made in the theatre. A complete change was made in the scheme of decoration. The Grand reopened last week.

The office of Fox Films in Des Moines has a new manager, who will arrive at the office this week, coming from Chicago. Ben Reingold, who came from Omaha to take the management of the Fox office with its opening here over a year ago, is transferred to the management of the St. Louis office. The new manager of the Des Moines exchange is Mr. Raper.

Jimmy Shea, who has been with the Des Moines office of F.B.O. for the past ten months, has been making a regular Alger rise in winning two promotions in eight months' time. He came to the office of F.B.O. from Pathe, where he was salesman for F.B.O., and was promoted to office manager after three months. Now again his salesmanship is recognized in his promotion to the management of the St. Louis office. He is to report on Monday. Mr. Shea has been in the film business for a number of years, but is probably one of the youngest of the exchange managers. He was with Pathe for six years as salesman. Mr. Shea was presented with a handsome traveling bag as a farewell gift from the Des Moines staff. Mr. Shea's successor at the F.B.O. office is Harry Frankel, who is also promoted from the sales staff. Tell you all about Mr. Frankel next week.

Russell McLean, district representtaive for the Pathe office, was in Des Moines last Tuesday.

Two Peerless lamps and generators were bought last week by Mr. Watson, of the Grand theatre, at Knoxville.

A new screen was installed by the National Theatre Supply Company of Des Moines for Stephens and Puffer, of Webster City, who have the Orpheum theatre there.

Harry Herman, who was with Metro-Goldwyn-Mayer three years ago, has returned to the Des Moines office. He is traveling the northeast territory. Mr. Herman, during his absence from Des Moines, has been with Alexander Frank, of Waterloo, who is in charge of the Universal houses in Iowa and also with Jack Little, singer and composer, who has proved quite a hit appearing at Iowa theatres, having won popularity as a radio broadcaster.

W. E. Banford, manager of the office of Metro-Goldwyn-Mayer, went out in the territory this week with Mr. Herman.

Ludi Bosten last week sold the Lyric theatre, at Columbus Junction. The new owner is R. H. Hickman, who is new in the film business in this territory. Mr. Bosten has a number of other Iowa theatres. He retains the theatres at Muscatine, Wapello and West Liberty.

Jay Zimmerman, auditor for the New York office of Metro-Goldwyn-Mayer, returned to the home office after a month here. Mr. Zimmerman figured he did pretty well to stick it out away from Broadway for the New Year holidays.

W. H. Jones, traveling auditor, is relieving Rose Browder at the Des Moines office of Pathe, while Miss Browder undergoes an operation. She will be absent from the office for a month.

The bowling teams have been resting during the holidays, but there will be a renewal of activities next week. As it stands now, Universal leads, while Pathe second, and F.B.O. and First National and Paramount debate for third.

Lou Elman is again with First National. He is covering the southwest territory, which is the section he formerly handled. Mr. Elman has been on leave of absence from the First National office for two months.

Joe Benjamin Gerbracht, exhibitor at Ames, Iowa, where he has three theatres under the firm name of the Ames Amusement Company, was married on Christmas morning. Mr. Gerbracht is one of the most enterprising of the theatre men and has successfully put through a number of new things at his theatres at Ames. Mr. Gerbracht's bride comes from California, it is said. He was in Des Moines last week receiving congratulations along Film Row.

Goldie Spar, stenographer at the office of Metro-Goldwyn-Mayer, was home for the holidays at her home at Shenandoah, Iowa. She returned with a lovely diamond.

Jake Cohen, of the Strand theatre, at Ottumwa, bought two new machines equipped with Peerless lamps in the way of new equipment for his theatre.

Sioux City opened up a new theatre last week when the Orpheum there, a 2,700-seat house, had its inauguration.

Marion Ackerson, of the Metro-Goldwyn-Mayer office, spent Friday to Tuesday with her folks at Dubuque, Iowa.

San Francisco

P. PARTRIDGE, known as "Popular Pat," sales manager of the San Francisco District Paramount pictures, was given a semi-surprise party when he returned from his recent Chicago trip. "Popular Pat" is always given some kind of a reception when he leaves the city or returns from a trip, for this boy is liked. The surprises given him are OKeh as his dear wife accompanies him.

Work has commenced on the new Blumfeld theatre, a 1,500 seat house on Del Paso Boulevard of North Sacramento.

West Coast Theatres have installed reflector lamps in their California theatre at Salinas.

The local exchange has had two visits from Les Weir since he has been on the Coast in connection with his duties as Western Division Manager of Pathe Exchanges, Inc. Weir was joined in San Francisco by his wife, who came via the Panama Canal. Both Mr. and Mrs. Weir left for New York via the northwestern route, where they will visit Portland, Seattle and other exchange centers of Pathe, Inc., arriving in New York to spend the holidays.

Exchangemen and theatre owners along the row last week met W. S. Webster, who at one time operated the Strand theatre at Woodland,, Calif. Webster is on a visit to U. S. from Panama, in which country he is now making his home and is interested in the import and export business. Webster says he is happy and although loving his dear California he would not exchange for what he has in Panama.

D. S. Mitchell, who has been connected with Universal for many years, died very suddenly December 11. He was taken ill in the Exchange Saturday afternoon. Mitchell was connected with the film industry many years, having worked himself up from Poster Clerk to the position of District Manager for Universal, and was serving Universal in that capacity when he died, and was popular with all.

Jack Fier of National Screen Service reported that Christmas and New Year trailers sold fast.

Lester Ricks, shipping clerk for Supreme Exchange, has just returned from an extended sea voyage.

The Ackerman & Harris Circuit has awarded the contract for the booth equipment for the new El Capitan theatre to the National Theatre Supply Company.

The National Theatre Supply Company has established an engineering department in San Francisco. G. G. Thompson has been placed in charge. This new department will serve all West Coast exhibitors in conjunction with the company's One-Contract Equipment Plan, on all matters wherein engineering and research is needed.

The Setab theatre, Portola, operated by Mr. and Mrs. Ned Bates, opened on December 17th.

New York & New Jersey

WITH the reported closing of several neighborhood theatres on the lower East Side of New York City by Mayer and Schneider, chain theatre operators, the situation as regards certain type houses in the outlying districts does not seem to be any too strong. It is said that lack of profit and expiration of leases were the contributing causes to the move by the theatre firm, but that in all probability the owners of the theatres will continue at least for the present to utilize the properties as motion picture theatres.

The East Side houses mentioned as being let go by M. & S. are: the Casino, Second avenue and 9th street; the Waco, Rivington street; the Lucky Star, 5th street and First avenue; the Majestic, Second avenue and 15th street, and the New Strand, East Broadway. The last named is probably the most modern of the group.

The Houston theatre, also in the downtown East Side section, closed some time ago owing to lack of trade, still appears to be in the same boat—cheaper to keep the doors closed than open them.

While there may be a certain amount of gloom in one section there's a ray of sunshine in others, for it is reported that the Grant theatre, opened and closed several times on its site at 140th street and Lenox avenue, is about to reopen again; and, likewise, the American theatre on Fort Hamilton Parkway, Brooklyn. The latter has also had its several ups and downs during the past year or so.

They may leave the trade for a while, but they generally come back —and sometimes to their old stand. This applies to J. Farina, who, several years back, sold his Eden theatre, 201 Atlantic avenue, Brooklyn, to Charles Friedman. Friedman changed the name of the house to Milo. Now that Farina is again the proprietor, the house will revert to its old name. The Eden seats about 600.

It was a great and glorious occasion out in Bensonhurst last Thursday when His Honor Mayor "Jimmie" Walker personally contributed to the formal dedication of the handsome motion picture theatre that bears his name at 18th avenue and 64th street. The Walker was built by Sam Berman, well known New York exhibitor, and a number of other celebrities, including Cantor Rosenblatt, attended the opening ceremonies.

The policy of the Walker, which has a seating capacity close to 2,000, will be pictures and vaudeville. Mr. Berman also operates the Senate theatre at 74th street and 18th avenue.

Several changes in management among local theatres have recently taken place:

S. Grueber, eight years associated with Dillingham interests and lately with the Orpheum theatre, Brooklyn, is now in charge of A. H. Schwartz' Albemarle, Albemarle road and Flatbush avenue.

Another change in the Schwartz circuit is that C. Freund has been transferred from the Century, Nostrand avenue, to Schwartz' Marine theatre, Kings Highway and Flatbush avenue. H. Jackson succeeds Freund at the Century.

Manager Murphy, recently with Grossman's New United theatre, is expected to soon join the Harry Harris circuit and R. J. Ryan is reported to have resigned the management of Glynne's Bayshore theatre, Bayshore, L. I.

Art Smith has also resigned his position at the Fortway theatre, Brooklyn, and A. M. Pincus is mentioned as the new manager of that house. Mr. Pincus has been at Barr Bros. 5th avenue theatre.

After completely remodeling the Superior theatre, 81st street and First avenue, Messrs. Dollinger and Unger reopened that house January 5. These two new theatre operators are evidently making good their recent statement that the Movies, which they also own at 77th street and 3d avenue, was to be the first of a chain of small neighborhood theatres.

M. Schecter, owner of the Hollywood theatre, Brooklyn, is away on a two weeks' vacation.

Joe Hanley, manager of the Kingsway theatre, Brooklyn, recently succeeded in quelling any disorder which might have arisen when a portion of the theatre's ceiling fell during a performance the latter part of last week. Fortunately for all concerned, there were no serious injuries through the mishap. Vaudeville was recently added to the program of the Kingsway.

Polly and Her Gang, a new act of Seider and Moley's, recently opened at the Oxford theatre. How Al Moley manages to keep his mind on bookings and presentations when baseball activities are beginning to blossom forth in the Southland is more than some folks can understand. If we haven't by this time publicized Al as the champion New York Giant fan then it's not our fault.

This item is hardly important to the film industry, but in order to help our printers along a bit we will note that it is rumored that the Columbia and Mutual burlesque outfits are about to effect a merger. The report comes from around the Empire and Casino in Brooklyn, where it is said that some of the boys will soon be looking for new jobs.

Loew's Avalon theatre, a new playhouse to be devoted exclusively to the presentation of motion pictures and located at Kings Highway and Avenue J, Brooklyn, will be formally opened Wednesday evening, January 25, with N.T.G., of WHN, and his gang of radio stars "in person." The following Thursday evening, February 2, Loew's new theatre in Yonkers, presenting vaudeville and motion pictures, will be formally opened. The two new links in the Greater New York chain put the number of Loew theatres well past 60.

Readers may have noticed that the sporting news in our columns [illegible] ever.

[illegible]

[illegible] at Dwyer's Academy, January 16, signalizes the growing activity among the film girls in sporting events. The occasion will be auspicious in that it promises to be the forerunner of competition in other sports to be engaged in by the girls of the various motion picture companies.

For instance, First National already has formed a girls' basketball team, and the girls of the Fox Athletic Club and the Paramount Pep Club are organizing teams to meet the challenge of First National.

Then, in tennis and swimming, the women employees of such firms as Fox Films, Paramount Famous - Lasky, Metro-Goldwyn-Mayer, Pathe, First National, United Artists and Consolidated are already making arrangements for a girls' tournament—the tennis contests to be played in the spring and the swimming meet to be held during the summer.

Track events also are scheduled by the fair motion picture athletes, so it is readily apparent that the "weaker sex" has entered into the field of sports with a zest equal to that of the men, who participated in baseball, handball, tennis, bowling and basketball tournaments during the past year.

The fourth series of games in the Motion Picture Basketball League schedule was played last Thursday. There were two games, the first Pathe vs. Consolidated Films and the other, Paramount Five vs. the Fox Films team. These contests took place at Savage's Gymnasium, 59th street, Columbus Circle, New York City.

Philadelphia

FELT BROTHERS, builders of the Aldine theatre at 19th and Chestnut streets, Philadelphia, a special production house now operated by the Stanley Company, and the Roxy theatre in Roxborough, which has been taken over by East Coast Theatres, will build two new houses in the city, both of which will probably be leased by operating companies. The first, for which plans have already been drawn, will be on Chelton avenue, near Germantown avenue, close to the Stanley Company's Orpheum. Legitimate production will probably be introduced here and it will be the first neighborhood house in Philadelphia to adopt such a policy. It will have a seating capacity of 2,000. Another house, to be named the Commodore, will be erected in West Philadelphia.

Joseph Hebrew, manager of the Philadelphia exchange for Warner Bros., was tendered a dinner on January 6th by the Philadelphia motion picture fraternity. The event marked the completion of twenty years of service in the industry. The dinner, which was attended by more than 200, was held at the Benjamin Franklin Hotel. Representatives of the home office of Warner Bros., including two of the Warner Brothers, were present, together with representation from the Stanley Company of America. The committee in charge of arrangements included John Bagley, Jack Rosenthal, William Butler, Sr., Joseph Schaeffer, Harry L. Dembow, Sam Gross, Edgar A. Moss, Mortimer Lewis and David Barrist. Charles H. Goodwin served as master of ceremonies. Mr. Hebrew has been actively identified with local exchanges for a great many years. He was for a time branch manager for Fox and filled a similar position with Vitaphone before its absorption by Warner Brothers.

The Carman theatre at Germantown and Allegheny avenues, which has been in the course of construction for the past two years, was recently opened by George Gravenstein. The house represents an investment of almost $1,000,000 and is directly opposite the old Carman theatre, which was operated very successfully by Mr. Gravenstein for a number of years. The new theatre has a seating capacity of approximately 2,500. Its policy will be moving pictures with elaborate presentations. Programs will be of the de luxe type and as an opening production Mr. Gravenstein had Karyl Norman, the Creole fashion plate.

The Kent theatre, a new 2,500-seat house which has been in course of construction for the past several months, will be opened by the Stanley Company with an elaborate ceremony on the evening of January 16th. Dedicatory addresses will be made by Mayor Mackey and by representatives of the company.

Seattle

FOLLOWING his recent jump into third place in the nationwide sales contests of the Metro-Goldwyn-Mayer branches, A. J. Sullivan, of Manager Ben Fish's local office, last week continued his drive and landed in the enviable position of being the first salesman in the country to go over 100 per cent of his sales quota. Mr. Sullivan plans to retain first place in the national standing indefinitely, according to the boasts of the Seattle exchange.

As usual, local motion picture theatres offered late shows for the New Year's Eve revelers last week, and a majority of them reported very favorable business. The greatest success was the performance at the Fifth Avenue theatre, where Manager James Q. Clemmer put across a $1.65 top performance, and tied up with the first anniversary of Radio Station KOMO, whereby the station performers worked on the Fifth Avenue stage and broadcast their program by remote control. The show was a complete sell-out. Midnight matiness at the United Artists and Columbia theatres played to big houses with added film and stage attractions, and the Blue Mouse theatre featured a midnight show of their regular program at regular prices, which went over very successfully.

C. M. Hill, former sales representative with Manager Art H. Huot's local F. B. O. exchange, last week was appointed to the sales staff of the Universal office, and will cover the Eastern Washington territory. The Western district is under the jurisdiction of Dave Frazer, former P. D. C. executive.

L. O. Lukan, western division sales manager for First National, arrived in Seattle last week to spend the holidays with his family at their country home a short distance out of the city. He plans to return to California shortly after the first of the year, via Portland.

Ben F. Shearer, former head of B. F. Shearer, Inc., and more recently manager of the Interior Decorating Division of the National Theatre Supply Company, last week announced the formation of a new firm to be known as the B. F. Shearer Company, which will specialize in the decorating, contract furnishing and equipping of theatres, schools and public buildings. Associated with Mr. Shearer in the new venture are H. F. Randall, A. M. Larsen and C. Frank Harris. Local headquarters are opened at 1919 Third avenue, and branches are being established in Portland, San Francisco and Los Angeles.

Word was received at the local Columbia exchange last week that Jack Tillman, special sales representative in the Portland territory, had been removed to a hospital in that city for a minor operation, but was progressing nicely.

Fred Mercy, prominent Northwest exhibitor, last week announced two additions to his rapidly growing chain of suburban theatres. These were the Liberty theatre in Pasco and the Liberty in Kennewick. E. J. Reynolds, Pasco exhibitor, is understood to be retiring from the picture field to enter mercantile business in Southeast Washington.

Four theatre closings in the Pacific Northwest territory were announced during the last seven days. They include the Pastime theatre at Tensed, Idaho; the Liberty theatre at Oroville, Washington; the Canyon theatre at Troy, Idaho; and H. Stoddard's LaConner theatre circuit with headquarters at LaConner, Washington.

Jess Beckman, head of the Maritime Film Service of this city, blossomed out last week in a handsome new Hupp sedan, replacing the former sport roadster that he piloted.

Two film stars headlined the Orpheum vaudeville program in this city last week. They were Ethel Clayton and Ian Keith, in their comedy sketch "Clipped." And while the film lights were playing in vaudeville, one of America's foremost comediennes was headlining at a motion picture palace here —Nora Bayes at the Fifth Avenue theatre.

Twenty-four sheets advertising the opening of the magnificent new Seattle theatres on February first made their appearance on the billboards of this city last week, being the first gun in the intensive opening campaign just beginning. The Seattle is a 3,250-seat house to be operated by West Coast theatres in association with Publix Theatres.

West Coast Scrip, contained in books that offer $5 worth of admission tickets for $4.00 or $10.00 worth for $9.00, are now on sale at the box offices of various Wesco houses throughout the Pacific Northwest, and have been widely exploited in a campaign that covers the newspapers as well as the theatre screens. The Scrip is good in any West Coast house on the Pacific Coast, according to the literature.

Arnold Flink, assistant manager of W. Stefan Perutz's United Artists theatre in this city, was featured last week in a specially arranged dramatic overture by Jan Sofer and the United Artists 30 piece orchestra. Mr. Flink's recitation was enthusiastically received by every audience.

Denver

A. J. HAMILTON, well known Denver man who within the last year has owned the Ivy theatre in south Denver, has purchased a half interest in the Hiawatha Theatre Company, owner of the new Hiawatha theatre at 6th avenue and Downing streets. Mr. Hamilton has succeeded Gordon B. Ashworth as active manager of the theatre.

Jack Scott, former Producer booker in Denver, and who has spent the last six months as booker for Pathe in the Portland office, is now back in Denver as head of the booking department in the local branch office of Pathe. A. G. Edwards, former Pathe office manager, has been assigned to the duties of sales manager for the Denver district.

Messrs. Pettit and Hockridge, up in South Dakota, have purchased the Hill City theatre of Hill City, S. D., from Wm. McGregor.

Guy Markland, owner of the Center theatre of Center, Colo., recently spent several days visiting exchanges in Denver. Mr. Markland reports the usual winter slump in business.

D. F. Swanson, owner of the Isis theatre of Lamar, Colo., spent a few days in Denver a week ago, transacting business. While here he settled a "music tax" suit.

M. H. Todd, former manager of the Rialto theatre, Casper, Wyo., has been retained by Carl Ray as manager of the Carl Ray theatres of Cheyenne, Wyo.

Harold Rice, well known manager in these parts, has accepted a position as manager of the Carter theatres, the Sante Fe and the Jewel theatres in South Denver. Mr. Rice resigned as manager of the Bluebird theatre to accept his new affiliation.

Denver has another suburban theatre, this time out at 44th and Tennyson, where Frank Culp opened the beautiful Oriental. He held the initial performance to two full houses on Christmas eve, a cold and stormy night. Those who attended were well repaid for their choice in spending the evening. The Oriental is truly one of the most beautiful theatres of its kind in the Denver territory. Its Persian style of architecture and interior decorations has been carried out to the smallest detail. A new organ with a beautiful tone is one of the attractions of this new amusement house. Mr. Culp also operates the Rex, Alcott and Granada theatres, over on the north side.

The Palm theatre of Pueblo, Colo., opened Christmas eve, after extensive remodeling and the installation of a Vitaphone for the entertainment of its patrons. Chas. Ernst is manager of the Palm. It is owned by the Colorado Realty Company.

The Acme theatre of Riverton, Wyo., owned by Mrs. Lee Mote, is undergoing improvements, which will include a new floor for the theatre.

H. A. Gordon, owner of the Chief theatre of Steamboat Springs, Colo., has returned to Steamboat and assumed the active management of his theatre.

The Princess theatre of Oak Creek, Colo., away up on the Moffat road, is undergoing $15,000 worth of improvements. The theatre is owned and managed by John Greve.

The Pueblo Amusement Company was adjudicated bankrupt on December 27th by Sperry S. Packard, referee in bankruptcy in Pueblo, Colo. The company has operated the Rialto theatre of Pueblo for the past six months and about three weeks ago closed the theatre because of poor business. A voluntary petition in bankruptcy was filed. January 13th has been set for the presentment and proving of claims by creditors of the company.

Mrs. F. C. Riley, former operator of the Moon theatre, Newcastle, Colo., has opened a new theatre in Carbondale, Colo., which she has named the "Sun."

Gerald Whitney, former Producer salesman, and Warren Burgess, who has been covering percentage bookings for Metro, have joined the Metro-Goldwyn-Mayer sales force. Mr. Whitney has been assigned to the western slope of Colorado, while Mr. Burgess' district has not yet been decided upon.

C. H. Dutton, district manager for the National Theatre Supply Co., spent three days in Denver last week, assisting in taking inventory of the local office of the company. He left Denver last Thursday for Omaha, where he will spend the New Year with his family.

G. T. Donnelly, owner of the property on which is located the Strand theatre in Aguilar, Colo., has taken possession of the theatre and will soon try his hand at the exhibition business again. The theatre for the past three months has been operated by the D. & R. interests of Denver.

Hugh Brady, Paramount branch manager, spent the holidays in Los Angeles on a combined business and pleasure trip. He returned to Denver January 2nd. He made the trip in his auto.

H. A. P. "Hap" Frederick has resigned his position as salesman for the local Universal office to accept the managerial duties of the Columbia exchange in Salt Lake City. He entered upon his new duties on January 1, 1928.

Denver—*Continued*

R. J. GARLAND, Metro-Goldwyn-Mayer branch manager, was elected president of the Denver Film Board of Trade for the ensuing term at the semi-annual election held last Tuesday. Mr. Garland was unanimously chosen for the position. S. D. Weisbaum, retiring president, was unanimously chosen as vice-president of the organization. Duke W. Dunbar was appointed executive secretary and treasurer and H. W. Braly was designated official secretary. Exchange members who were elected to represent distributors on the Board of Arbitration are R. J. Morrison, of Fox; J. T. Sheffield, Columbia, and Chas. R. Gilmour, of Warner Bros.

A new member representing exhibitors was appointed when H. E. Huffman, president of the M. P. T. O. of Colorado, designated F. H. Ricketson, of the Western Enterprises circuit of theatres, to succeed Gordon B. Ashworth. The exhibitor members now comprise Sam H. Horner, Leonard Levand, and F. H. "Rick" Ricketson, all Denver exhibitors.

The Gem theatre of Yuma, Colo., was damaged by fire on Christmas eve to the extent of $2000.00, according to report received from Frank Bronte, owner and manager of the theatre. The fire occurred during the night after the show and was caused by an overheated furnace. Most of the damage was done to the building, although the projection room sustained considerable damage, the equipment having to be overhauled.

Ruth Taylor, famous blonde star of Paramount, was a Denver visitor Friday and Saturday of this week. While here she made her first inspection of a film exchange when she was conducted through the local Paramount exchange by H. W. Braly, manager. She made appearances at the Denver theatre and also paid a visit to the U. S. General hospital, Fitzsimons, at Aurora, Colo.

The coal strike in Colorado coal districts has not been so good for the theatre business in these localities. The theatres in Frederick and Erie, Colo., are closed down altogether and the theatres in Louisville, Colo., will close within the next week unless the strike is settled. In Aguilar, Colo., the Strand theatre is closed, although the Colorado theatre is still operating.

J. Frank Shea, F B O Western Division manager, arrived in Denver Saturday noon for a visit with S. D. Weisbaum, local branch manager, and the sales force, who are in Denver for conferences. Mr. Shea arrived in Denver from the east, where he spent the holidays with his family.

Messrs. Krier, Kastner, and Waite, theatre owners of Walsenburg, Colo., spent Saturday in Denver transacting business with distributors.

Fred Young, former Columbia salesman of Salt Lake City, has been transferred to the Denver office in a similar capacity.

Jim Morrison, local Fox manager, is all smiles over prospects for a biz Fox week this month.

J. H. Ashby, First National branch manager, is up in Wyoming on a sales trip. He is visiting exhibitors in the basin district.

The Shooker Film Exchange, a member of the Denver Film Board of Trade, has changed its name to Atlas Film Exchanges, Inc. C. B. Mark, a local exhibitor, is now associated with the company with B. M. Shooker in the company.

Harry Nolan, owner of several theatres hereabouts, is spending a few days visiting Albuquerque, N. M.

F. L. Davies, Universal salesman from Sioux Falls, S. D., arrived in Denver last week. He is now associated with the Denver branch of Universal as salesman covering the western slope of Colorado.

Milwaukee

WEST ALLIS, Milwaukee's rapidly growing southwestern suburb, is to have a new theatre, according to recent report, on the old city market site at the junction of National and Greenfield avenues. A group of local men are planning the erection of a $200,000 theatre and office building.

E. E. Fulton Company has opened a branch in Milwaukee at 151 Seventh street, with Carl Krumrei in charge. The E. E. Fulton Company, with headquarters in Chicago, has branches in St. Louis and Indianapolis.

The Film Board of Trade held its annual election of officers on Wednesday of this week. Charles Trampe of Mid-West Film Exchange was elected president for the coming year; Ed Weisman of Educational Exchange is the new vice-president; Ben Koenig reelected secretary; Sam Shurman of M-G-M Exchange will be treasurer; and Mark Morgan of Red Seal has been elected sergeant at arms. The retiring officers are J. G. Frackman, president; E. Honeck, vice-president; John Ludwig, treasurer, and Bob Smith, sergeant at arms.

The Arbitration Board is composed of the following: Herbert MacIntyre, of Pathe; Sam Shurman, of M-G-M; L. J. McCarthy, of 1st National; O. R. Reiffel, of Paramount, and Eph Rosen, of Tiffany.

The following were elected to the committee of fire inspectors: J. G. Frackman, of Progress; Sam Abrams, of F. B. O., and John Ludwig, of Ludwig Exchange.

The committee on credit is comprised of George Levine, Universal; L. J. McCarthy, 1st National, and S. H. Abrams, F. B. O.

Eddie Krofta, until recently with Beder Film Exchange, is now booker at the Tiffany Exchange. He succeeds Art. Roberts.

Miss Andrae, who manages the Colonial theatre at Sault Ste Marie, was a recent film row visitor.

William Baird has recently sold the Wright theatre here in the city to Feldman and McCabe.

"Dad" Wolcott's new theatre, the Majestic, at Racine, opens on February 11th, he announced when recently in the city visiting exchanges.

Saxe's 46th theatre opened at Kenosha on December 22. The Gateway is the name of the new house, and is being managed by James Morrissey.

Lyman L. Ballard, United Artists representative, has moved his office from the Progress exchange to the Columbia pictures offices.

A. A. Reiser, manager of the Majestic at New Holstein, was a recent caller.

Florida

FBO'S exchange in Jacksonville opened new offices this week, after a house warming presided over by Manager C. B. Ellis, last Saturday night. The new quarters are at 1262 West Adams street in a building especially constructed for the purpose. During the house warming the new offices were visited by local and out-of-town exhibitors and exchange men. It proved a delightful affair. Manager Ellis is a live wire and is at the head of a most energetic personnel.

Manager Locke Crumley, of the New Republic, Jacksonville, has been suffering from a severe cold for the last few days.

While Jesse L. Clark, of the Palace and Temple, Jacksonville, is in Kansas City on business, a general shift of managers has been made effective temporarily. Charlie Morrison, of the Arcade, is looking out for the Palace and Temple, assisted by Charles Miller, former assistant manager of the Palace, who has been brought in from the Riverside theatre. Ples Wilcoxson has been sent out to the Riverside from the Rialto, in addition to the Empress and the accessories department of E. J. Sparks Enterprises.

All of the exchange managers are making plenty of New Year's resolutions concerning business, even at this late date, including Scott Chesnutt, the Paramount chief in this territory, who allows as how he and his men are making business grow where there was none before.

The Capitol, Springfield neighborhood house, has changed its policy to 10 cents for children and 25 cents for adults, but keeping the program the same. This house is under the direction of Edward A. Crane.

Cold weather had its effect on theatre patronage here this week, cutting down attendance noticeably at all houses. It was the coldest weather in Jacksonville in years, going as low as 17 according to some reports.

Leroy Pinkussohn, of Charleston, S. C., who is part owner of the Peruchi Players, now located permanently in Tampa putting on dramatic shows at the Rialto theatre, has moved to Tampa and intends to make it his home. Mr. Pinkussohn for many years has operated a chain of cigar stores, and will retain an interest in this business.

N. V. Darley, manager of the Rivoli, Ybor City, returned this week from a two weeks' visit with his brother in Mobile.

John E. Campbell, who operates the West Shore theatre in Port Tampa City, has been offered the building constructed by the Civic Club of Valrico, for the showing of pictures one or two nights weekly. Mr. Campbell says it looks good and he may try it out.

Minneapolis

PRACTICALLY all the big loop houses, both vaudeville and motion picture, gave special New Year's eve performances, with the usual festive trimmings. Even extremely cold weather couldn't make these a failure.

Minneapolis, St. Paul and the entire northwest suffered from the worst cold spell of the year last week, and the movie theatres found that plenty of vacant seats were the result. In Minneapolis the mercury got down to 21 degrees below zero. Later in the week the weather moderated, there were spring temperatures, and the theatre business picked up tremendously.

H. D. Finkelstein, general manager of Finkelstein & Ruben, announced this week that the new $2,000,000 Minnesota theatre now being erected in Minneapolis will open either the last week in March or the first week of April. Mr. Finkelstein left for New York immediately after making this announcement. While there he will arrange details in connection with the opening of this 4,200-seat house, which will be the largest theatre between Chicago and the Pacific coast. F. & R. will operate the house in conjunction with Publix.

Carleton Miles, dramatic and motion picture editor of the Minneapolis Journal for 20 years, has resigned his position and has gone to San Francisco to manage a theatre there. Mr. Miles was regarded as one of the outstanding critics of the country, and was always very fair and tolerant in his movie criticisms.

In accordance with his regular custom George W. Johnson, manager of the Auditorium theatre at Red Wing, Minn., this year staged a benefit matinee prior to Christmas. The public was invited to contribute food stuffs, clothes and money for needy families. A committee from the welfare league makes up the supplies into baskets, which are distributed Christmas eve. The money is used to buy additional goods.

John S. Kruger, Ira Kruger and E. S. Klitz, of Aberdeen, S. D., have filed articles of incorporation at Pierre. The company is to be known as the Aberdeen Amusement Company and has a capital stock of $25,000.

Don Harris has been obliged to postpone the opening of his new State theatre at Huron, S. D., until some time this month. Harris had planned on opening the house at Christmas, but various delays made it necessary to postpone the opening date. The theatre is being erected on the site of the old Lounge theatre.

Oliver Roscoe has purchased the Majestic theatre at Lake Benton, Minn., from Mrs. L. W. Liddle, who has been operating the theatre since the death of her husband some months ago.

It is announced that in the early spring work will begin on the erection of a modern 1,300-seat theatre at Fifty-fourth and Nicollet, which is in the Richfield district, a recent suburban addition to Minneapolis. The plans are being drawn by Perry E. Crozier for Joseph Cohen, who is planning to spend about $75,000 on the project. Last summer Cohen announced his intentions but was forced to wait until various details regarding ordinances and community plans were completed. It is rumored that Cohen is considering erecting another house at Fifty-fourth and Lyndale, which is also in the Richfield district and about a mile from the Nicollet site.

Cohen holds the lease to the Lagoon theatre, which he has sublet for years to F. & R. He is also a stockholder in the New Garrick theatre, Minneapolis, and is supposed to have helped in bringing the action against Finkelstein, Ruben and Hamm in the Miles theatre company case.

Kansas City

KANSAS CITY'S new Uptown $1,500,000 theatre, operated by Universal Chain Theatrical Enterprises Corp., opened its doors Friday night in a brilliant debut to the public. The Uptown becomes Kansas City's largest suburban house, having a seating capacity of 2,500. Both the main floor and balcony contain loge sections of about 150 seats each. Smoking privileges are permitted in one of the loge sections. Architecturally the theatre is unique. The interior is done in Italian garden effect remioiscent of the fifteenth century. The house is of outdoor "atmospheric" design, the curved dome giving the effect of the blue sky, with side walls protecting into the azure firmament. Statuary and mural decorations, together with lavishness of flowers and draperies, combine to make a stunning picture.

The policy of the theatre will be first run feature films, supplemented with a large symphony orchestra and organ. The orchestra will play the incidental music for all feature runs, the organ being reserved for all special numbers. Deluxe stage productions will be added to the general program. The policy will include four shows daily. The house is located at Forty-eighth and Main street. John Eberson of Chicago was the architect, while Fleming - Gilchrist Construction Company had the general contract. Chickering pianos are used in the theatre, while the organ is of Robert Morton make. George Seiner is manager of the theatre. The seats were furnished by the American Seating Company.

About 500 orphan boys and girls of various institutions of Kansas City were guests at the third annual party of the Newman theatre for them New Year's Day. The street car company furnished free transportation for the children to and from the theatre and as the children left the theatre they were given popcorn balls. The party was under the auspices of the Round Table Luncheon Club.

For three years George Armstrong, messenger for the Shubert theatre, had been making daily trips to a nearby bank to get change for the box office. Monday, while returning with $300 change for the theatre, two bandits held him up and robbed him of the money.

Cincinnati

ANNOUNCEMENT has been made by General Manager Isaac Libson that much lower admission prices will hereafter prevail at his Walnut theatre. The new scale is 20 cents from 10 a.m. to 1 p.m. for any part of the house. Prices from 1 p.m. to 6 p.m. will be 20 and 30 cents, while after 6 p.m. admissions will be 25 and 40 cents. However, night prices will prevail on Sundays and holidays.

Will J. Ward, master of ceremonies, and the Albee Entertainers, who were big hits during the inaugural week of the new E. F. Albee theatre, have been retained indefinitely. The Albee Entertainers are under prsonal direction of Henry C. Geis, organist.

Yeggmen, who, it is believed, secreted themselves in the State theatre, a neighborhood house located near the Ohio State University, Columbus, entered the theatre office after the house closed and carried the safe to the balcony, where they blew it open with nitroglycerine. Earl Pepper, manager, has given out no estimate of the probable loss. The house is one recently acquired by J. Real Neth, when he took over the Wm. M. James chain of theatres in Columbus recently.

The Lima Amusement Co., Lima, Ohio, of which George Settos is president, announces extensive remodeling and alterations to their Lyric theatre, located at 222 North Main street.

Forest Shuman, projectionist, of the Globe theatre, Fifth and Jefferson streets, Dayton, Ohio, was severely burned, and the booth materially damaged when fire, caused by ignition of a film, broke out in the house. The blaze was extinguished by firemen, however, with minimum damage. There was no panic. Shuman was removed to the hospital. His condition is not serious.

Phil Chakeres, who owns and operates the Majestic, Hippodrome, State and Princess theatres, at Springfield, Ohio, will remodel the Majestic at an expense of $75,000. The Movietone is now being placed in the house to be used in connection with the Vitaphone, which Chakeres installed some time ago. The State theatre has also inaugurated a presentation policy, booking from the Keith-Albee offices. These will be shown on a plit-week basis, changing on Sundays and Thursdays.

Manager John A. Schwalm, of the Rialto theatre, Hamilton, Ohio, has converted the third floor of the building into a local broadcasting studio, where ambitious embryo celebrities strut their stuff weekly through a hookup with Station WRK. And, what's more, a men's Bible class occupies the theatre auditorium as a place of worship each Sabbath morning.

The Regent theatre, Hamilton, Ohio, which has been dark for some time past, recently played a special engagement. Other specials will probably be shown later.

The Massillon Theatre Co., at Massillon, Ohio, contemplate the erection of a new house on West Main street, at an estimated cost of $200,000.

Albany

THE third fire in motion picture theatres in this part of New York state occurred last week when the Delaware theatre in Albany was damaged to the extent of $1,000. A few days ago, Smaliey's theatre in Johnstown was burned to the ground with a resultant loss of $200,000 and the Victory theatre in Newton Falls was also burned to the ground shortly after Christmas.

Jack Krause, Albany manager for Tiffany, is recovering from an automobile accident that occurred a few nights ago, and which came within an ace of costing Mr. Krause his life. At the time of the accident, Mr. Krause was riding from Schenectady toward Albany, when his car skidded, leaving the road and jumping onto the street car tracks and then doing a couple of flops. Mr. Krause was removed to the Ellis hospital in Schenectady. He is now recuperating at his home.

Peter C. Vournakis, manager of the Strand theatre in Watertown, for the past several years, has bought the block that houses the theatre from John C. Lamon. The theatre has a seating capacity of 400, and was the first house in Watertown to be equipped with an organ. Before coming to Watertown, Mr. Vournakis was manager of the Carthage Opera House.

Ben Stern, manager of the Lincoln in Troy, announces a change in policy for that house. From now on, the theatre will play two changes to the week, the week to begin on Sunday instead of Saturday, as in the past, when the theatre ran to straight runs.

Edith Smith, assistant organist at the Mark Strand in Albany, has returned after a two months' leave of absence and is once more at the console. Herbert Earle, who has been taking her place at the Mark Strand, has been transferred to the Mark Ritz, succeeding Mrs. Fivey.

John Faust, doorman at the Mark Ritz in Albany, will spend the next two years in jail. In all fairness, however, to Mr. Faust, it should be explained that he has just been appointed to a lucrative position at the Albany county jail, a position so good that he lost no time in tendering his resignation to the theatre management.

Mitchell Connery, who has been associated with Abe Stone in the conduct of the latter's theatres in Albany and Rensselaer, has resigned and no one has been appointed in his place. Mr. Stone has dropped the admission price at the Arbor Hill theatre to ten cents and has followed Bill Smalley's idea of having his name attached to each theatre with which he is connected.

C. W. Sawin, of Boston, district representative for Pathe, was in town during the week.

Lee Langdon is no longer connected with the Central theatre in Albany. Mr. Langdon resigned last week and from now on the house will be handled by Mr. and Mrs. Emig. Mr. Langdon recently resigned as booker for Warner Bros., to go with the theatre.

There were many exhibitors in town on Monday of this week in connection with a meeting of the Board of Arbitration, before which a half dozen or more cases were threshed out. The Albany Film Board of Trade also met on Monday.

All the Fox Film salesmen out of the Albany office were in town during the past week, assisting in checking up records and in going over the season's prospects.

Harry Seed, local manager for Warner Bros., was out on the road last week in a swing that took him to Gloversville, Utica, Binghamton and intermediate points.

John Augello, of the Family theatre in Utica, and Sam Slotnick, of the James in the same city, were among the exhibitors who paid Albany's film row a visit during the week.

Manley Mattice, of Middleburg, will hereafter conduct the Novelty theatre in that village, according to notice received by the Albany Film Board of Trade. The notice also carried the announcement that John Mattice, a brother who had run the house and who is well known in Albany, had recently died.

Two Sunday benefits are scheduled by the Leland in Albany. The first was given last Sunday, when the Catholic Art Association presented a picture for the benefit of the Sacred Heart Church in Castleton. On January 22 there will be a benefit for one of the Jewish schools of Albany.

According to Amos Leonard, sales manager for Pathe in Albany, it will probably be some time before any attempt is made to rebuild the Victory theatre in Newton Falls, recently destroyed by fire and owned by Leonard and Cheney.

Moe Silver of the Stanley chain was in town during the week, looking over bookings for the several theatres in Albany and Troy, and likewise in becoming better acquainted with many of the details.

Now that Christmas is over, John Garry, manager of the Clinton in Albany, has returned to his favorite subject, his two children. Of course, Mr. Gary is not averse at times to discussing the drawing power of the picture he is showing, but within a minute or so he will revert to a discussion how bright his children are.

Charles A. Sesonske, of Watertown, was one of the principal stockholders in the Avon Theatre Corporation, which owned the house leased to William Smalley, and which was destroyed by fire in Johnstown. The house was operated for some time by Mr. Sesonske, who is now running the Liberty theatre in Watertown. Mr. Sesonske was in Johnstown last week to investigate the fire and possibly to lay plans to rebuild.

Cleveland

THE portable Vitaphone will be installed in the Stillman for the engagement of "The Jazz Singer," which opens there on February 5th. The original Vitaphone installation in the Stillman was moved over to the State the beginning of this season.

Lou Geiger, for five years manager of the local FBO exchange, and for the past six months assistant to District Manager Cleve Adams, has tendered his resignation to become affiliated with Tiffany-Stahl. Geiger will assist Mark Goldman in sales in this territory. Al Geddes, formerly with Columbia Pictures, has also joined the local Tiffany-Stahl outfit. He will have charge of the booking department.

M. J. Ruful has purchased the Parkview theatre, East 93d street, Cleveland, from the former owner, J. Tittl.

Waring's Pennsylvanians are beyour Christmas in Defiance, O. If you have to be there on that day, however, take your dinner with you. Harry Reavey, veteran film man, happened to be in Defiance last Christmas. At dinner time he went to the dining room of the hotel. But it was closed. A sign on the door read: Closed Until Tomorrow. And the only place open on that day in the metropolis of Defiance was the Salvation Army. And that's where Harry ate his Christmas dinner.

R. C. Steuve, retired exhibitor of Canton, suffered severe injuries recently when he fell on the ice and struck his head. He wrote friends in Cleveland that he was laid up all during the holidays and is still unable to participate in the world's festivities.

The sales department of the Cleveland office of the Standard Film Service Company has been increased. Walter Loewe, formerly with Columbia, has been added to the staff, and Millard Rauh has been transferred from the Cincinnati to the Cleveland territory.

H. Ward Johnson has purchased the La Grande theatre, Conneaut, from J. C. Flack. Johnson bought the Main theatre, Conneaut, last week.

John Kalafat, of the Ohio Amusement Company, who has been ill for the past three weeks, is back at his desk again, entirely recovered, but slightly under weight, having lost fifteen pounds.

Stage hands, motion picture operators and musicians of Cleveland will unite to hold their first anual theatrical ball on the night of February 16, at the Public Auditorium. All proceeds from the ball will go to the support of the aged members of the unions. Actors from all over the state will particpate in the entertainment, as well as radio artists and dance bands. Manus W. McCaffery is chairman of the entertainment committee.

Ernest H. Hunt, organist de luxe, is back home at the State theatre, after a short season of wandering around town. Hunt inaugurated the organ at Loew's new Granada theatre when it opened late in the fall. Then he helped install the new presentation programs at Loew's Park. Last week he returned to the State, where he will continue to present his weekly organ specialties.

The Oriental theatre, East 9th street and Superior avenue, has changed its policy from burlesque to dramatic stock. When first built last year by the Universal-Brody interests, this was a first-run motion picture theatre, and was called the East Ninth Street theatre. The S. W. Manheim Company purchased it from the U-B Company, changed its name and its policy. The change to dramatic stock became effective January 8th.

Waring's Pennsylvanian's are being held over a second week at B. F. Keith's Palace theatre. This is most unusual, as the Palace changes its program completely every week.

Clara Custer, of the Pathe organization, was married last week to Edward W. Eckhouse, of Cleveland. Miss Custer was formerly with the local P.D.C. exchange, and moved over to Pathe with the general amalgamation. Her many friends in the building take this means of offering congratulations and best wishes.

The Broadvue theatre, owned by B. Z. Levine, Ernest Schwartz, and A. Knopp, and managed by M. Goldie, was host to over 3,000 widows and orphans during Christmas, when a special show was offered through the combined efforts of the theatre, the Y.M.C.A., and the Associated Charities.

South East

GEORGE R. STEVENSON, general manager of Stevenson Theatres, Inc., has been spending considerable time in Charlotte perfectnig arrangements for the opening of the Stevenson theatre, Rock Hill, S. C., January 16.

D. M. Eaves of the Eaves Theatre Circuit announces the temporary closing of his Lyric theatre in Sumter, S. C., for renovations.

J. E. Webb assumed ownership and management of Webb's theatre, Shelby, N. C., January 1, succeeding his brother, Claude Webb, who announces that, at an early date, he will take over operation of a theatre in North Carolina.

J. W. Griffin, of the Pastime theatre, Lumberton, N. C., states that excellent progress is being made in the erection of the new unnamed theatre at Lumberton, which will be under his management. Lumberton is one of the most progressive towns in Eastern North Carolina.

It is announced by Jack Turner, general manager of the Carolina Theatres, Inc., that ground has been broken for a new theatre in Lincolnton, N. C. The house is being built by Carolina Theatres, Inc., who at present operate the Rivoli theatre there.

Popular Jim Wilbanks on January 1 assumed management of the Victoria theatre in Wilmington, N. C.

R. B. Wilbanks, manager of the local Paramount office, accompanied his star salesman, Jack Dorland, into the Tennessee territory last week.

R. A. Davis and W. P. White, of the local office of National Theatre Supply Company, made a trip to Atlanta last week.

Stanley Hand, manager of the Pathe exchange, returned last Sunday from Washington, D. C., where he spent the holidays, bringing his wife and daughter with him to make their home here.

Charles M. Steele, home office official of First National Pictures, made a special trip to Charlotte to present his local manager, Frank Bryan, the first prize won in a recent contest.

Harry Harry, booking manager for the Publix and Publix-Saenger theatres, spent the holidays with his parents in Senoi, Ga.

Wm. Conn and E. F. Dardine, managers of FBO and Universal exchanges, respectively, paid a business visit to Wadesboro recently and report an exhilarating flight in the new plane just purchased by L. L. Drake. Mr. Drake is now an enthusiastic aviator, as well as exhibitor.

Walter Griffith, general manager of the Horlacher Delivery Service, announces an additional extension to the present service, that is, a relay from Asheville to Murphy, including Canton, Waynesville, Sylvia, Bryson City, Franklin, Anderson and Murphy. This extension is effective January 7.

Mrs. Merritt Davis, wife of M. W. Davis, manager of Warner Brothers exchange, is improving after a severe attack of the grippe.

The little daughter of Mr. and Mrs. Frank Bryan, of First National, is reported as improving from an attack of the measles.

The Capitol theatre, Union City, Tenn., was host to its patrons last Saturday at a novel "watch night" party. Despite severely cold weather, a large crowd attended.

The Capitol, which is the only theatre in Union City, is operated by the Crescent Amusement Company. Andrew Cox is the local manager.

Manager F. P. Bryan of First National's Charlotte branch office was the recipient last week of a lovely ebony desk set as a gift from the company's home office for his leading the Charlotte office to victory in their December Collection Drive.

The token was presented through Charles M. Steele.

A. N. Miles, Eminence theatre, Eminence, Ky., was a visitor at Louisville exchanges last week.

A free children's party was given at the Columbia theatre, Paducah, Ky., last week. This is an annual custom of the Columbia Amusement Company.

The McDowell theatre, McDowell, Ky., has closed.

The Duncan theatre, Falmouth, Ky., has closed on account of scarlet fever epidemic.

The Princess theatre, Stamping Ground, Ky., has been closed and the house turned into a garage.

H. L. Scott, Opera House, Georgetown, Ky., donated the use of his theatre for the annual community Christmas tree exercises last Sunday.

J. P. Masters, Capitol theatre, Bowling Green, Ky., was host at a party Christmas morning at the theatre.

M. H. Silverman, Lincoln theatre, Chattanooga, Tenn., has just celebrated his fiftieth birthday anniversary. He was given a banquet at which he was the recipient of a handsome gift and the good wishes of his friends.

Loew's theatre employees in Memphis were guests of honor last Sunday night at a Christmas banquet given by the theatre management at the Hotel Gayoso. Short talks were made by Manager W. K. Saxton and members of the theatre staffs.

The Loyal theatre, Shonn, Ky., formerly operated by B. E. Gaddie, has been sold to J. G. Thompson.

Nat Kaplan, who formerly traveled out of Louisville for Paramount and more recently connected with United Artists, is now with the local First National exchange and will cover the Eastern Kentucky territory. Mr. Kaplan replaces A. S. Junghans, who recently resigned.

A beautiful testimonial, signed by all managers of Cincinnati film exchanges and members of the Film Board of Trade, was presented to I. Libson by the Cincinnati Board when the new Albee theatre was opened.

Leo F. Keiler, manager of the Columbia Amusement Company, Paducah, Ky., gave a benefit show last Wednesday at the Orpheum theatre, for the widow of Michael Gallagher, fireman.

Baltimore

MRS. FRANK ROBARD, secretary to R. Neisonson, manager at Warners' Metropolitan, here, has been transferred to the New York office of the Warner organization. She will go there shortly to take up her new work. Abe Warner, acting president of Warner Brothers, visited Baltimore during the week beginning January 9, to look over the field.

Norma Keck, cashier at Loew's Valencia, was married recently to Lou Harrison, in Baltimore. Her sister, Mrs. Hazel Paresky, wife of the pianist in the Rivoli orchestra, has gone to Philadelphia for a visit.

A special moving picture performance was given at the Lyric theatre, here, Friday night, January 13, for the benefit of the children in destitute circumstances in the former provinces of Germany and Austria.

Two reels of motion picture films were destroyed when they became ignited in the magazine of a projection machine in the Broadway theatre, here, Thursday night, January 5. Ralph Martin, the operator, soon extinguished the flames and the audience sat quietly in their seats and the performance was continued.

Donald Kirkley, writer of special articles for the Sunday Sun magazine section, and a member of the Play-Arts Guild in Baltimore, has become associated with the Motion Picture Guild here, operating the Little theatre here. He will act as the publicity representative.

Harry Van Hoven, publicity representative of the New theatre, spent the first four days of the week beginning Monday, January 9, in New York City.

Work is being rushed on the new American theatre building, of Roanoke, Va., which it is planned to open to the public in the early part of February. The theatre is equipped to handle stage shows as well as moving pictures, which will be the principal form of entertainment.

The house is being built by the Sun Investment Corporation, Elmer D. Heins, president. The equipment will include a Wurlitzer organ, a cooling system, cushioned seats, and a marble foyer.

A motion picture theatre is planned for Frankford, Del., by the Jake Goldberg Theatrical Enterprises, which operates playhouses in Delaware, Maryland and Virginia.

Miss Marian Bell has succeeded Miss Emma Stoner as secretary to George F. Dembow of the Metro-Goldwyn-Mayer Exchange, Washington, D. C.

Miss Norma Clements is now a clerk in the Film Booking Offices Exchange, Washington, D. C.

William Morning has been succeeded by Arthur Kilberg as Poster clerk in the Paramount Exchange, Washington, D. C.

The organ at the Fox theatre, Washington, D. C., is being played now by Alexander Ferguson, formerly at Shea's theatre, Buffalo.

The new auto tags which Clint Robins, manager of the Pathe Exchange, Washington, D. C., received for 1928 are numbered 50-50.

During several weeks in December, James B. Fitzgerald, secretary of the Film Board of Trade, Washington, D. C., was required to remain at a hospital after an operation.

Professional musicians of Danville, Va., have organized a union which is now known as Local 623 of the American Federation of Musicians affiliated with the A. F. O. L. The officers are Dr. Raymond Scruggs, president; C. L. Feiford, Sr., vice-president; C. L. Feiford, Jr., secretary, and W. H. Warren, treasurer.

R. W. Grassi has been appointed art director of the Mosque theatre, Richmond, Va., by Harry Bernstein, general manager. Mr. Grassi has been associated with Paramount, Polic Circuit, and theatres in Buffalo, Pittsburgh, Washington and Newark.

The Blue Ridge Entertainers, a musical organization at Cumberland, Md., have been engaged to ylay twice nightly at the Garden theatre, of that city.

New England

THE Victory theatre at Lowell, Mass., has been sold by Geo. Hammond and the Victory Theatre Co. to F. Welton.

The Orpheum theatre at Stoughton, Mass., is to reopen within a couple of weeks.

The Princess theatre at Danforth, Me., has been sold by Chas. Holtz to William Osborne.

It is understood that the Rialto theatre at Manchester, N. H., may change ownership, negotiations being under way for such a sale.

H. I. Williams has sold the Opera House at Poultney, Vt., to a former owner of the theatre, J. D. Costello.

The Fox sales force returned to work Monday, after the midyear vacations.

John Glazier, formerly manager of the Hyde Park theatre, Hyde Park, Mass., has been added to the booking staff of the First National Exchange, Boston.

David Purcell has joined the sales force of the First National Exchange.

In our issue of December 16th, we printed an item to the effect that Paul Denish and Louis Walters had leased the third floor ot 129 Columbus Avenue; also stating that they were formerly located at Stuart Street.

This is not quite true. They are still located at Stuart Street, and are also on Columbus Avenue, as there are two entrances to this building—one at 306 Stuart Street and the other at 129 Columbus Avenue.

William O'Loughlin has resigned as Fox salesman in the New Hampshire and Vermont territories Charles "Chick" Varney of the F. B. O. staff has succeeded O'Loughlin ni the Fox organization.

The marriage is announced of Miss Dorothy Varden, head of the contract department at the Fox exchange, to William Gross, a well known Boston attorney.

While en route to Maine in one of the Boston & Maine Railroad buses, Jack Basch, sales manager at the Fox Exchange, was injured about the back when the bus went off the road at Kennebunk, Me., and crashed into a tree. While Basch is on the job every day, the injury causes him much inconvenience.

James Greco, who owns the Rialto theatre at Worcester, is back at his desk again, although still under a physician's care, after his long illness and hospital residence.

Miss Mildred Shore, assistant booker at Warner Bros. Exchange in Boston, is soon to become the bride of William Resnick. On the eve of her resignation from the Warner staff she was presented with a purse of gold by fellow workers. Mr. Resnick is in the theatrical business in Plymouth, Mass.

Harry Spingler, office manager of First National, spent the holiday season at his home in Newport, R. I.

Station WLOE is the new broadcasting station at Boston and Chelsea, Mass., opened by MGM in connection with the Boston American. The official opening took place Tuesday night with George L. Fecke of New York City on hand before the microphone to deliver a welcome. This is one of a chain of sixty stations throughout the country and is the first of this chain in New England.

Plans are under way for a dinner to M. N. Wolf, recently advanced to district manager of Metro-Goldwyn, to be given January 31st at the Copley Plaza Hotel, Boston, by exhibitors and distributors.

Thomas B. Spry, district manager for First National, has been in New York City during part of the week on business.

Word was received at the Boston exchange of First National of the death in Somerville, Mass., of a sister of Frank McCarthy, manager of the First National Exchange at Buffalo. Her death occurred on Tuesday.

Al Fecke, formerly of the staff of Pictures in Motion, has joined the sales force of Red Seal pictures.

Gerald Swaebe, district representative of the educational department of Pathe, has returned to Boston, after a week at the home office in New York.

Miss Alicia Doherty of the inspection department at Pathe was bereaved by the death of her father last week.

J. A. Emery of Bar Harbor, Me., paid his first visit to Boston's film district in over half a dozen years during the past week. He was royally welcomed and entertained. His theatre at the famous Maine resort is one of the most widely known in New England.

For the first time in many years none of the Boston theatres held midnight shows because of the ban which the city placed on the welcoming shows to the New Year.

All the employees of the Strand theatre, Dorchester, were guests at a dinner tendered by Manager Charles Mansfield in honor of Lester Phillips, son of the owner of the theatre, who is home on vacation from William & Mary College.

The Metropolitan theatre at Boston, head of the Publix group in New England, has organized the Metropolitan Salon Ensemble, which made its debut Sunday afternoon from 3 to 3.45. The ensemble is composed of prominent soloists.

E. M. Loew's Pawtucket Theatres, Inc., is a new corporation of the Loew interests to control the theatres in Pawtucket. It is capitalized with 1,000 shares of no stated par value. Incorporators are Herman A. Mintz, of Sharon, Mass.; Andrew A. Stone, of Brockton, Mass., and Sarah R. Krevoruck, of Mattapan.

Carrousel Co. of Nantasket, Hull, Mass., has been incorporated with $25,000 in preferred and 250 shares of common stock of no par value, for the purpose of conducting amusements and theatres. Incorporators are Joseph Stone, Joseph Cohen and David Stone, all of Hull.

Latchis Theatre Co., with main offices at Keene, N. H., of which Peter Latchis is the head, is to erect a new theatre at Claremont, N. H., the site for which has already been secured. Mr. Latchis is expected to select the architect.

Salt Lake City

TIFFANY-STAHL, here, are having the local exchange enlarged in order that they may be able to take care of increased business.

District Manager Able Davis, Tiffany-Stahl representative, is in Salt Lake City for a couple of weeks from his Denver office. Office Manager E. M. Gibson, here, has just returned from a short trip in Wyoming.

Fred Lind, exchange manager in this city for F. B. O., returned this week from Colorado, where he spent the holidays and is expecting to leave right away for Montana with District Manager J. Frank Shea.

Ben T. Ritchie, former Paramount News camera man in the Intermountain territory, has joined the sales staff of United Artists in Salt Lake. Ritchie's wide and varied acquaintance with practically every exhibitor in Idaho and Montana is expected to make a very valuable asset to United Artists, according to Manager Harry tSern.

Bud Hartwig, exhibitor of Dillon, Montana, passed through this city a few days ago en route to Los Angeles for his annual winter sojourn, according to Manager Stern.

Warner Brothers moved this week into their new quarters on East First South street, here, in the midst of Film Row, where they have a very beautiful office.

The Film Board of Trade just held their annual meeting, at which they elected the new officers for the year. Al O'Keefe, manager of the Pathe exchang of this city, was reelected as president, and O. Wog was reelected vice-president. D. T. Lane was retained as secretary and treasurer.

L. W. Weir, Western Division sales manager for Pathe, was in Salt Lake for a very important conference with Manager Al O'Keefe a short time ago.

Fred Brown, one of the owners of the DeLuxe exchanges in Salt Lake and Denver, is en route to the Salt Lake office, at which point he will remain for several months, while J. E. Drucker, now at the office here, will be returning to Denver for this period.

Tony Duvall, of the Gem theatre, at Murray, Utah, was lining up some of the new productions along the row last week, as was George Smith, of the Rialto at Magna, Utah. John Stahle was in from Baoutiful for booking purposes.

John C. Ragland, general manager of Columbia Pictures at Butte, San Francisco, and Seattle, is spending a few days in this city, accompanied by Mrs. Ragland. They are en route from the Butte exchange to the Pacific Coast.

"Hap" Frederick has just arrived in this city from Denver to take charge of the sales work of the Columbia Exchange, here, in the place of E. E. Harris, who has resigned. Frederick is reported to have a wide acquaintance of friends in the film business, having formerly worked in Butte for Universal and later having been with Universal in Denver.

R. L. Wicker, operating the Delta theatre at Delta, Utah, spent some time at the local Columbia office last week, as did Geo. Pappas, owner of the Diana theatres of Copperfield and Midvale, Utah.

Louis and Harmon Peery, owners and operators of the Egyptian and Ogden first run theatres of Ogden, Utah, were in Salt Lake in the itnerest of their houses, as was John Rugar, of the American, Orpheum and Egyptian theatres, of Park City, Utah.

H. C. Gailey, of the Gailey Circuit, with headquarters at Kaysville, Utah, was among exhibitor visitors here last week.

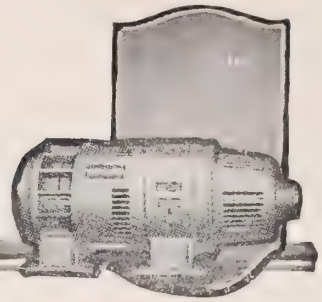
W. F. Reiley, traveling auditor for Metro-Goldwyn-Mayer, left the local exchange for New York last week.

Ed Ryan, of the Liberty theatre at Brigham City, Utah, conferred with his many friends along exchange row here last week regarding new productions.

All of the film folks here have been very much grieved over the loss of their friend S. M. Duggins, former owner of the Casion theatre at Gunnison, Utah, who passed away a few days ago.

Projection

Optics, Electricity, Practical Ideas & Advice



Inquiries and Comments

Defends Mazda Equipment

CHARLES HOWELL, projectionist at the Everett Theatre, Middletown, Delaware, takes up his cudgel in defense of Mazda lamp equipment for projecting movies and writes as follows:

Dear Sir:

I would like to say a few words in connection with something that was said about Mazda lamp projection in an article which recently appeared in the Projection Department.

The statement was made that a picture could not be projected with Mazda equipment which would be as sharply defined as one projected with an arc lamp outfit. Another objection to the use of incandescent lamps for motion picture projection was that the screen illumination was not sufficient to give a bright picture.

I believe that both of these statements are wrong inasmuch as I am using Mazda equipment in the Everett Theatre on a throw of 120 ft. and have yet to hear the first complaint concerning either the sharpness of the picture or the brightness of illumination.

It is my belief, based on experience, that if a half-size projection lens of good quality is used, excellent results will be obtained from the Mazda lamp outfit and no complaint can be reasonably made about either the picture definition or its brightness.

I have also heard people say that a three blade shutter cannot be used with Mazda equipment; but this, too, is an eror as I have been using three blade shutters for the past two months with great success.

Yours truly,
Charles Howell.

Yes and No

Friend Howell, the truth of your statements depends upon how you word your claims for the Mazda equipment. If you say that good results, satisfactory in every way, can be obtained in theatres on throws up to 125 ft. you are quite right as this is absolutely the truth.

If, however, you hold that the incandescent lamp outfit can project pictures which, from an all around standpoint, are fully equal to those projected with an arc outfit, then you are wrong, as this is not possible.

It is the writer's opinion that the choice of Mazda equipment should rest solely on the merits of that equipment alone and should not be influenced by the results which can be obtained from arc systems.

The two principal advantages of the Mazda lamp are its economy of operation and comparative simplicity of handling. This operating simplicity makes it possible for the projectionist to work the equipment with great efficiency, thereby avoiding undue waste of wattage.

With the Mazda outfit there is *only one right condition*—that is, the manner of adjusting, or aligning, the system—and if the projectionist makes himself thoroughly familiar with that one condition and keeps the system properly set up at all times, he will reach a high degree of efficiency. More so than is possible with any form of arc lamp system—especially the old vertical form of arc.

Fine for Small Theatres

There is no doubt concerning the ability of Mazda lamp to give excellent projection in small theatres. The years during which it has done this in theatres constitutes proof of this statement. Its field of use is limited to small theatres as the manufacturers of the equipment limit their claims to a projection distance not exceeding 125 ft. and a screen width not exceeding 16 ft. Best results for the equipment are claimed for those theatres having a seating capacity of not more than 1,000 seats.

In the small theatre, then, the Mazda outfit will project a picture which will be bright enough for ordinary purposes. Everything favors the incandescent lamp in the small theatre field.

Yet the fact remains that the incandescent lamp type of projector cannot possibly equal the arc lamp system in point of screen illumination, on an ampere for ampere basis. The reflector arc has fully proved this statement.

Definition Not As Good

Strictly from an argumentative standpoint, the incandescent lamp projector cannot project pictures which will be as sharply defined as those projected by any form of direct current arc system, considered on the basis of equal screen illumination. Yet the Mazda lamp outfit will project pictures, which, for all ordinary purposes, will be clearly and sharply defined.

Keep Facts in Mind

In analyzing this statement, Friend Howell, you must keep in mind the following facts. The crater of a direct current arc has a surface brightness which is from five to six times greater than that of the Mazda lamp filament. In other words, its intensity of light radiation, per unit of light source seen, is not less than five times that of the incandescent lamp. Now, the only possible way in which the Mazda lamp projector can compete with the arc system on an equal screen illumination basis is by projecting a wide angle of light through the aperture and then using a projection lens of such diameter that the area of the Mazda lamp projection lens will offset the brightness handicap of the arc lamp. This is done by using a half-size projection lens for the Mazda outfit as compared with a quarter size lens for the arc.

Three-Blade Shutter With Mazda

As for the use of a three-blade shutter with the Mazda outfit, it was the early claim of the incandescent lamp manufacturers that another advantage of the Mazda lamp lay in the fact that a three-blade shutter, in preference to the two-blade style, could be used with no danger of flickering on the screen resulting.

The basis of this claim rested on the fact that with alternating current or projectors where the current had a frequency of 60 cycles per second, there was great danger of the three-blade shutter becoming synchronized with the "dark" crater periods of an arc with the likelihood that noticeable flicker would be observed on the screen.

At a projection speed of 60 ft. per minute, a three-blade shutter will cut the light beam 48 times per second. If the projection sped should be increased slightly above this (to 75 ft. per minute) the shutter blades will cut the beam 60 times per second and it is possible that the openings in the shutter would leave the projection lens "open" while the current through the arc was reversing, at which time that crater focussed by the condenser lenses would be "dark." The result would be flicker.

With the incandescent or alternating current, there is no perceptible dimming of the filament as the current passes through zero so that ther is no danger of flicker resulting when a three-blade shutter is used.

Williamsport, Pa. Theatre Opens Feb. 15

With the announcement on New Year's Monday that the modern new picture theatre he is building in Williamsport, Pa., will be named the "Park" and will be opened on February 15, Valentine C. Luppert gave a detailed description of the building which has some very distinctive features. The house will have a seating capacity of 1,500 and the seats will be arranged in a parabolic curve, which will give every member of the audience an equal chance to see the screen.

The stage will be large enough to put on big theatrical productions. The house, however, will open as an exclusively picture theatre, though later vaudeville may be added. A Marr & Colton three-manual organ will be installed and will be provided with a lift.

Publix' New Birmingham Theatre Holds Formal Opening

MARKED by the attendance of Sam Katz, president of Publix Theatres Corporation, and other officials of Publix, as well as many notables of the theatre world in the South, the formal opening of the palatial Alabama theatre, Birmingham, Ala., Monday, December 26, was an outstanding event. And, from all reports, the old enemy, "Box-Office Slump" was completely routed. The premiere bore real significance as the first unit of magnificent theatres Publix proposes to build in Alabama.

For more than a year, construction work has been going on at the Alabama and Publix, in presenting this new house to the public, has more than made good on its boast—"the best for Birmingham."

The Alabama possesses all of the magnificence and refinements of New York and Chicago's best theatres. Built on one of the best and most accessible locations in Birmingham, the theatre outwardly is distinctive in appearance. The largest upright sign in the South, measuring 60 feet in height and 12 feet in width, double-faced, with 4½-foot letters, containing 2,338 lamps, surmounts the marquee over the Third Avenue entrance and is duplicated by a similar sign on the 18th Street side of the house. The marquee attraction sign stands 12 feet high, is 35 feet long and projects from the building 12 feet.

The projection room has a fusible link system, which automatically shuts off the projection room from the rest of the house in case of fire. Three projection machines, with an effect machine for color stage combinations, one stereopticon and innumerable spotlights complete the projection equipment.

One unusual feature is the usher signal system and house telephone, which permits inter-theatre communication with any part of the house, and which makes for extreme ease in handling crowds.

The Wurlitzer organ, built to specifications made by Jesse Crawford, has a console in red and pale gold relief. The organ has four keyboards, with every known combination of stops. It is mounted on an elevator, which permits the instrument being used for either solo work or, out of sight as a picture accompaniment.

The backstage equipment is of the latest and most modern design. The electrical control lightboard on the stage can be set at the first of the week and lighting effects secured by throwing one switch. The board may be locked when electricians are off duty. The counterweight system of raising and lowering scenery and sets is employed and 50 different curtains may be hung, with this system of stage rigging, at one time. No sandbags or heavy pulling is necessary and everything is controlled by a small lever.

The manager and staff may preview pictures in the miniature projection room, adjacent to the main projection room. The musical director screens each picture and knows the exact number of feet to a certain scene, so that he may use the correct timing in his musical accompaniments.

The ventilation and refrigerating plants make no draft. Air is washed, dried and then forced down through high overhead ducts and is evenly distributed. Air is taken out by vents under the seats on the orchestra floor.

The Alabama will present the Publix shows, just as they are "set" for New York and Chicago. It will feature stage presentations by John Murray Anderson, Frank Cambria and Jack Partington. The stage band will be under direction of Ralph Pollack and the pit orchestra under Bruce Brummit. The Wurlitzer organ will be played by Joe Alexander.

Much credit for the splendid handling of the preliminaries leading up to the opening is due Sidney Dannenberg, manager of the Alabama. He has been in charge of Publix' Strand and Galax in Birmingham for the past two years and previous to that, was in the Metropolitan at Boston and the Criterion and Rivoli, New York City. He has had a thorough training in theatrical work and is a capable and energetic showman. His assistants are Steven L. Barutio, assistant manager, and Larry Cowen, in charge of advertising.

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Newspaper Opinions on New Pictures

"The Blood Ship" — Columbia, Rialto Theatre, Washington

Evening Herald: "Thrills, to say the least. Better team than Bosworth and James could not have been chosen. Seitz's direction shows careful thought and study of conditions on high seas in days of sailing vessels."

Evening Express: "Virile story . . . has place for beauty, too. Comes not as a dash of cold water, but like shower bath of electric sparks, to revive movie appetite sated with saccharine and mechanical laughter."

News: "Mighty sea spectacle that will hold you until the finish. Bosworth brilliant . . . excellent supporting cast."

Star: "Sparkling story, crowded with action and thrills and with delicate and charming love tale . . . gripping yarn. Picture an artistic masterpiece."

Herald: "Vivid drama of sea . . . packed with action and containing enough thrills for half dozen pictures. Bosworth heads splendid cast."

"The Way of All Flesh"—Paramount, Rivoli and Olympia Theatres, Stockholm, Sweden

Svenska Dagblaget: "Jannings with Paramount is same Jannings that formed pride of Germany. Change of air has not hurt him; on contrary, one would say that all the best that marked his Ufa films is also found in his first American picture."

Forlets Dagblad Politiken: "Jannings' presentation and impersonation of August Schilling greatest event in film art up to present."

Aftonbladet: "American film, in this case Paramount, could not have given a better presentation of this world-renowned actor."

Stockholm Tidingen: "A compliment to both Paramount and Jannings."

"The Crystal Cup"—First National, Loew's State Theatre, Los Angeles

Daily News: "There is a great deal in this picture to enjoy and think about. Is really different, thanks to Gertrude Atherton, the authoress, Dorothy Mackaill and Mulhall, who are co-featured in it. Mrs. Atherton has a mind quick to grasp at a new idea which others hesitate to express, and weaves interesting and startlingly fine fabric from her imagination. One thing is certain, Dorothy Mackail has never had a better screen role, and never before has her real charm of manner, her grace and her sheer histrionic ability been so evident. The girl is positively fascinating in her latest role, and this picture should serve to win her thousands of loyal fans."

Record: "Dorothy Mackaill is the featured player and audience 'learned about women from her.' Role is a new one to her, and she does a distinctive piece of work. . . . Photography excellent, as is direction."

"American Beauty" — First National, Karlton Theatre, Philadelphia

Evening Ledger: "Vivacious, enchanting and fascinating Billie Dove carries leading role. We are sure none but she could have done it quite so artistically or convincingly. She veritably lives part with such disingenuous charm that we are warmed quite unwittingly to her side. . . . This lavish display of adjectives should not alone be showered on Miss Dove. Picture is unusually well cast."

Morning Ledger: "New Cinderella story with thorough packing of thrills and sweetness . . . there is an abundance of action and whimsical humor that makes film really enjoyable entertainment. Billie attempts something other than usual conventional and statuesque roles that have been her lot and proves to be exceptionally clever actress, tempering her initial comedy role with touches of seriousness, and, at times, pathos. Lloyd Hughes quite excels himself."

Daily News: "Billie Dove comes into her own as a comedienne. Heretofore, she has played mostly conventional dramatic roles. It is a new Miss Dove."

"King of Kings" — Pathe - De Mille, Hartman Theatre, Columbus, O.

Journal: "Stronger than any sermon, as dramatic as any play, as human as anything from real life. It is very obvious that deep study and careful research, besides heartfelt performance of work at hand, were back of this great production, one that no one, believer or unbeliever, should miss.

Columbia Dispatch: "Greatest contribution of art to glorification of Christian religion since Haendel wrote 'The Messiah.' It offers, at the Hartman (and the engagement is positively for this week only) an opportunity to see some sublime acting, some altogether miraculous achievements in effects and also to hear gospel messages as reverently presented as in the 'Ben-Hur' of General Wallace or in the life of Christ by Papini or in the canvases of Leonardo da Vinci. We would not say merely that this picture is greater than any sermon; we also would say that it is almost as great as any drama. De Mille could die now and still belong to the ages."

"The Private Life of Helen of Troy"—First National, Million Dollar Theatre, Los Angeles

Herald: "Worthy experiment towards something different in film fare. Great success with audience which reacted frequently and favorably. Beautiful sets and their magnitude will be a subject of comment wherever picture is shown."

Daily News: "Best example of composite screen art and comedy seen here in some time. Helen's life a fascinating revelation. Korda deserves laurel branch for a fine job. Tall, vivacious blonde woman—not young, not old—possessor of classic features and a dazzling warmth in the eyes; poise, grace, a sense of dramatic and comedy balance, different—that's Maria Corda. Stone hasn't been as well cast in years. Gorgeous, dainty, graceful frocks . . . and photography that enhances all rare beauty that has been put into sets, costumes and action . . . Titles which sparkle with wit and humor."

Times: "Something unique . Projects piquant paprika of delightful burlesque . . . Step into new territory that audiences will find interesting . . . Ingenuity manifested at many moments . . . Very enjoyable, sometimes brilliantly humorous . . . Certain charm and whimsey in many of Maria Corda's scenes. Stone excellent—one of best performances he has ever given."

Express: "In treatment unique, in subject matter unconventional, in appeal to sight spectacular and strikingly beautiful — that relief from stencil movie for which cries have gone up . . . Delicious with high comedy. Settings of sweeping beauty and magnificence. Story has bettered Erskine without deviating at all from spirit of delicate travesty . . . Bold, brave and beautiful departure from routine story and treatment of photoplays. Maria Corda acts with finesse, and a happier selection (for Helen) would seem to have been impossible. Stone gives the cunning skill of ripe artistry."

Record: "Erskine's sly, satirical novel comes to screen as rich burlesque. Is a film you will enjoy. Was made to be funny and it is. Sub-titles clever. Stone does fine characterization. One of best parts he has had recently, and he fills it admirably. Korda has handled film in only way it could have been handled."

Examiner: "Original in its treatment. We can sincerely congratulate both Korda and First National for offering something out of beaten path. Miss Corda beautiful, statuesque and decorative enough to carry Helen's reputation for fairness of face and form. Her claim to histrionic ability has not been overrated. Is sure to bring other pictures of same kind."

"Sunrise"—Fox Films, Capitol Theatre, Berlin, Germany

Neue Berliner: "This work reveals itself as the best, maturest and most artistic film of the world."

Berliner Morgenpost: "A remarkable unity of book, direction, acting and photography. We are glad that it all made such a film."

Der Filmspiegel—"Murnau created from his innermost, true artistic talent. A ballad with remarkable continuity, richness of contrast in landscape, human life and desires which only a Murnau can picture for us.

Kinematograph: "The first great work of Murnau in Hollywood. O'Brien and Janet Gaynor are startlingly good. We credit the best film of this time to art of the German director, F. W. Murnau."

Der Film: "'Sunrise' one of the most artistic films we have seen thus far. Will be enjoyed by hundreds of thousands and will make hundreds of thousands of new friends for motion pictures."

Nechtausgabe—"A genuine work of art, script, direction and acting, novelties, photographic revelation, —a tremendous success."

Reichsfilm Blatt—"Not only a masterpiece—it is a great event. Film which everybody should see."

Film Echo: "We stop in wonderment before such a work of genius, a master achievement—film which makes you think."

Licht Bild Buhne: "Murnau's direction beyond all criticism. Master achievement of expressive art in films."

"The Private Life of Helen of Troy"—First National, Globe Theatre, New York City

World—"Decorative, revealing, wise-cracking and brightly amusing comedy. Maria Corda an amazingly attractive young woman, gifted with grace and poise. Stone, one of greatest light comedians in pictures, plays in semi-serious bantering mood which contrasts to perfection with clinging, earthy, sensuous movements of Miss Corda. Large list of performers . . . has caught securely on to snickerish, kidding tone. Settings, back-drops and exteriors well fashioned and make for atmosphere. Performance by Miss Corda quite astonishing."

Times—"Combination of 1927 colloquialisms with replicas of ancient settings and modes makes this film most amusing. Skilfully produced. Production an ambitious affair. Good deal of credit due to title writer for humor and also to Edouarde for musical score. No better choice than Maria Corda for role of Helen. Quietly amusing, fascinating and fully cognizant of her feminine attraction. Stone gives capital performance."

Herald Tribune—"Subtitles contain some of wisest cracks we have seen on the screen. We haven't had so much fun in long time. Robust burlesque with touches risque if not risky. Stone superb comedian. Maria Corda handsome . . . . photographed far better than she has ever been before. Fine comedienne and she has advantage of skilful direction. Excellent performances by all employed."

"The Life of Riley"—First National, Liberty Theatre, Seattle

Times: "Murray and Sidney, the two funsters who provide audiences with many hearty laughs in their latest funfest. Each of these comedians has been famous singly. . . . . Their work together in 'The Life of Riley,' however, reaches new heights in mirth-making for Sidney and Murray, individually and as a team. . . . All in all, an excellent comedy dish for those who like to smile, giggle, chuckle or howl."

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Angel on Broadway, The	L. Joy-V. Varconi	Pathe-De Mille	6555 feet	Dec. 16
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 21
Back to God's Country	R. Adoree-R. Frazer	Universal	5751 feet	July 28
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Blackjack	B. Jones-B. Bennett	Fox	4777 feet	
Border Cavalier, The	Fred Humes	Universal	4427 feet	
Born to Battle	Bill Cody	Pathe-De Mille	5 reels	
Boy of the Streets	J. Walker-M. Bennett-B. Francisco	Rayart (S. R.)	5059 feet	
Broadway Madness	M. de la Motte-D. Keith	Excellent Pict. (S.R.)	6945 feet	Oct. 14
By Whose Hand?	R. Cortez-E. Gilbert	Columbia	5432 feet	Jan. 7
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	9692 feet	May 6
Cancelled Debt, The	R. Lease-C. Stevens	Sterling Pict (S.R.)	5200 feet	
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Marshall-G. Astor	Universal	7790 feet	May 20
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F B O	5701 feet	Aug. 26
Cruise of the Helion, The	E. Murphy-D. Keith-T. Santschi	Rayart (S. R.)	6089 feet	Sept. 30
Drop Kick, The	R. Barthelmess-D. Revier-B. Kent	First National	6802 feet	Sept. 30
Eager Lips	P. Garon-B. Blythe-G. James	First Division (S. R.)	6206 feet	
First Auto, The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Flying U Ranch, The	Tyler-N. Lane	F. B. O	4924 feet	
Foreign Devils	Tim McCoy	M-G-M		
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5524 feet	Sept. 23
Girl From Gay Paree, The	Sherman-Bedford-McGregor-Blythe	Tiffany-Stahl	5233 feet	Sept. 23
Girl From Rio, The	Carmel Myers	Lumas	6990 feet	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.	6000 feet	Nov. 11
Isle of Forgotten Women	Tearle-Sebastian	Columbia	5645 feet	
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros	5569 feet	Sept. 30
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton-M. Alden	Fox	6162 feet	Sept. 23
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National	6712 feet	Sept. 16
Lightning	J. Ralston-R. Fraser-M. Livingston	Tiffany	6049 feet	Sept. 30
Lone Eagle, The	R. Keane-B. Kent	Universal	5862 feet	
Lovelorn, The	S. O'Neill-L. Kent-M. O'Day	M-G-M	6110 feet	Dec. 30
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox	8538 feet	Oct. 7
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O	4912 feet	Aug. 12
Nevada	G. Cooper-T. Todd	Paramount	6258 feet	Oct. 28
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
One Round Hogan	M. Blue-J. J. Jeffries-L. Hyams	Warner Bros	6375 feet	Oct. 7
One Woman to Another	F. Vidor-Von Eltz	Paramount	4022 feet	Sept. 30
Out All Night	R. Denny-M. Nixon	Universal	6170 feet	Oct. 7
Out of the Past	R. Frazier-M. Harris	Peerless Pict. (S. R.)	5701 feet	
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Prince of the Plains	Tex Maynard	Rayart (S. R.)	4134 feet	
Ragtime	J. Bowers-M. de la Motte	First Division (S. R.)	6700 feet	Sept. 9
Red Raiders, The	K. Maynard-A. Drew	First National	6280 feet	Dec. 9
Road to Romance, The	R. Novarro-M. Day-R. D. D'Arcy	M-G-M	6544 feet	
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros	5685 feet	Oct. 14
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia	5892 feet	
Slightly Used	M. McAvoy-C. Nagel-R. Agnew	Warner Bros	6412 feet	Sept. 30
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National	6548 feet	Sept. 5
Soda Water Cowboy, The	Wally Wales	Pathe-De Mille	4546 feet	Nov. 4
Stark Love	Special Cast	Paramount	6203 feet	Mar. 11
Swim, Girl, Swim	B. Daniels-G. Ederle	Paramount	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft-Hill-Luden	Paramount	6006 feet	Oct. 82
Three Miles Up	Al Wilson-E. Clair	Universal	4136 feet	June 10
Two Girls Wanted	J. Gaynor-G. Tryon	Fox	6293 feet	Oct. 7
We're All Gamblers	Meighan-M. Millner	Paramount	5935 feet	

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National	6333 feet	Oct. 21
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict. (S.R.)		
Ben Hur	Novarro-McAvoy-Bronson-F. X. Bushman-C. Myers	M-G-M	12000 feet	Jan. 1 '26
Blondes By Choice	Claire Windsor	Lumas	6987 feet	
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M	5902 feet	Nov. 25
Boy Rider, The	Buzz Barton	F. B. O	4858 feet	Sept. 30
Breakfast at Sunrise	C. Talmadge-D. Alvarado	First National	6222 feet	Dec. 16
Cheating Cheaters	B. Compson-K. Harlan	Universal	5623 feet	Dec. 23
Chinese Parrot, The	M. Nixon-H Bosworth	Universal	7304 feet	Jan. 7
College Hero, The	R. Agnew-P. Garon-R. Lease	Columbia	5628 feet	Dec. 9
College Widow, The	D. Costello-Collier, Jr.	Warner Bros	6616 feet	Oct. 28
Combat	G. Walsh-G. Hulette	Pathe-De Mille	5100 feet	Nov. 11
Crystal Cup, The	D. Mackaill-J. Mulhall	First National	6386 feet	Nov. 25
East Side, West Side	G O'Brien-V. Valli-J. F. McDonald	Fox	6408 feet	Nov. 4
Fair Co-ed, The	Marion Davies	M-G-M	8154 feet	Nov. 4
Figures Don't Lie	E. Ralston-R. Arlen	Paramount	5280 feet	
Finnegan's Ball	B. Mehaffey-Landis-C. McHugh-M. Swain	First Division (S. R.)	6200 feet	Dec. 9
Forbidden Woman, The	J. Goudal-V. Varconi	Pathe-De Mille	6568 feet	Dec. 16
Gambler's Game, The	Tom Tyler	F. B. O		
Gentleman of Paris, A	A. Menjou-S. O'Hara-A. Marchall	Paramount	5927 feet	Oct. 14
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O	6310 feet	July 29
Girl in the Pullman	Marie Prevost	Pathe-De Mille	5867 feet	Nov. 18
Gun-Hand Garrison	Tex Maynard	Rayart (S. R.)	4879 feet	
Harp in Hock, A	Schildkraut-Coghlan-M. Robson-B. Love	Pathe-De Mille	5999 feet	Dec. 16
Highschool Hero, The	S. Phipps-N. Stuart	Fox	5498 feet	Nov. 11
In Old Kentucky	J. Murray-H. Costello	M-G-M	6646 feet	
Jake the Plumber	J. DeVorska-S. Lynn	F. B. O	5186 feet	Nov. 4
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros	7423 feet	Oct. 21
Jesse James	Fred Thomson	Paramount	7423 feet	Oct. 28
Les Miserables	Special Cast	Universal	7713 feet	
Light in the Window, A	Walthall-P. Avery-C. Keefe	Rayart (S. R.)	5960 feet	Nov. 11
Magic Flame, The	Colman-Banky	United Artists	8300 feet	Sept 30
My Best Girl	M. Pickford-C. Rogers	United Artists	8500 feet	Dec. 2
No Place to Go	M. Astor-L. Hughes	First National	6403 feet	
Now We're in the Air	W. Beery-R. Hatton	Paramount	5798 feet	Dec. 23
Obligin' Buckaroo, The	Buffalo Bill, Jr.	Pathe-De Mille	4575 feet	Nov. 11
Once and Forever	P.R. Miller-J. Harron	Tiffany-Stahl	5639 feet	
Pajamas	O. Borden-L. Gray	Fox	5876 feet	Dec. 2
Pretty Clothes	J. Ralston-J. Walker-G. Astor	Sterling Pict. (S. R.)	5652 feet	Nov. 4
Ranger of the North	Ranger (Dog)	F. B. O		
Ride 'Em High	Buddy Roosevelt	Pathe-De Mille	4542 feet	Nov. 11
Ridin' Luck	Tex Maynard	Rayart (S. R.)		
Rose of the Golden West	G. Roland-M. Astor	First National	6447 feet	Oct. 7
Rough Riders, The	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	9443 feet	April 1
Sailor Izzy Murphy	G. Jessel-A. Ferris	Warner Bros	6020 feet	Oct. 28
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	8500 feet	June 10
Shanghai Bound	R. Dix-M. Brian	Paramount	5515 feet	Dec. 9
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount	5179 feet	
Silk Stockings	L. La Plante-O. Harlan-J. Harron	Universal	7 reels	Aug. 26
Silver Valley	Tom Mix	Fox	5011 feet	Oct. 14
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M	6705 feet	Oct. 28
Straight Shooting	Ted Wells	Universal	4251 feet	Aug. 19
Tigress, The	J. Holt-D. Revier	Columbia	5357 feet	
Underworld	C. Brook-E. Brent-G. Bancroft	Paramount	7643 feet	Sept. 9
Way of All Flesh, The	E. Jannings-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
Wheel of Destiny, The	F. Stanley-G. Hale	Rayart (S. R.)		
Wine (re-issue)	Clara Bow	Universal	7 reels	
Wise Wife, The	P. Haver-T. Moore	Pathe-De Mille	5610 feet	Dec. 16
Wolf's Trail	Dynamite (Dog)	Universal	4167 feet	
Woman on Trial, The	Negri-Hanson	Paramount	5960 feet	Nov. 14
Women's Wares	Brent-Lytell-L. Kent	Tiffany-Stahl	5614 feet	Nov. 18
Wreck of the Hesperus, The	A. Hale-V. Bradford	Pathe-De Mille	6447 feet	

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Arizona Wildcat, The	T. Mix-D. Sebastian	Fox	4665 feet	
Bandit's Son, The	B. Steele-A. Sheridan	F. B. O	4789 feet	
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M	6433 feet	
Blood Will Tell	B. Jones-K. Perry	Fox	4556 feet	
Bowery Cinderella, A	P. O'Malley-G. Hulette	Excellent Pict. (S.R.)	6900 feet	Nov. 25
Cheer Leader, The	R. Graves	Lumas		
City Gone Wild, The	T. Meighan-L. Brooks-M. Millner	Paramount	5408 feet	
College	B. Keaton-A. Cornwall-G. Withers	United Artists	5362 feet	Sept. 23
Death Valley	C. Nye-R. Rae-R. Wells	First Division (S. R.)	588 feet	Aug. 12
Discord	G. Ekman-L. Dagover	Pathe-De Mille	8586 feet	Nov. 11
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros	5003 feet	Nov. 11
Dress Parade	W. Boyd-B. Love	Pathe-De Mille	6599 feet	Nov. 11

Feature	Star	Distributed by	Length	Reviewed
Galloping Fury	H. Gibson-S. Rand	Universal	5503 feet	
Garden of Allah, The	A. Terry-I. Petrovich	M-G	8200 feet	Sept. 16
Girl From Chicago, The	C. Nagel-M. Loy	Warner Bros	5978 feet	Dec. 31
Gold From Weepah	Bill Cody	Pathe	4968 feet	Dec. 23
Good-Time Charley	W. Oland-H. Costello	Warner Bros	6302 feet	Nov. 25
Gorilla, The	C. Murray-F. Kelsey-T. Marshall	First National	6300 feet	Dec. 2
Gun Gospel	K. Maynard	First National		
Heroes in Blue	J. Bowers-S. Rand	Rayart (S. R.)		
His Foreign Wife	W. McDonald-E. Murphy	Pathe-De Mille	4890 feet	
Home Made	Johnny Hines	First National	6524 feet	
Hoof Marks	Jack Donovan	Pathe-De Mille	4076 feet	Dec. 23
Hook and Ladder, No. 9	D. Ellis-E. Hearne-C. Keefe	F. B. O	5240 feet	Dec. 16
Judgment of the Hills	V. Valli-F. Darro	F. B. O	6481 feet	Aug. 1
Ladies Must Dress	V. Valli-L. Gray	Fox	5599 feet	Dec. 23
Last Waltz, The	W. Fritsch-S. Vernon	Paramount	6940 feet	Dec. 30
Lure of the South Seas, The		First Division (S. R.)		
Main Event, The	Vera Reynolds	Pathe-De Mille	6472 feet	Nov. 11
Man Crazy	Mulhall-Mackaill	First National	5542 feet	Dec. 30
My Friend From India	F. Pangborn	Pathe-De Mille	6 reels	
Night Life	A. Day-J. Harron	Tiffany-Stahl	6235 feet	Dec. 2
One Glorious Scrap	Fred Humes	Universal	4172 feet	
On the Stroke of Twelve	E. Torrence-J. Marlowe-D. O'Shea	Rayart (S. R.)		
On Your Toes	R. Denny-B. Worth	Universal	5918 feet	
Opening Night, The	C. Windsor-J. Bowers	Columbia		
Open Range	L. Chandler-B. Bronson	Paramount		
Quality Street	M. Davies-C. Nagel	M-G-M		Nov. 18
Reno Divorce, A	M. McAvoy	Warner Bros.	5492 feet	Nov. 4
Return of Boston Blackie	Strongheart (Dog)-C. Palmer	First Division (S. R.)	5865 feet	
Roarin' Broncs	Buffalo Bill, Jr.	Pathe-De Mille	4375 feet	Dec. 30
She's a Sheik	B. Daniels-R. Arlen W. Powell	Paramount	6015 feet	Dec. 9
Skyhigh Saunders	Al Wilson	Universal	4393 feet	
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal	6218 feet	
Sporting Blood (tentative)	R. Denny	Universal		
Spotlight, The	E. Ralston-N. Hamilton	Paramount	4866 feet	
Stage Kisses	K. Harlan-H. Chadwick	Columbia	5435 feet	
Tea for Three	L. Cody-A. Pringle-O. Moore-D. Sebastian	M-G-M	5273 feet	Nov. 11
Thirteenth Hour, The	Bonaparte (Dog)-J. Gadsen-L. Barrymore	M-G-M	5252 feet	
Thirteenth Juror, The	F. X. Bushman-Nilsson	Universal	5598 feet	Dec. 9
Turkish Delight	R. Schildkraut-J. Faye	Pathe-De Mille	6 reels	
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists	8250 feet	Nov. 4
Very Confidential	M. Bellamy-R. Allen	Fox	5620 feet	Dec. 15
Wanderer of the West, A	Tex Maynard	Rayart (S. R.)		
Warning, The	J. Holt-D. Revier	Columbia	5791 feet	Jan. 7
Web of Fate	Lillian Rich	Peerless Pict. (S. R.)	5800 feet	
Wild Beauty	Rex (Horse)-J. Marlowe	Universal	5192 feet	
Wild Geese	B. Bennett-A. Stewart-D. Keith-J. Robards	Tiffany-Stahl	6448 feet	
Wolf Fangs	Thunder (Dog)-C. Morton-C. Lincoln	Fox	5331 feet	Dec. 16

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Aflame in the Sky	S. Lynn-J. Luden	F. B. O.	6034 feet	Nov. 11
Alice in Wonderland		Pathe	5 reels	
Almost Human	V. Reynolds	Pathe-De Mille	6 reels	
Brass Knuckles	M. Blue-B. Bronson	Warner Bros	6330 feet	Dec. 23
Bridal Night, The	Norma Shearer	M-G-M		
Buttons	Coogan-Hanson-Olmstead	M-G-M		
Come to My House	O. Borden-A. Moreno	Fox		
Desert Dust	Ted Wells	Universal	4349 feet	
Desert of the Lost	W. Wales-P. Montgomery	Pathe	4933 feet	Dec. 30
Desert Pirate, The	T. Tyler-D. Thompson	F. B. O.		
Devil's Twin, The	Leo Maloney	Pathe	6 reels	
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists	8400 feet	Jan. 7
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	4295 feet	
Five and Ten Cent Annie	Louise Fazenda	Warner Bros		
Flying Luck	Monty Banks	Pathe-De Mille	6400 feet	Nov. 18
Gay Defender, The	R. Dix-T. Todd	Paramount	6376 feet	Dec. 31
Get Your Man	C. Bow-C. Rogers	Paramount	5718 feet	
Girl From Everywhere, The	D. Pollard-M. Swain-S. Halloway	Pathe-De Mille	3303 feet	Dec. 2
Golden Clown, The	G. Ekman-K. Bell	Pathe	8 reels	
Grandma's Boy (re-issue)	Harold Lloyd	Pathe-De Mille	4750 feet	
Ham and Eggs at the Front	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Haunted Ship, The	D. Sebastian-T. Santschi	Tiffany-Stahl		
Hero for a Night, A	G. Tryon-P. R. Miller	Universal	5711 feet	Dec. 2
Her Wild Oat	Colleen Moore	First National		
He's My Man	Phyllis Haver	Pathe-De Mille		
Honeymoon Hate	F. Vidor-T. Carmenati	Paramount	5415 feet	
Husbands for Rent	H. Costello-O. Moore	Warner Bros	5200 feet	Jan. 7
If I Were Single	M. McAvoy-C. Nagel	Warner Bros	6320 feet	Dec. 31
Irresistible Lover, The	N. Kerry-L. Moran	Universal	6958 feet	Sept. 16
Ladies at Ease		First Division (S. R.)		
Land of the Lawless	J. Padian-P. Montgomery-T. Santschi	Pathe	4131 feet	Dec. 30
London After Midnight	L. Chaney-C. Nagel-M. Day-Walthall	M-G-M	5687 feet	Dec. 23
Love Mart, The	B. Dove-G. Roland-N. Beery		7388 feet	
Man and the Moment, The		First National		
Man's Past, A	C. Veidt-I. Keith-G. Siegmann	Universal	6135 feet	Sept. 16
Polly of the Movies	G. Short-J. Robards	First Division (S. R.)		
Rebecca O'Brien	May McAvoy	Warner Bros		
Rip Van Winkle	Rudolph Schildkraut	Pathe-De Mille		
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille	6 reels	
San Francisco Nights	M. Busch-P. Marmont	Lumas	7000 feet	Dec. 31
Serenade	A. Menjou-K. Carver-L. Basquette	Paramount	5209 feet	Dec. 31
Silk Legs	M. Bellamy-J. Hall	Fox	5446 feet	
Silver Slave, The	I. Rich-A. Ferris-H. Herbert	Warner Bros	6124 feet	Dec. 9
Slingshot Kid, The	"Buzz" Barton J. Morgan	F. B. O	4886 feet	
Sorrell and Son	H. B. Warner-Nilsson-M. McBain-A. Joyce	United Artists	9000 feet	Nov. 25
South Sea Love	P. R. Miller-L. Shumway-A. Brooks	F. B. O.	6388 feet	
Spoilers of the West	Tim McCoy	M-G-M		
Streets of Shanghai	P. Starke-K. Harlan	Tiffany-Stahl		
Swift Shadow, The	Ranger (Dog)	F. B. O.	4892 feet	Dec. 23
Temptations of a Shopgirl	B. Compson-Garon-A. Kaliz	First Division (S. R.)	5604 feet	
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	First National	7419 feet	
Two Flaming Youths	C. Conklin-W. C. Fields-M. Brian	Paramount	5319 feet	Jan. 7
Valley of the Giants	M. Sills-D. Kenyon	First National	6376 feet	
Wild Born	Tex Maynard	Rayart (S. R.)		
Wilful Youth	K. Harlan-E. Murphy	Peerless Pict. (S.R.)	5800 feet	
Wizard, The	L. Hyams-B. Norton-G. Katsonaros-von Seyffertitz	Fox	5357 feet	
You'll Never Get Rich		First Division (S. R.)		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Air Patrol, The	Al Wilson	Universal	4259 feet	
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	Oct. 21
Ballyhoo Buster, The	Buffalo Bill, Jr.	Pathe	4805 feet	Dec. 30
	W. Powell-N. Beery	Paramount	6704 feet	
Beau Sabreur	E. Brent-G. Cooper-W. Powell-N. Beery	Paramount	6704 feet	
	ry	Paramount		
Beware of Married Men	Irene Rich	Warner Bros		
Boss of Rustlers Roost, The	D. Coleman-E. Gilbert	Pathe	5 reels	
Branded Sombrero, The	B. Jones-L. Hyams	Fox Films		
Burning Up Broadway		Sterling Pict. (S. R.)		
Comrades	A. Sheridan-G. James	First Division (S.R.)		
Circus, The	C. Chaplin-M. Kennedy	United Artists		
Cohens and the Kellys in Paris, The	G. Sidney-J. F. McDonald-V. Gordon-K. Price	Universal		
Coney Island	Lois Wilson	F. B. O.		
Cowboy Cavalier, The	Buddy Roosevelt	Pathe	5 reels	
Crashing Through	J. Padjans-S. Rand	Pathe	5 reels	
Creole Love		First Division (S. R.)		
Dead Man's Curve	Fairbanks, Jr.-S. Blane	F. B. O.	5511 feet	Dec. 23
Desperate Courage	W. Wales-O. Hasbrouck	Pathe	4398 feet	
Divine Woman, The	Greta Garbo	M-G-M		
Driftin' Sands	Bob Steele	F. B. O		
Fearless Rider	Fred Humes	Universal		
Five Thousand Dollars Reward	T. Mix-N. Joyce	Fox		
Four Flusher, The	G. Lewis-M. Nixon	Universal		
French Dressing	H. B. Warner-L. Wilson	First National	6344 feet	
Gateway of the Moon, The	Del Rio-Fenton	Fox		
Gaucho, The	D. Fairbanks	United Artists		
Girl in Every Port	V. McLaglen-M. Casajuana-M. Loy-N. Joyce-R. Armstrong	Fox		
Gentlemen Prefer Blondes	L. Brooks-F. Sterling-R. Taylor	Paramount		
Holiday Lane		Fox		
Laddie Be Good	Bill Cody	Pathe	4155 feet	Dec. 30
Last Command, The	E. Jannings-E. Brent-W. Powell	Paramount		
Let 'Er Go Gallagher	Junior Coughlan	Pathe-De Mille	6 reels	
Leopard Lady, The	J. Logan	Pathe-De Mille	6 reels	
Little Mickey Grogan	Frankie Darro	F. B. O		
Love and Learn	E. Ralston	Paramount	5737 feet	
Man, Woman and Sin	J. Gilbert-J. Eagles	M-G-M	6280 feet	
Merry Wives of New York		First Division (S. R.)		
Noose, The	R. Barthelmess-L. Basquette	First National		
No Other Woman	D. Del Rio	Fox		
On to Reno	M. Prevost-C. Landis	Pathe-De Mille	6 reels	
Peaks of Destiny, The (Ufa film)	E. Peterson-L. Riefenstahl-L. Trenker	Paramount	6940 feet	
Perfect Gentleman, A	Monty Banks	Pathe	5626 feet	
Pioneer Scout, The	F. Thomson-N. Lane	Paramount		
Private Life of Helen of Troy, The	M. Corda-L. Stone-R. Cortez	First National	7694 feet	Dec. 23
Race For Life, A	Rin-Tin-Tin	Warner Bros		
Rawhide Kid, The	H. Gibson-G. Hale	Universal	5383 feet	
Sadie Thompson	G. Swanson	**United Artists**		
Sailors' Wives	Astor-Hughes	First National		
Sharpshooters	G. O'Brien-L. Moran	Fox		
Shepherd of the Hills, The	A. B. Francis-M. O'Day-J. Boles	First National		
That Certain Thing	V. Dana-R. Graves	Columbia		
United States Smith		Lumas		
Wagon Show, The	K. Maynard-E. Gregory	First National		
Walking Back	Vera Reynolds	Pathe-De Mille	6 reels	
West Point	W. Haines-J. Crawford	M-G-M	8134 feet	Jan. 7
What Price Beauty?	Nita Naldi	Pathe	5 reels	
Wife Savers	W. Beery-F. Sterling	Paramount	5413 feet	
Wizard of the Saddle	B. Barton-D. Thompson	F. B. O.	4805 feet	Dec. 30
Woman Against the World, A	G. Olmstead-H. Ford-G. Hale-S. Rand	Tiffany-Stahl		
Woman Wise	W. Russell-J. Collyer	Fox		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Across the Atlantic	M. Blue	Warner Bros.		
Age of Sex, The		First Division (S. R.)		
Alice Through the Looking Glass		Pathe	5 reels	

Feature	Star	Distributed by	Length	Reviewed
Apache Raider, The	Leo Maloney	Pathe	6 reels	
Bare Knees		Lumas		
Blonde for a Night, A	M. Prevost	Pathe-De Mille	6 reels	
Blue Danube, The	L. Joy-R. LaRocque-J. Schildkraut	Pathe-De Mille	6 reels	
Brone Stomper, The	Dan Coleman	Pathe	6 reels	
Burning Daylight	M. Sills-D. Kenyon	First National		
Chaser, The	Harry Langdon	First National		
Devil Dancer, The	G. Gray-C. Brook	United Artists	7000 feet	Dec. 30
Doomsday	F. Vidor-G. Cooper	Paramount		
Douglas Fairbanks as the Gaucho	D. Fairbanks-E. Southern-L. Valez	United Artists	9256 feet	Dec. 2
Down Went McGinty	C. Murray-G. Sidney	First National		
Finders Keepers	La Plante-Harron	Universal		
Feel My Pulse	B. Daniels-R. Arlen-W. Powell	Paramount		
Flying Romeos	C. Murray-G. Sidney	First National		
Free Lips		First Division (S. R.)		
Garden of Eden, The	C. Griffith-C. Ray-L. Sherman	United Artists		
Harvester The	N. Kingston-O. Caldwell	F. B. O	7045 feet	Nov. 25
Her Summer Hero	D. Thompson-H. Trevor-S. Blane-J. Pierce	F. B. O	5146 feet	Dec. 30
Honky Tonk (tentative)	Bancroft-Brent-N. Hamilton	Paramount		
Legionnaires in Paris	Al Cooke-Kit Guard	F. B. O.	5771 feet	
Little Snob, The	May McAvoy	Warner Bros		
Love in a Cottage	B. Compson	First Division (S. R.)		
Midnight Rose	L. de Putti-K Harlan	Universal		
Napoleon (French Film)	Special Cast	M-G-M		
Night Flyer, The	William Boyd	Pathe-De Mille	6 reels	
Passion Island	Special Cast	Pathe-De Mille	7 reels	
Shield of Honor, The	R. Lewis-D. Gulliver-N. Hamilton	Universal	6172 feet	Dec. 30
Secret Hour, The	P. Negri-Herscholt-K. Thompson	Paramount		
That's My Daddy	R. Denny-B. Kent	Universal	6073 feet	
Tillie's Punctured Romance	C. Conklin-W. C. Fields-Fazenda	Paramount	6 reels	
Traveling Salesman, The (tentative)	R. Dix-F. Sterling-G. Olmsted	Paramount		
Under the Tonto Rim	R. Arlen-M. Brian	Paramount		
Wall Flowers		F. B. O.		
Whip Woman, The	E. Taylor-A. Moreno	First National		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adventure Mad (Ufa film)		Paramount		
Arkansas		First Division (S. R.)		
Beauty Doctor, The	Adolphe Menjou	Paramount		
Brunettes Preferred		First Division (S. R.)		
Buck Privates	de Putti-McGregor	Universal		
Darling of the Gods, The	Special Cast	United Artists		
Drums of Love	E. Taylor-D. Alvarado-M. Philbin	United Artists		
Harold Teen		First National		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Legion of the Condemned, The	G. Cooper-F. Wray	Paramount		
Man Higher Up, The		Lumas		
Old Ironsides (road show)	E. Ralston-C. Farrell-W. Beery-G. Bancroft	Paramount	12 reels	Dec. 18, '26
Once There Was a Princess	Billie Dove	First National		
Pair of Sixes, A	Johnny Hines	First National		
Partners in Crime	W. Beery-R. Hatton	Paramount		
Powder My Back	Irene Rich	Warner Bros		
Ramona	D. Del Rio-W. Baxter	United Artists		
Red Hair	C. Bow-W. Austin	Paramount		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pict. (S.R.)	5032 feet	
Speedy	Harold Lloyd	Paramount		
Tempest	J. Barrymore-C. Horn-Wolheim	United Artists		
Wagon Show, The	Ken Maynard	First National		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Bell of Avenue A		First Division (S. R.)		
Buck Privates	L. De Putti	Universal		
Do It Again	M. Astor-L. Hughes	First National		
Ladies' Night in a Turkish Bath	Mackaill-Mulhal	First National		
Lilac Time	C. Moore-G. Cooper	First National		
Little Shepherd of Kingdom Come	Barthelmess-McAvoy-O'Day	First National		
Mad Hour, The	S. O'Neil-D. Reed	First National		
Pinto Kid, The	B. Barton-H. Trevor-G. Lee	F-B-O	4884 feet	Jan. 7
Red Riders of Canada, The	P. R. Miller-C. Byer	F. B. O	6419 feet	Dec. 23
Royal American, The	Ken Maynard	First National		
Street of Sin, The	Emil Jannings	Paramount		
Surrender	M. Philbin-I. Moskine	Universal		
Thanks For the Buggy Ride	L. La Plante-G. Tyron	Universal		

MAY

Feature	Star	Distributed by	Length	Reviewed
Heart of a Follies Girl, The	B. Dove-L. Kent	First National		
Wine, Woman and Song	Charlie Murray	First National		

JUNE

Feature	Star	Distributed by	Length	Reviewed
Baby Face	Colleen Moore	First National		
Lady Be Good	D. Mackaill-J. Mulhall	First National		
Upland Rider, The	Ken Maynard	First National		

JULY

Feature	Star	Distributed by	Length	Reviewed
Canyon of Adventure, The	K. Maynard	First National		
Kelly's Kids	Charlie Murray	First National		

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Barker, The	Milton Sills	First National		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Abie's Irish Rose	J. F. McDonald-J. Hershalt-N. Carroll-C. Rogers	Paramount		
Ace High	Hoot Gibson	Universal		
Actress, The	N. Shearer	M-G-M		
Adventurer, The	T. McCoy-D. Sebastian	M-G-M		
Alex the Great		F. B. O.		
Baby Mine	G. K. Arthur-K. Dane	M-G-M		
Bantam Cowboy, The	Buzzy Barton	F. B. O		
Beggar of Love	P. Negri-K. Thomson-J. Hersholt	Paramount		
Better Man, The		F. B. O.		
Betty's a Lady	J. Ralston-C. Ray	Universal		
Beyond London's Lights		F. B. O		
Be Yourself	R. Denny-D. Gulliver	Universal		
Big City, The	L. Chaney	M-G-M		
Big Game Hunt, The	W. Beery-R. Hatton	Paramount		
Big Gun, The	George Lewis	Universal		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Big Top, The		M-G-M		
Black Ace, The	D. Colman-J. Loff	Pathe		
Boy of the Streets, A	J. Walker-B. Francisco-M. Bennett	Rayart (S. R.)		
Breed of the Sunset		F. B. O.		
Bride of the Colorado	J. Boles-D. Blossom	Pathe		
Brides Will Be Brides	Laura La Plante	Universal		
Bringing Up Father	J. F. McDonald	M-G-M		
Broadway After Midnight	P. Bonner-C. Landis-G. Hughes-B. Tennant	Krelbar Pict. (S. R.)	6199 feet	Nov. 4
Burning Up Broadway	H. Costello-R. Frazer	Sterling Pict. (S.R.)		
Butter and Egg Man, The	J. Mulhall	First National		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal	5261 feet	
Casey Jones	R. Lewis-J. Robards-A. Sheridan	Rayart (S. R.)		
Certain Young Man, A	Novarro-Adoree-W Marshall-G. Astor	M-G-M		
Chicago	P. Haver-V. Varconi	Pathe-De Mille	9992 feet	
Chicago After Midnight	J. Mendez	F. B. O		
China Bound	R. Novarro	M-G-M		
Chinatown Charlie	J. Hines-E. May	First National		
Circus Rookies	K. Dana-G. K. Arthur	M-G-M		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
City of Sin	M. Loy-L. Hyams-R. Tucker	Warner Bros		
Clash, The	A. Moreno-C. Windsor	Tiffany-Stahl		
Cock-Eyed World, The	V. McLaglen-E. Lowe	Fox		
Code of the Range	Jack Perrin	Rayart (S. R.)	4747 feet	
Cossacks, The	J. Gilbert-R. Adoree	M-G-M		
Count of Ten, The	C. Ray-J. Gleason	Universal		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Deer Drive, The	W. Baxter	Paramount		
Devil's Trade Mark, The	B. Bennett-W. V. Mong	F-B-O		
Dirty Work	Johnny Burke	Pathe		
Don't Marry	Lois Moran	Fox		
Down Grade, The	Wm. Fairbanks-A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O		
Dressed to Kill	E. Lowe-M. Astor	Fox		
Empty Saddle, The	Fred Humes	Universal	8189 feet	Dec. 31
Escape, The	V. Valli-W. Russell	Fox		
Enemy, The	L. Gish-R. Forbes	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fallen Angels	N. Kerry-P. Starke-K. Harlan	Universal		
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J. Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Fazil	C. Farrel G. Nissen-M. Busch	Fox		
Fleetwing	B. Norton-D. Janis	Fox		
Flower of Spain	Colman-Banky	United Artists		
Foreign Legion, The	N. Kerry-L. Stone-J. Marlowe	Universal		
Fortune Hunter, The	S. Chaplin-C. Horton-H. Costello	Warner Bros		
Four Devils, The	F. Macdonald-M Duncan-C. Morton-B. Norton	Fox		
Four Sons	J. Hall-M. Mann-Bushman, Jr.-C. Morton-E. Foxe-J. Collyer	Fox		
Freckles		F. B. O.		
Freedom of the Press	L. Stone-M. Day-D. Keith	Universal		
Get Set—Go	George O'Hara	F. B. O.		
Girl Downstairs, The	L. Moran-G. O'Brien	Fox		
Glorious Betsy	D. Costello-C. Nagel	Warner Bros		
Godless Girl, The	L. Basquette-G. Duryea	Pathe-De Mille		
Good Morning, Judge		Universal		
Grass Widows		Tiffany-Stahl		
Hangman's House	W. Farnum-J. Collier	Fox		
Has Anybody Here Seen Kelly?	T. Moore-B. Love	Universal		
Headliner, The	A. White	First National		
Heart and the Man, The	P. Garon-R. Agnew	Rayart (S. R.)		
Hello, Cheyenne!	T. Mix-C. Lincoln	Fox		
Hell's Angels	B. Lyon-J. Hall-G. Nissen-L. Wolheim	United Artists		

Feature	Star	Distributed by	Length	Reviewed
Heroes in Blue	J. Bowers-S. Rand	Rayart (S. R.)	5000 feet	
His Country	R. Schildkraut-M. Dressler	Pathe-De Mille		
Hold 'Em Yale	Rod La Rocque	Pathe-De Mille		
Home, James		Universal		
Honor Bound	G. O'Brien-E. Taylor	Fox		
Hoofbeats of Vengeance	Rex (Horse)	Universal		
Hot Heels	Glenn Tryon	Universal		
Horseman of the Plains	T. Mix-S. Blane	Fox		
I'll Tell the World	Colleen Moore	First National		
In Name Only	O. Moore-H. Costello-K. Perry	Warner Bros		
Jazz Mad	J. Hersholt-Nixon-G. Lewis	Universal		
Jungle Rose	Dolores Del Rio	Fox		
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 29
Ladies of Leisure		Tiffany-Stahl		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Law of the Range, The	Tim McCoy	M-G-M		
Laugh Clown, Laugh	L. Chaney	M-G-M		
Law and the Man, The	G. Brockwell-Santschi-R. Rllis	Rayart (S. R.)		
Law of Fear, The	Ranger (Dog)	F-B-O		
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict. (S.R.)		
Lion and the Mouse, The	M. McAvoy-L. Barrymore-A. B. Frances-Collier, Jr	Warner Bros.		
Little Buckaroo, The		F. B. O		
Little Yellow House, The		F. B. O.		
Love	G. Garbo-J. Gilbert	M-G-M	7365 feet	Dec. 16
Love Hungry	L. Moran-L. Gray	Fox		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Loves of Ricardo	George Beban	F. B. O.		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Man in the Rough, The	B. Steele-M. King	F-B-O		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Meet the Prince	Glenn Tryon	Universal		
Merry Wives of New York	P. Garon	First Division (S. R.)		
Midnight Madness	J. Logan-C. Brook	Pathe-De Mille		
Midnight Rose	L. De Putti-K. Harlan	Universal		
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox		
Naughty Marietta	Marion Davies	M-G-M		
Nothing Ever Happens	E. Ralston-N. Hamilton	Paramount		
Outcast Souls	P. Bonner-C. Delaney	Sterling Pict. (S.R.)		
Partners in Crime	Beery-Hatton	Paramount		
Passionate Adventure, The	R. Colman-V. Banky	United Artists		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National	12 reels	Aug. 26
Patriot, The	E. Jannings-L. Stone	Paramount		
Patsy, The	Marion Davies	M-G-M		
Phantom Buster, The	Buddy Roosevelt	Pathe		
Phantom of the Range, The		F. B. O.		
Pigskin	D. Rollens-S. Carrol	Fox		
Power	William Boyd	Pathe-De Mille		
Rachel	P. Negri-G. Cooper	Paramount		
Red Dancer of Moscow, The	D. Del Rio-C. Farrell	Fox		
Red Mark, The	G. von Seyffertitz-N. Quartaro	Pathe-De Mille		
Renegade, The		F. B. O.		
Riders of the Dark	T. McCoy-D. Dwan	M-G-M		
Ridin' Like Fury	Hoot Gibson	Universal		
Robert Flaherty's Southern Skies	M. Blue	M-G-M		
Romantic Rogue, The	Reed Howes	Rayart (S.R.)		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose-Marie	J. Crawford-J. Murray	M-G-M		
Roulette	M. McAvoy	Warner Bros		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Sally of the Scandals	Lucilla Mendez	F-B-O		
Say It With Sables	C. Windsor-R. Howes	Columbia		
Sheiks and Shebas	Junior Stars	Paramount		
Silent Hero, The	Napoleon (Dog)- R. Fraser-E. Murphy	Rayart (S. R.)		
Show Boat		Universal		
Side Show, The	Fields-Conklin-Brian	Paramount		
Siren ,The	D. Revier-T. Moore	Columbia		
Skinner's Big Idea	B. Washburn-M. Sleeper-H. Trevor	M-G-M		
Skyscraper	S. Carroll	Pathe-De Mille		
Square Crooks	R. Armstrong-J. M. Brown	Fox		
Smart Set, The	W. Haines	M-G-M		
Snob, The	M. McAvoy-R. Frazer-A. B. Francis	Warner Bros.		
Soft Living	M. Bellamy-J. Mack Brown	Fox		
Song of Steel		Tiffany		
So This Is Love	V. Dana-R. Graves	Columbia		
Span of Life, The	Lon Chaney	M-G-M		
Squads Right		Tiffany-Stahl		
Stand and Deliver	La Rocque-L. Valez	Pathe-De Mille		
Steamboat Bill, Jr	Keaton-E. Torrence	United Artists		
Street Angel, The	J. Gaynor-C. Farrell	Fox		
Street of Sin, The	E. Jannings-F. Wray	Fox		
Student Prince, The (In Heidelberg)	R Novarro-Shearer-J. Hersholt	M-G-M	10 reels	Oct. 7
Sunrise	Gaynor-G. O'Brien-Livingston	Fox	12 reels	Oct. 14
Survival of Slim, The	W. Wales-P. Montgomery	Pathe		
Tenderloin	D. Costello-C. Nagel	Warner Bros		
Thunder Riders	Ted Wells	Universal		
Thoroughbreds	M. Nixon-R. Walling	Universal		
Tide of Empire	J. Crawford	M-G-M		
Times Square		Tiffany-Stahl		
Tragedy of Youth, The	Collier, Jr.-P. R. Miller-W. Baxter	Tiffany-Stahl		
Rrail of Courage, The	R. Steele-M. Bonner	F-B-O		
Trail of '98	K Dane-P. Starke-R Forbes-Del Rio	M-G-M		
Trick of Hearts, A	H. Gibson			
Uncle Tom's Cabin	Special Cast	Universal		Nov. 18
Under the Black Eagle	Flash (Dog)-M. Day-R. Forbes	M-G-M		
Victory	George Bancroft	Paramount		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
Watch My Speed	R. Denny-B. Worth	Universal		
We Americans		Universal		
Wedding March, The (road show)	von Stroheim-F. Wray	Paramount		
Western Suffragettes	H. Gibson-G. Hale	Universal		
Wheels of Destiny The	G. Hale-E. Hilliard	Rayart (S. R.)	5869 feet	
When Danger Calls	W. Fairbanks-E. Sedgwick	Lumas	5000 feet	
When Romance Rides		Paramount		
When the Law Rides	Tom Tyler	F. B. O.		
Wild West Show, The	H. Gibson	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
Woman Disputed, The	N. Talmadge	United Artists		
Wyoming	T. McCoy-W. Fairbanks-D. Sebastian	M-G-M		
You Can't Beat the Law	L. Lee-C. Keefe	Rayart (S. R.)		

Comedies and Short Subjects

EDUCATIONAL

Title	Star	Rel. Date	Length	Reviewed
Ain't Nature Grand	Eddie Quillan	Dec. 4	1 reel	Nov. 25
All Set	Wallace Lupino	Jan. 29	1 reel	
Angel Eyes	"Big Boy"	Dec. 25	2 reels	Dec. 31
At Ease	Lloyd Hamilton	Sept. 4	2 reels	Sept. 2
Back Home	Curiosities		1 reel	Sept. 23
Batter Up	George Davis	Sept. 11	2 reels	Sept. 16
Builders of Bridges—When Twilight Comes	Bruce Outdoor Sketch		1 reel	
Brunettes Prefer Gentlemen	Jerry Drew	Nov. 6	2 reels	Oct. 28
Burning Timber — Rough Country	Bruce Outdoor Sketch	Oct. 23	2 reels	Oct. 7
Call o fthe Sea, The (Color Film)	H. Hampton-M. Valles-N. Kelley	Jan. 1	2 reels	Dec. 31
Character Studies	Carter De Haven	Nov. 20	1 reel	
Creations Parisienne (Color Film)	Hope Hampton	Dec. 4	1 reel	Dec. 9
Cry of Winter, The—Hot Place, The	Bruce Outdoor Sketch	Sept. 18	1 reel	Sept. 2
Cutie	Dorothy Devore	Jan. 15	2 reels	
Delving Into the Dictionary	Hodge-Podge	Sept. 11	1 reel	Sept. 23
Dog Days—The Sun and the Rain	Bruce Outdoor Sketch	Jan. 29	1 reel	
Dummies	Larry Semon	Jan. 1	2 reels	Dec. 23
Eats for Two	Dunham-Thompson	Oct. 9	1 reel	Oct. 14
Fall In	Monte Collins	Jan. 1	1 reel	Dec. 23
Felix the Cat Hits the Deck	"Sullivan Cartoon"	Dec. 11	1 reel	
Felix the Cat Behind in Front	"Sullivan Cartoon"	Dec. 25	1 reel	
Felix the Cat in Daze and Knights	"Sullivan Cartoon"	Oct. 30	1 reel	Nov. 18
Felix the Cat in Draggin' the Dragon	"Sullivan Cartoon"	Jan. 22	1 reel	
Felix the Cat in Flim Flam Films	"Sullivan Cartoon"	Sept. 18	1 reel	Oct. 7
Felix the Cat in No Fuelin'	"Sullivan Cartoon"	Oct. 16	1 reel	Nov. 11
Felix the Cat Switches Witches	"Sullivan Cartoon"	Oct. 2	1 reel	Oct. 21
Felix the Cat in the Smoke Screen	"Sullivan Cartoon"	Jan. 8	1 reel	
Felix the Cat in Uncle Tom's Crabbin'	"Sullivan Cartoon"	Nov. 13	1 reel	Dec. 2
Felix the Cat in Whys and Otherwise	"Sullivan Cartoon"	Nov. 27	1 reel	Dec. 30
Felix the Cat in Wise Guise	"Sullivan Cartoon"	Sept. 4	1 reel	Sept. 23
Feline Frolics—The Tonquin Valley	Bruce Outdoor Sketch		1 reel	
Fighting Orphans, The—Evening Mist	Bruce Outdoor Sketch		1 reel	
Follies of Fashion	Curiosities	Sept. 25	1 reel	
For Men Only	Curiosities	Oct. 30	1 reel	Oct. 21
Fox Tales	Hutton-Dunham	Sept. 25	2 reels	Sept. 23
Half-Pint Hero, A	Lupino Lane	Sept. 18	2 reels	Sept. 2
Hello Sailor	Lupino Lane	Dec. 25	2 reels	Dec. 16
Here and There in Travel Land	Hodge-Podge	Oct. 16	1 reel	
He Tried to Please	M. Collins-L. Hutton	Nov. 6	1 reel	
High Strung	Jerry Drew	Jan. 29	2 reels	
Hints on Hunting—A Day By the Sea	Bruce Outdoor Sketch		1 reel	
Indiscrete Pete	Jerry Drew		2 reels	
Injun Food—Moods of the Sea	Bruce Outdoor Sketch	Dec. 25	1 reel	Dec. 23
It's Me	Monte Collins	Dec. 18	1 reel	Dec. 9
Kilties	Dorothy Devore	Oct. 9	2 reels	Oct. 7
Little Rube, The	Dorothy Devore	Nov. 20	2 reels	Nov. 11
Lovingly Yours	Curiosities	Dec. 4	1 reel	Dec. 9
Lucky Dog	P. Dunham-L. Billetts	Sept. 11	1 reel	Sept. 23
Many Wings—Beside the Still Water	Bruce Outdoor Sketch	Nov. 20	1 reel	Nov. 4
Models in Mud	Hodge-Podge	Nov. 13	1 reel	Dec. 16
New Wrinkles	Lloyd Hamilton	Oct. 30	2 reels	Oct. 21
New York's Sweetheart	Curiosities	Jan. 1	1 reel	
Nothing Flat	George Davis	Dec. 11	2 reels	Dec. 16
Off Again	J. Lloyd-B. Boyd	Sept. 25	1 reel	Oct. 14
Oh, What a Man!	Larry Semon	Dec. 4	2 reels	Nov. 25
Papa's Boy	Lloyd Hamilton	Dec. 18	2 reels	Dec. 9
Paris Fashions in Color (Color Film)	Hope Hampton	Dec. 25	1 reel	Jan. 7
Peculiar Pair of Pups, A—Nobody Home	Bruce Outdoor Sketch		1 reel	
Racing Mad	Al St. John	Jan. 8	2 reels	
Recollections of a Rover	Hodge-Podge	Jan. 8	1 reel	
Red Hot Bullets	Eddie Quillan	Nov. 27	2 reels	Nov. 18
Rest Day	Monte Collins	Nov. 27	1 reel	Nov. 18
Scared Silly	Johnny Arthur	Nov. 13	2 reels	Nov. 11
Seeing Stars	George Davis	Oct. 16	2 reels	Oct. 17
Shamrock Alley	"Big Boy"	Nov. 27	2 reels	Nov. 25
She's a Boy	"Big Boy"	Oct. 2	2 reles	Oct. 7
Shooting Wild	Jack Lloyd	Oct. 23	1 reel	Oct. 21

Title	Star	Rel. Date	Length	Reviewed
Some Scout	Lupino Lane	Nov. 6	2 reels	Oct. 21
Stunt Man, The	Larry Semon	Oct. 23	2 reels	Sept. 30
Sword Points	Lupino Lane		2 reels	Dec. 31
There It is	Charley Bowers	Jan. 1	2 reels	Jan. 7
Thoughts While Fishing—Silver Shadows	Bruce Outdoor Sketch		1 reel	
Wedding Slips	Monte Collins	Jan. 15	1 reel	
Whirl of Activity, A	Hodge-Podge	Dec. 11	1 reel	Dec. 31
Wildcat Valley	Johnny Arthur	Jan. 22	2 reels	
Wild Wool—Night Clouds	Bruce Outdoor Sketch		1 reel	

F B O

Title	Star	Rel. Date	Length	Reviewed
Alice Cartoons (Released Twice a Month)			1 reel	
Beloved Rogue, The	Eason-Hill-Cooke-Guard	Oct. 5	2 reels	
Chin He Loved to Lift	Eason-Hill-Cooke-Guard	Sent. 14	2 reels	
Fleshy Devils	Carr-Alexander-Ross	Nov. 14	2 reels	Oct. 7
Fresh Hair Fiends	Eason-Hill-Cooke-Guard	Sept. 21	2 reels	
Krazy Kat Cartoons (released twice a month)			1 reel	
Mickey's Battle	Mickey Yule	Dec. 5	2 reels	
Mickey's Circus	Mickey Yule	Sept. 4	2 reels	
Mickey's Eleven	Mickey Yule	Nov. 7	2 reels	
Mickey's Pals	Mickey Yule	Oct. 3	2 reels	Oct. 7
Mickey's Parade	Mickey Yule	Jan. 2	2 reels	
New Faces for Old	Eason-Hill-Cooke-Guard	Oct. 12	2 reels	Dec. 16
Panting Papas	Karr-Ross-Alexander	Jan. 9	2 reels	
Peter's Pan	Eason-Hill-Cooke-Guard	Sept. 28	2 reels	Nov. 25
She Troupes to Conquer	Eason-Hill-Cooke-Guard	Oct. 19	2 reels	
Tanks of the Wabash	Karr-Ross-Alexander	Oct 10	2 reels	
Three Missing Links	Karr-Ross-Alexander	Dec. 12	2 reels	Nov. 11
Toupay or Not To Pay	Eason-Hill-Cooke-Guard	Sept. 7	2 reels	
Wanderers of the Waistline	Karr-Ross-Alexander	Sept. 11	2 reels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Argentina, The Rich	Variety	Oct. 2	1 reel	Nov. 4
Arkansas Traveler	Variety	Jan. 8	1 reel	
Art Treasures of the Vatican	Variety	Dec. 25	1 reel	
Capt. Kidd's Kittens	Animal Comedy	Oct. 23	2 reels	Nov. 4
Desert Blooms, The	Variety		1 reel	
Exploring Norway	Variety	Aug. 7	1 reel	
Fool and His Honey	Tyler Brooks	Sept. 25	2 reels	Nov. 4
Four Faces West	Tyler Brooks	Jan. 1	2 reels	Dec. 16
Her Blue Black Eyes	M. Casajuana-E. Clayton	Oct. 9	2 reels	Nov. 4
Hot House Hazel	T. Brooke-T. Hill	Jan. 1	2 reels	
Kiss Doctor, The	T. Brooke		2 reels	
Lords of the Back Fence	Variety	Jan. 22	1 reel	
Love Is Blonde	D. Ellis-D. Rollens	Dec. 18	2 reels	
Moose Country, The	Variety	Nov. 13	1 reel	
Mum's the Word			2 reels	Sept. 2
Northern Alaska Today	Variety	Oct. 16	1 reel	
Old Wives Who Knew	Hallam Cooley		2 reels	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Silly Sailor, A		Nov. 20	2 reels	
Sky Frontiers	Variety	Sept. 4	1 reel	
Solitudes	Variety	Dec. 11	1 reel	
Twenty Legs Under the Sea	R. Walling	Sept. 24	2 reels	Oct. 7
Under Colorado Skies	Variety	Sept. 18	1 reel	
Wild Puppies	Animal Comedy	Dec. 4	2 reels	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
Amazing Lovers	Ufa Oddities		1 reel	
Assorted Babies	Ufa Oddities	Nov. 5	1 reel	Nov. 25
Battle of the Century	Laurel-Hardy	Dec. 31	2 reels	
Bird Man, The	Charley Chase		2 reels	
Buffalo Bill's Last Fight (Technicolor)	Special Cast	Nov. 26	2 reels	Dec. 9
Call of the Cuckoo, The	Max Davidson	Oct. 15	2 reels	
Children of the Sun	Ufa Oddities		1 reel	
Death Traps	Ufa Oddities	Oct. 22	1 reel	
Dog Days	Ufa Oddities	Oct. 8	1 reel	
Dog Heaven	Ufa Oddities	Dec. 17	2 reels	
Falcon, The	"Our Gang"		1 reel	Dec. 11
Flag, The (Technicolor)	E. Bennett-F. X. Bushman	Oct. 1	2 reels	
Fight For Life, A	Ufa Oddities	Nov. 19	1 reel	
Fighting Feathers	Max Davidson	Dec. 10	2 reels	
Fishing With a Microscope	Ufa Oddities		1 reel	
Golden Fleeces	Ufa Oddities		1 reel	
Happy Omen, A	Ufa Oddities		1 reel	
Hats Off	Davidson-Hardy	Nov. 5	2 reels	
Heavenly Bodies	Ufa Oddities		1 reel	
Heebee Jeebees	"Our Gang"	Nov. 19	2 reels	Dec. 9
Hidden Death Traps	Ufa Oddities	Oct. 22	1 reel	Dec. 11
Jewels of Venus	Ufa Oddities	Sept. 10	1 reel	Dec. 11
Jungle Round-Up, A	Ufa Oddities	Jan. 14	1 reel	Oct. 9
Lady of Victories, The (Tech- (Technicolor)	A. Ayres-O. Matiesen-G. Irving	Jan. 21	2 reels	
Lighter That Failed, The	Charley Chase	Oct. 1	2 reels	
Lion Hunt, The	Ufa Oddities	Dec. 17	1 reel	Dec. 9
Love 'Em and Feed 'Em	Max Davidson	Nov. 12	2 reels	Dec. 9
Monarch of the Glen, The	Ufa Oddities	Feb 25	1 reel	
Nature's Wizardry	Ufa Oddities		1 reel	
Never the Dames Shall Meet	Charley Chase	Dec. 24	2 reels	
Old Wallop, The	"Our Gang"	Oct. 22	2 reels	Dec. 9
Palace of Honey, The	Ufa Oddities		1 reel	
Pathfinders, The	Ufa Oddities		1 reel	
Parasol Abt, The	Ufa Oddities	Dec. 31	1 reel	
Perfume and Nicotine	Ufa Oddities		1 reel	
Pets and Pests	Ufa Oddities	Jan. 28	1 reel	
Primitive Housekeeping	Ufa Oddities		1 reel	
Putting the Pants on Phillip	Laurel-Hardy	Dec. 3	2 reels	Dec. 9
Sanctuary	Ufa Oddities		1 reel	
Second Hundred Years, The	Laurel-Hardy	Oct. 8	2 reels	
Secrets of the Sea	Ufa Oddities	Jan. 28	1 reel	
Sleeping Death	Ufa Oddities		1 reel	
Soaring Wings	Ufa Oddities	Sept. 24	1 reel	
Spook-Spoofing	"Our Gang"		2 reels	
Sting of Stings, The	Charlie Chase	Sept. 3	2 reels	
Sugar Daddies	All Star Cast	Sept. 10	2 reels	
TallyHo	Ufa Oddities		1 reel	
Tokens of Manhood	Ufa Oddities		1 reel	
Us	Charley Chase	Nov. 28	2 reels	
Way of All Pants, The	Charley Chase	Oct. 29	2 reels	
What Every Iceman Knows	Max Davidson	Sept. 17	2 reels	
Wicked Kasimir, The	Ufa Oddities		1 reel	
Winged Death	Ufa Oddities	Dec. 3	1 reel	Dec. 9
Wonders of the Blue Gulf of Mexico	Ufa Oddities		1 reel	
Yale vs. Harvard	"Our Gang"	Sept. 24	2 reels	

PARAMOUNT

Title	Star	Rel Date	Length	Reviewed
Adoration	Novelty	Feb. 25	1 reel	
Crazy to Fly (Christie)	Bobby Vernon	Sept. 17	2 reels	
Dad's Choice	E. E. Horton	Jan. 7	2 reels	
Dizzy Sights (Christie)	Billy Dooley	Dec. 17	1 reel	
Easy Curves (Christie)	Billy Dooley	Nov. 12	2 reels	
Fantasy	Novelty	Oct. 15	1 reel	
Fighting Fanny (Christie)	Featured Cast	Jan. 21	2 reels	
Find the King	E. E. Horton	Nov. 5	2 reels	
For Crime's Sake	Krazy Kat Cartoon	Nov. 19	1 reel	
French Fried (Christie)	Neal Burns	Sept. 3	2 reels	
Frenzy	Novelty	Jan. 14	1 reel	
Grid Ironed	Krazy Kat Cartoon	Dec. 31	1 reel	
Holy Mackerel (Christie)	Jimmie Adams	Feb. 11	2 reels	
Hot Papa (Christie)	Jack Duffy	Oct. 1	2 reels	
Hungry Stroke, A	Krazy Kat Cartoon	Feb. 25	1 reel	
Ice Boxed	Krazy Kat Cartoon	Feb. 11	1 reel	
Just the Type (Christie)		Feb. 18	2 reels	
Ko-Ko's Bawth	Inkwell Cartoon	Feb. 18	1 reel	
Ko-Ko Chops Suey	Inkwell Cartoon	Oct. 29	1 reel	
Ko-Ko Explores	Inkwell Cartoon	Oct. 15	1 reel	Nov. 11
Ko-Ko Hops Off	Inkwell Cartoon	Sept. 17	1 reel	
Ko-Ko's Jerm Jam	Inkwell Cartoon	Feb. 11	1 reel	
Ko-Ko Kicks	Inkwell Cartoon	Nov. 26	1 reel	
Ko-Ko's Kink	Inkwell Cartoon	Jan. 7	1 reel	
Ko-Ko's Klock	Inkwell Cartoon	Nov. 12	1 reel	
Ko-Ko's Kozy Korner	Inkwell Cartoon	Jan. 21	1 reel	
Ko-Ko the Kid	Inkwell Cartoon	Dec. 24	1 reel	
Ko-Ko the Knight	Inkwell Cartoon	Sept. 3	1 reel	
Ko-Ko the Kop	Inkwell Cartoon	Oct. 1	1 reel	
Ko-Ko's Quest	Inkwell Cartoon	Dec. 10	1 reel	
Loco Motifs	Krazy Kat Cartoon	Sept. 24	1 reel	
Mad Scramble (Christie)	Neal Burns	Nov. 26	2 reels	
Milk Made	Krazy Kat Cartoon	Dec. 3	1 reel	
Moony Mariner, A	Billy Dooley	Sept. 24	2 reels	
Nifty Nags (Christie)	Jack Duffy	Dec. 24	2 reels	
Ocean Blues (Christie)	Jimmie Adams	Nov. 19	2 reels	
Oh Mummy (Christie)	Jimmie Adams	Oct. 8	2 reels	
Pie Curs, The	Krazy Kat Cartoon	Nov. 5	1 reel	
Pig Styles	Krazy Kat Cartoon	Jan. 14	1 reel	
Rail Rode	Krazy Kat Cartoon	Sept. 24	1 reel	Oct. 4
Save the Pieces (Christie)	Bobby Vernon	Jan. 28	2 reels	
Scared Pink (Christie)	Jack Duffy	Oct. 29	2 reels	
School Daze	Krazy Kat Cartoon	Sept. 10	1 reel	
Shadow Theory	Krazy Kat Cartoon	Jan. 28	1 reel	
Short Tail, A	Novelty	Sept. 10	1 reel	
Splash Yourself (Christie)	Bobby Vernon	Dec. 3	2 reels	
Stork Exchange, The	Krazy Kat Cartoon	Dec. 17	1 reel	
Swiss Movements (Christie)	Jimmie Adams	Dec. 31	2 reels	
Tired Wheels	Krazy Kat Cartoon	Oct. 8	1 reel	
Toddles	Novelty	Dec. 10	1 reel	Oct. 7
Topsey Turvey	Krazy Kat Cartoon	Oct. 22	1 reel	
Uncle Tom's Caboose	Krazy Kat Cartoon	Oct. 22	1 reel	
Water Bugs (Christie)	Billy Dooley	Feb. 4	2 reels	
Wedding Wows (Christie)	Bobby Vernon	Oct. 22	2 reels	
Wired and Fired	Krazy Kat Cartoon	Dec. 31	1 reel	

PATHE-DE MILLE

Title	Star	Rel. Date	Length	Reviewed
Alien Antics	Sportlight	Nov. 13	1 reel	Nov. 11
All Bull and a Yard Wide	"Aesop Fables"	Oct. 9	1 reel	Oct. 7
Assistant Wives	Charley Chase	Dec. 4	2 reels	Dec. 2
Beach Club, The		Jan. 22	2 reels	
Best Man, The		Feb. 19	2 reels	
Big Tent, The	"Aesop Fables"	Oct. 23	1 reel	Oct. 21
Boy Friend, The	"Aesop Fables"	Jan. 22	1 reel	
Brave Heart, A	"Aesop Fables"	Oct. 30	1 reel	
Broncho Buster, The	"Aesop Fables"	Jan. 1	1 reel	
Bucking the Handicap	Sportlight	Dec. 25	1 reel	Dec. 23
Bull Fighter, The	Billy Bevan	Nov. 27	2 reels	Dec. 2
Busy Bodies	Sportlight	Jan. 8	1 reel	Dec. 31
Carnival Week	"Aesop Fables"	Dec. 4	1 reel	
Chicken Feed	"Our Gang"	Nov. 6	2 reels	Nov. 4
Christmas Cheer	"Aesop Fables"	Dec. 18	1 reel	
Comrades in Work	Mabel Normand		2 reels	
Cups and Contenders	Sportlight	Nov. 27	1 reel	Nov. 25
Cutting a Melon	"Aesop Fables"	Sept. 11	1 reel	Sept. 2
Daddy Boy	Ben Turpin	Oct. 23	2 reels	Oct. 21
Do Detectives Think?	Roach Stars	Nov. 20	2 reels	Nov. 18
Down to the Sea	Sportlight	Oct. 30	1 reel	Oct. 28
Exploring England with Will Rogers	Travelesque	Dec. 18	1 reel	Dec. 16
Family Frolics	Sportlight	Jan. 22	1 reel	
Fiddlesticks	Harry Langdon	Nov. 7	2 reels	Nov. 25
Flying Elephants	Roach Stars	Feb. 12	2 reels	
Flying Fishers	"Aesop Fables"	Nov. 27	1 reel	
Flaming Fathers	Max Davidson	Dec. 18	2 reels	Dec. 16
Football Officials	"Football Sense"		1 reel	Oct. 21
For Sale a Bungalow		Oct. 30	2 reels	Oct. 28
Fox Hunt, The	"Aesop Fables"	Nov. 20	1 reel	
Frolics in Frost	Sportlight	Dec. 18	1 reel	
From Soup to Nuts	Rarebits	Oct. 23	1 reel	Oct. 21
Gold Digger of Weepah, A	Bevan-Bennett-Burke	Oct. 2	2 reels	Sept. 30
Golf Nut, The	Bevan-Quillan-A. Bennett	Sept. 4	2 reels	
Good Ship Nellie, The	"Aesop Fables"	Feb. 5	1 reel	
Have a Drink	Rarebits	Nov. 20	1 reel	Dec. 2
High Stakes	"Aesop Fables"	Jan. 15	1 reel	
Honeymoon Hints	Rarebits	Jan. 15	1 reel	
Human Fly, The	"Aesop Fables"	Sept. 25	1 reel	Sept. 30
In and Out Again	"Aesop Fables"	Sept. 18	1 reel	
Junk Man, The	"Aesop Fables"	Dec. 25	1 reel	
Just Kidding	Rare-Bits	Dec. 18	1 reel	Dec. 23
King Harold	L. Baird-T. Holmes	Nov. 13	2 reels	Nov. 11
Ladies' Day	Sportlight	Dec. 11	1 reel	Dec. 9
Lateral Pass, The	Sportlight		1 reel	Oct. 14
Lindy's Cat	"Aesop Fables"	Oct. 16	1 reel	
Love at First Flight	Sennett Girls	Jan. 29	2 reels	
Love in a Police Station	E. Quillan-M. Hurlcok	Dec. 25	2 reels	Dec. 23
Man Without a Face (Serial)	A. Ray-W. Miller	Jan. 15	10 episodes	
Mark of the Frog, The (Serial)	M. Morris-D. Reed		10 episodes	
Masked Menace, The (Serial)	L. Kent-J. Arthur	Nov 6	10 episodes	Nov. 4
Now I'll Tell One	Chase-Laurel	Oct. 9	2 reels	Oct. 14
Olympic Games	"Our Gang"	Sept. 11	2 reels	Sept. 2
Outwitting Time	Spotlight	Oct. 2	1 reel	
Over the Bounding Blue with Will Rogers (Travelesque)		Feb. 12	1 reel	
Playing Hookey	"Our Gang"	Jan. 1	2 reels	
Prowling Around France with Will Rogers	Travelesque	Sept. 18	1 reel	
Rats in His Garret	"Aesop Fables"	Dec. 11	1 reel	
Reeling Down the Rhine with Will Rogers	Travelesque	Jan. 15	1 reel	Jan. 7
River of Doubt, The	"Aesop Fables"	Oct. 2	1 reel	Sept. 30
Run Girl, Run	Sennett Girls	Jan. 15	2 reels	

Title	Star	Rel. Date	Length	Reviewed
Sailors, Beware!	Roach Stars	Sept. 23	2 reels	Sept. 30
Saved By a Keyhole	"Aesop Fables"	Nov. 13	1 reel	
Second Honeymoon, The	T. Holmes-L. Baird	Oct. 16	2 reels	Oct. 21
Signs of Spring	"Aesop Fables"	Nov. 6	1 reel	
Should Second Husbands Come First?	Max Davidson	Oct. 23	2 reels	Oct. 21
Should Tall Men Marry?	Roach Stars	Jan. 15	2 reels	Jan. 7
Small-Town Sheriff, The	"Aesop Fables"	Sept. 4	1 reel	Sept. 2
Smile Wins, The	"Our Gang"	Feb. 26	2 reels	
Smith's Army Life	Hiatt-McKee-Jackson	Feb. 5	2 reels	
Smith's Bargain	Hiatt-McKee-Jackson		2 reels	
Smith's Candy Shop	Hiatt-McKee-Jackson	Aug. 21	2 reels	Aug. 12
Smith's Cook	Hiatt-McKee-Jackson	Oct. 16	2 reels	Oct. 21
Smith's Cousins	Hiatt-McKee-Jackson	Nov. 13	2 reels	Nov. 11
Smith's Holiday	Hiatt-McKee-Jackson	Jan. 8	2 reels	Dec. 31
Smith's Modiste Shop	Hiatt-McKee-Jackson		2 reels	Dec. 9
Smith's Pony	Hiatt-McKee-Jackson	Sept. 18	2 reels	
Soldier Man	Harry Langdon			
Spider's Lair, The		Feb. 19	1 reel	
Sunnyside (Re-issue)	Charlie Chaplin	Dec. 25		
Swim Princess, The		Feb. 26	2 reels	
Tackles and Touchdowns	Sportlight	Sept. 18	1 reel	
Their Second Honeymoon	Baird-Holmes	Oct. 16	2 reels	
Twenty-Four-Dollar Island	Novelty		1 reel	Dec. 23
Up the Ladder	Sportlight	Oct. 6	1 reel	Oct. 21
Weaker Sex, The	Rarebits	Sept. 25	1 reel	
Winning Around Europe With Will Rogers	Travelesque		2 reels	Nov 18
Wandering Minstrel, The	"Aesop Fables"	Jan. 29	1 reel	
Yellow Cameo, The (Serial)	Allene Ray		10 episodes	
Young Hollywood	Special Cast		2 reels	Dec. 9

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Animal Catchers	McDougall Kids	Bray		2 reels	Sept. 16
Bare Co-Ed, The	Murdock-Cavalier-Lancaster	Bray		2 reels	Jan. 7
Bear Escape, A	Parker-Reavis	Capitol Prod.		2 reels	Aug. 1
Berth Mark	Tarbell-Finch-Shaw	Red Seal		2 reels	
Custard's Last Stand		Bray		2 reels	Sept. 16
Dream of the Sea, A (Bino-color)		Film Dist. Corp		1 reel	May 27
Fat and the Canary	McDougall Kids	Bray		2 reels	Dec. 9
Fresh and a Devil	Clyde-Malone-Irving	Bray		2 reels	Oct. 21
Helpless Helper	Al Jav	Cranfield-Clarke		2 reels	
Here's Another One	Novelty	Bray		1 reel	Oct. 7
Here's Another One	Novelty	Bray		1 reel	Dec. 2
Heroes of the Wild (Serial)	Jack Hoxie	N. Levine	Dec. 1	10 episodes	
Iron Derby, The		Bray			
Isle of Sunken Gold, The (Serial)	A. Stewart	Nat Levine	Sept. 1	10 episodes	
Here Comes the Bride	Sketchograf	Cranfield-Clarke		1 reel	
His Off-Day	Tommy Albert	Cranfield-Clarke		2 reels	
His Ticklish Predicament	Jack Cooper	Bray		2 reels	Oct. 21
Iron Derby, The				2 reels	Oct. 21
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal		1 reel	July 22
Lost in a Pullman		Bray		2 reels	Sept. 23
Lunches and Punches	Sid Smith	Capitol Prod		2 reels	Sept. 1
Ma and the Auto (Guest Jewel)		A. C. A		1 reel	
Magic Game, The	McDougall Kids	Bray		2 reels	Dec. 2
Mr. Pooh	McDougall Kids	Bray		2 reels	Jan. 7
Mysterious Airman, The (Serial)		Weiss Bros		10 episodes	
Nothing to Live For	Al Joy	Cranfield-Clarke		2 reels	
Orphans, The	McDougall Kids	Bray		2 reels	
She Beast, The	Sid Smith	Capitol Prod		2 reels	July 1
Silence of the Snows (Guest Jewel)		A. C. A.		1 reel	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark			
Spooky Money	Al Joy	Cranfield-Clarke		2 reels	
Uncle Tom's Habit	Parker-Reavis	Capital Prod		2 reels	Sept. 1
Versatility	Sportlight		Feb. 5	1 reel	
Way of All Fish, The	J. Cooper-N. Cavalier	Bray		2 reels	Dec. 9
Who's Who	Al Joy	Cranfield-Clarke		2 reels	
Yellow Dog, The (Guest Jewel)		A. C. A		1 reel	April 15
You Can't Win (Serial)		Weiss Bros		10 episodes	

TIFFANY-STAHL

Title	Star	Rel. Date	Length	Reviewed
Bridal of Pennacock	Color Classic	Nov. 1	1 reel	Dec. 2
Comrades	Color Classic	Nov. 15	1 reel	Dec. 2
King of Sports	Color Classic	Sept 15	1 reel	
Memories	Color Classic	Oct. 1	1 reel	
Me and My Pal	Color Classic	Dec. 15	1 reel	
North of Suez	Color Classic	Jan. 1	1 reel	
Roaming 'Round the Carribbean	Color Classic	Oct. 15	1 reel	
Romany Love	Color Classic	Dec. 1	1 reel	
Rose of Killarney	Color Classic	Dec. 15	1 reel	
Scarface	Color Classic	Jan. 15	1 reel	

UNIVERSAL

Title	Star	Rel. Date	Length	Reviewed
All For Uncle	C. King-C. Doherty	Oct. 19	2 reels	Oct. 7
All Wet	Oswald Cartoon	Oct. 31	1 reel	
And How	"The Gumps"	Oct. 31	2 reels	
Andy Knows His Onions	"The Gumps"	Dec. 11	2 reels	Dec. 9
Any Old Count	"The Gumps"	Jan. 23	2 reels	
Banker's Daughter, The	Oswald Cartoon	Nov. 28	2 reels	
Bare Fists	Jack Perrin	Jan. 14	2 reels	Dec. 23
Battle Scarred Hero, A	"The Gumps"	Oct. 3	2 reels	Sept. 30
Battling Buckaroo, The (Western)	Bob Curwood	Nov. 12	2 reels	
Boss of the Rancho	Bob Curwood	Jan. 7	2 reels	
Brand of Courage, The	B. Curwood-P. Montgomery		2 reels	Jan. 7
Buster's Big Chance	Trimble, Turner and Dog	Jan. 11	2 reels	Dec. 23
Buster Come On	Trimble, Turner and Dog	Sept. 14	2 reels	Sept. 9
Buster's Home Life	Trimble, Turner and Dog	Oct. 12	2 reels	Sept. 30
Buster Steps Out	Trimble, Turner and Dog	Feb. 8	2 reels	
Buster, What's Next?	Trimble, Turner and Dog	Nov. 16	2 reels	Oct. 28
Case of Scotch, A	"The Gumps"	Jan. 9	2 reels	Dec. 23
Clearing the Trail (Western)	Newton House	Nov. 26	2 reels	
Cloud Buster, The	"The Gumps"	Feb. 6	2 reels	
Crimson Colors	Lewis-Gulliver	Sept. 12	2 reels	June 17
Dancing Fools	C. King-C. Doherty	Sept. 21	2 reels	Sept. 2
Danger Ahead (Western)	Jack Perrin	Sept. 24	2 reels	Sept. 2
Dangerous Double, A (Western)	Bob Curwood	Oct. 15	2 reels	Sept. 23
Dates for Two	C. King-C. Doherty	Jan. 18	2 reels	Dec. 31
Daze of the West (Mustang)	Fred Gilman	Sept. 3	2 reels	
Dazzling Co-Eds	Lewis-Sullivan	Oct. 10	2 reels	
Disordered Orderly, The	Sid Saylor-Jean Doree	Nov 9	2 reels	
Empty Socks	Oswald Cartoon	Dec. 11	1 reel	
Fighting Finish, A	George Lewis			Oct. 14
Fighting Texan, The (Mustang)	Fred Gilman	Sept. 10	2 reels	Aug. 19
George Steps Out	Sid Saylor	Sept. 28	2 reels	
Great Guns	Oswald Cartoon	Oct. 17	1 reel	
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster		10 episodes	
Harem Scarem	Oswald Cartoon	Jan. 9	1 reel	
High Flyin' George	Sid Saylor	Jan. 25	2 reels	
Horns and Orange Blossoms	Charles Puffy		2 reels	Jan. 7
Horse Play	Long-Adams-Laymon-McPhaill	Jan. 4	2 reels	Dec. 16
Keeping in Trim	Long-Adams-Laymon-McPhail	Sept. 7	2 reels	Aug. 19
King of Hearts (Northwest Series)	Jack Perrin	Dec. 17	2 reels	
Law Rider, The (Western)	Fred Gilman	Nov. 5	2 reels	
Lone Ranger, The	Fred Gilman	Dec. 31	2 reels	
Love Wallop, The	Arthur Lake	Nov. 7	1 reel	
Mechanical Cow, The	Oswald Cartoon	Oct. 3	1 reel	
Mild West, The	"The Gumps"	Dec. 26	1 reel	
Model George	Sid Saylor	Dec. 28	2 reels	
Monkey Shines	Ben Hall	Sept. 25	1 reels	
Neck n' Neck	Oswald Cartoon	Jan. 23	1 reel	
Newlyweds' Advice		Jan. 2	2 reels	Dec. 16
Newlyweds Christmas Party, The	Snookums-Bartlett-McPhail	Dec. 11	2 reels	Nov. 4
Newlyweds' Mistake, The	Snookums-Young-McPhail	Nov. 7	2 reels	
Newlyweds' Servant, The	Snookums-Bartlett-McPhaill	Feb. 6	2 reels	
Newlyweds' Surprise	Snookums-Bartlett-McPhail	Oct 3	2 reels	Sept. 30
Newlyweds' Troubles	Snookums-Bartlett-McPhail	Sept. 5	2 reels	Aug. 19
Ocean Bruises	"The Gumps"		2 reels	Oct. 28
Ocean Hop	Oswald Cartoon		1 reel	
Ole Swimmin' 'Ole, The	Oswald Cartoon	Feb. 6	1 reel	
On Deck	Sid Saylor-Jean Doree	Nov. 30	2 reels	
Oh Mabel!	C. King-C. Doherty	Nov. 23	2 reels	
Oh Teacher!	Oswald Cartoon	Sept. 19	1 reel	Sept. 2
On Special Duty (Western)	Fred Gilman	Oct. 8	2 reels	Sept. 30
Passing the Joneses	Long-Adams-Laymon-McPhail	Nov. 2	2 reels	
Picking on George	Sid Saylor	Oct. 26	2 reels	Oct. 14
Racing Wizard, The	Newton House	Dec. 24	2 reels	
Rattling Good Time, A	Ben Hall	Dec. 19	1 reel	Dec. 16
Red Warning (Western)	Newton House		2 reels	Oct. 14
Rickety Gin	Oswald Cartoon	Dec. 26	1 reel	
Riding Gold	Newton House	Jan. 21	2 reels	
Riding Whirlwind, The (Western)	Newton House	Oct. 1	2 reels	Sept. 23
Riding Wild	Bob Curwood	Dec. 10	2 reels	
Run Buster!	Trimble, Turner and Dog	Dec. 14	2 reels	Dec. 9
Running Wild	Lewis-Gulliver-Phillips	Dec. 5	2 reels	Nov. 18
Samson at Calford	Lewis-Gulliver	Nov. 7	2 reels	June 17
Saxophobia	Arthur Lake	Oct. 10	1 reel	Sept. 30
Scarlet Arrow, The (Serial—	F. X. Bushman Jr.)		10 episodes	
Scrambled Honeymoon, The	Ben Hall	Nov. 21	1 reel	
Scrappin' Fool, The (Mustang)	Bob Curwood	Sept. 17	2 reels	Sept. 9
Sealed Orders	Jack Perrin	Feb. 11	2 reels	
Shady Rest	"The Gumps"		2 reels	
Showing Off	Long-Adams-Laymon-McPhail	Dec. 7	2 reels	Nov. 18
Sliding Home	Lewis-Gulliver-Phillips	Jan. 16	2 reels	Dec. 30
Smiling Wolf, The (Western)	Fred Gilman	Dec. 1	2 reels	
Society Breaks	Long-Adams-Laymon-McPhail	Oct. 5	2 reels	Sept. 30
Sodas and Shebas	Arthur Lake	Sept. 12	2 reels	Sept. 9
Some Pets	Arthur Lake	Jan. 2	1 reel	Dec. 16
So This Is Sapp Center	Ben Hall	Jan. 16	1 reel	Dec. 30
South of Northern Lights (Western)	Jack Perrin	Oct. 22	2 reels	Oct. 7
Splashing Through	Lewis-Gulliver-Phillips	Dec. 19	2 reels	
Swell Clothes	Arthur Lake	Dec. 5	1 reel	Nov. 18
Tale of a Shirt, The	Jimmy Aubrey	July 17	1 reel	July 1
That's No Excuse	Charles King	June 8	2 reels	May 20
There's a Will	C. King-C. Doherty	Dec. 21	2 reels	
Too Much Sleep	"The Gumps"	Sept. 19	2 reels	Sept. 2
Total Loss, A	"The Gumps"	Nov. 28	2 reels	
Trail of the Tiger, The (Serial)	Jack Daugherty	Nov. 7	2 reels	Aug. 5
Trolley Troubles	Oswald Cartoon	Sept. 5	1 reel	Aug. 19
Valiant Rider, The (Western)	Bob Curwood		2 reels	
Vanishing Rider, The (Serial)	Wm. Desmond	Jan. 16	10 episodes	
When Greek Meets Greek	"The Gumps"	Oct. 17	2 reels	Oct. 7
Winning Five, The	Lewis-Gulliver-Phillips	Sept. 26	2 reels	Sept. 16
Winning Goal, The	Lewis-Gulliver-Phillips	Jan. 2	2 reels	
Winning Punch, The	Lewis-Gulliver-Phillips	Nov. 21	2 reels	
Wolves of the Range	Fred Gilman	Jan. 28	2 reels	

For Up-to-the-Minute Reports On New Pictures Read Key City Reports Published Weekly in Motion Picture News

Roy Press
Printers

What About 1928?

INDICATIONS are that it will be a year of record theatre building and of enormous increases in theatre earnings

It is not straining a point to say that all eyes of the industry are focused on building programs and all far sighted exhibitors are preparing for a record year's business.

Producers will offer the public pictures of a standard of quality never before achieved. Elaborate advertising programs will create tremendous "movie appeal". General prosperity will send record crowds in search of better and better entertainment. *Will they find it at your theatre?*

What better stroke of business judgment could you exercise than to get your projection equipment in such condition that patrons will choose your theatre as one where pictures may be seen at their best.

Simplex offers you the service that has won prosperity for thousands of exhibitors---the achievement of years of engineering progress---expert advice on projection problems---the best projection possible. The only tangible security for your present---the nucleus for future business.

Take advantage of Simplex Service and secure your full share of this new year of prosperity.

Simplex

SIMPLEX DIVISION

INTERNATIONAL PROJECTOR CORPORATION

90 Gold St., New York

SIMPLEX PROJECTORS FOR BETTER PROJECTION

it's an inspiration!

It's an inspiration to prepare advertising for such a masterpiece as Emil Jannings' "THE LAST COMMAND." Just as it's an inspiration for you as an exhibitor to run such a picture. The public warmly thanks you for calling their attention to *real* entertainment!

The Morgan Lithograph Co executed posters for "The Last Command," Harold Lloyd in "Speedy" (produced by Lloyd Corp.), "Beau Sabreur," "Gentlemen Prefer Blondes," "Legion of the Condemned," "Old Ironsides," "Street of Sin," "Tillie's Punctured Romance," and other big PARAMOUNT specials. General Offices: Cleveland, Ohio. Branch Offices: New York and Los Angeles. Plants: New York City—Elmhurst, Long Island. . . .

January 21, 1928

Motion Picture News

Reg. U. S. Patent Office

We have just finished a
sensational engagement on
Gilbert and Garbo in "Love,"
and look forward eagerly to
"The Student Prince" with
Novarro and Shearer, and
"The Enemy." These big ones
together with "Ben-Hur" and
"Big Parade" certainly put
M-G-M in a class by itself.
Chaney in "London After Mid-
night" and Gilbert in "Man,
Woman and Sin" were fine, and
I'm certainly glad I signed.

Vol. XXXVII No. 3

Entered as second-class matter April 22, 1926, at the Post Office at New York, N. Y., under act of March 3, 1879

PRICE 20 CENTS

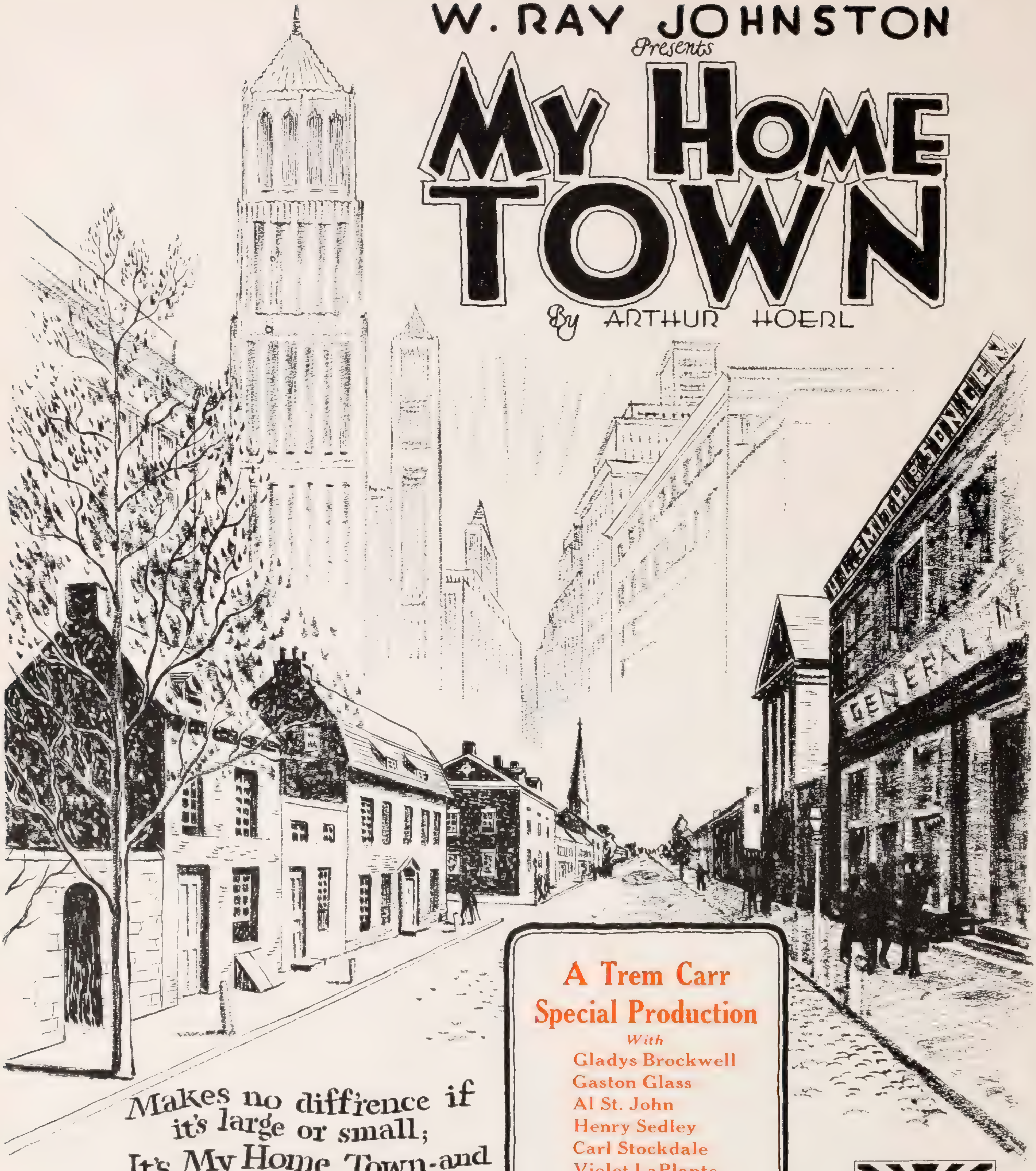
Published Weekly—$2.00 a Year

Los Angeles New York Chicago

W. RAY JOHNSTON
Presents

MY HOME TOWN

By ARTHUR HOERL



A Trem Carr
Special Production

With
Gladys Brockwell
Gaston Glass
Al St. John
Henry Sedley
Carl Stockdale
Violet LaPlante

RAYART PICTURES

ONE OF RAYART'S IMPERIAL PHOTOPLAYS

Foreign Distributors: Richmount Pictures, Inc.

greater than "THE WAY OF ALL FLESH"

EMIL JANNINGS

in

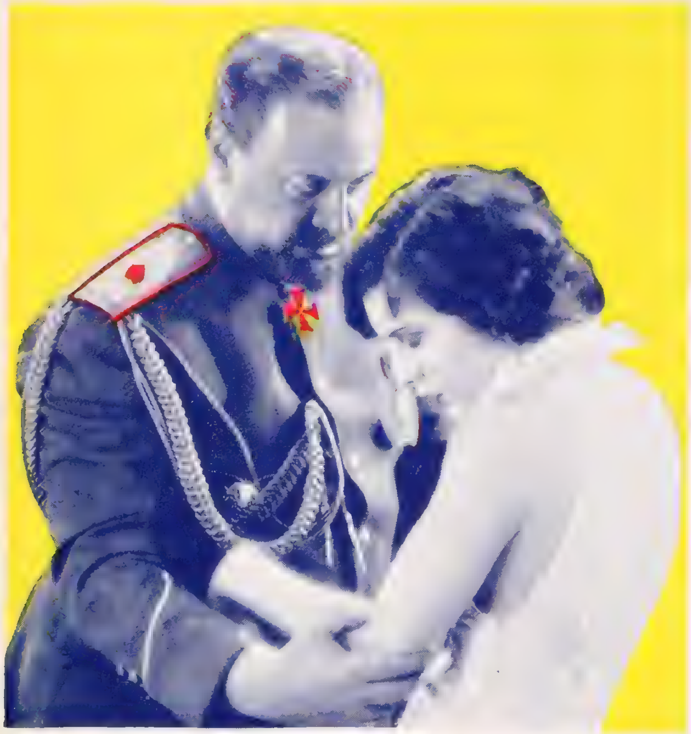
"THE LAST COMMAND"

A Paramount Picture

no finer entertainment will be released by anybody in 1928!

With Evelyn Brent, William Powell and all-star cast.
Produced by Josef von Sternberg. Story by Lajos Biro.

the outstanding dramatic artist of them all!



¶ Giant star of the new era in pictures! Emil Jannings. "Variety" and "The Way of All Flesh" have rocketed him into the front rank of stars in America. ¶ Ready made audiences everywhere for his second and greatest American production—"THE LAST COMMAND." Produced by the man who made "Underworld." ¶ Jannings as the Czar's favorite, brutal, arrogant military commander. Swept down by the torrent of revolution and his mad infatuation for the beautiful woman who came to kill him. Outcast, all gone, all but his mighty, burning spirit. Then—one of the most amazing climaxes in screen history! ¶ The world will acclaim "THE LAST COMMAND" a masterpiece! . . . .

10 GREAT PARAMOUNT SPECIALS FOR 1928

HAROLD LLOYD in "SPEEDY"*
"BEAU SABREUR"
"GENTLEMEN PREFER BLONDES"
"OLD IRONSIDES"
"THE LAST COMMAND" *(Jannings)*
"TILLIE'S PUNCTURED ROMANCE"
"LEGION OF THE CONDEMNED"
"BEHIND THE GERMAN LINES"
"STREET OF SIN" *(Jannings)*
"KIT CARSON" *(Fred Thomson)*

** Prod. by Harold Lloyd Corp. Paramount Release*

record breaker!

"BEAU SABREUR"

Variety—

"SABREUR," $53,200 AT THE MET, BOSTON

Boston, Jan 10.

"Beau Sabreur," at the Met, did a whale of a business from the start of its engagement here. It packed them at every performance with the house attendance, not money, record broken and with the police called to keep order. Five shows a day could not start to take care of the demand.

POSTAL TELEGRAPH – COMMERCIAL CABLES

CLARENCE H. MACKAY, PRESIDENT

RECEIVED AT

STANDARD TIME INDICATED ON THIS MESSAGE

TELEGRAMS TO ALL AMERICA

CABLEGRAMS TO ALL THE WORLD

This is a full-rate Telegram or Cablegram unless otherwise indicated by signal in the check or in the address.

BLUE	DAY LETTER
NL	NIGHT LETTER
NITE	NIGHT TELEGRAM
LCO	DEFERRED
CLT	CABLE LETTER
WLT	WEEK END LETTER

Form 16 DM

ST. LOUIS, MO.

S. R. KENT
PARAMOUNT FAMOUS LASKY CORP.
NEW YORK CITY

BEAU SABREUR OPENED SATURDAY MISSOURI TO RECORD BREAKING BUSINESS STOP IF BEAU SABREUR IS CRITERION OF FORTHCOMING RELEASES PARAMOUNT IS SET FOR A GREAT YEAR AND WE WISH TO CONGRATULATE YOU FOR GIVING US THE BEST BOX OFFICE ATTRACTIONS REGARDS

S. P. SKOURAS

"BEAU SABREUR"—"GENTLEMEN PREFER BLONDES" "LAST COMMAND" - *all in January* - FROM

PARAMOUNT

motion picture headquarters

An Important VOCA

Features of

VOCAFILM

of Interest to YOU

TONE—The quality of tone of the music and sound effects is as near perfect as the highest development of the best modern methods of recording and amplification can make it. In music, the tones are rich, full and true. In effects, the utmost realism is achieved.

SYNCHRONIZATION—Pictures and sound are perfectly synchronized and protected against the slightest deviation from perfect harmony.

SIMPLICITY—Vocafilm is so simple that no technical help or extra help of any kind is required for its operation. Any motion picture operator can handle it easily with one day's instruction and operation.

COST—The cost is surprisingly low, by far the lowest of any pictures-and-sound device on the market. No service fees, seat tax or extra fees of any kind are charged. Upkeep cost is negligible.

TERMS—The terms of payment are within the reach of practically every theatre, the smallest as well as the largest.

Announcement about

FILM

VOCAFILM will soon be available to every theatre through the *Educational Exchanges* in the United States and Canada.

The introduction of **VOCAFILM** to the American exhibitor marks the beginning of a new era in theatre music and entertainment in sound generally. This simple device for the synchronization of motion pictures and sound achieves a beauty of tone and a perfection of synchronization that are a revelation. Its ease and simplicity of operation and economy in original cost and maintenance make it practical for any house, anywhere. Thus there is brought to the smallest town the highest type of "acts" and of musical entertainment synchronized with pictures that is possible to the greatest theatre on New York's Broadway.

Announcement will be made soon of the details of *Educational's* release schedule of **VOCAFILM** "acts" and pictures synchronized with music through **VOCAFILM**.

Ask your *Educational Exchange* for information as to the cost of **VOCAFILM** to your theatre. You will be amazed at the low initial cost, the easy terms of payment, and the practically negligible cost of maintenance.

E. W. Hammons

PRESIDENT

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

THEY WANT ROMANCE!

The experience of MR. HARRY ZEITZ of NEW BEDFORD, MASS. described below, indicates that the public trend right now is definitely for love romances. M-G-M is prepared to meet the demand with *"Love," "The Student Prince"* and *"The Enemy."*

TRY THIS OUT ON YOUR AUDIENCE!

MR. Harry Zeitz has the confidence
AND esteem of his large and steady patronage.
HE did an interesting thing last week—
HE showed ten slides of the
BEST available pictures to run in his
BIG new State Theatre, New Bedford, Mass.
"THE Student Prince" (*Novarro-Shearer-Lubitsch combination!*)—
GOT the most applause—*so he booked it!*

TELEGRAM JUST ARRIVED!

STUDENT PRINCE opened Saturday to a turnaway business. Sunday had to call on Police to handle crowds. Monday matinee house sold out to capacity even before show opened. Student Prince excells any picture we have ever played.

HARRY ZEITZ,
STATE THEATRE

Mr. Zeitz says that in previous voting contests his audience picked BEN-HUR, BIG PARADE, FLESH AND THE DEVIL and TELL IT TO THE MARINES, all of which proved to be real money-makers

METRO-GOLDWYN-MAYER

$21,710.00

For the First 6 Days at the Granada Theatre, San Francisco—(Let that sink in)

$10,856.00

For the first 2 days at the same theatre, that's what Universal's riotous sequel to the original Cohens & Kellys,

THE COHENS and KELLYS IN PARIS

did at its first showing on the west coast.

Conversation is Cheap—Accomplishments Talk. Have You Booked It Yet?

Starring GEORGE SIDNEY and J. FARREL MACDONALD with Vera Gordon, Kate Price and Gertrude Astor. A William Beaudine Production—story supervision and adaptation by Al. Cohen—screen supervision by Joseph Poland.

UNIVERSAL'S
Scintillating Six
—Quality
—Pulling Power
—Profits

"The Cohens and Kellys in Paris"---"The Cat and the Canary"---"Les Miserables"---"We Americans"---"Love Me and the World Is Mine"---Laura La Plante in "Finders Keepers"

Thar
15,000 Whale Hunters
Can't be Wrong!
CONEY ISLAND
with LOIS WILSON
LEGIONAIRE IN PARIS
with AL COOKE and KIT GUARD
PETTEE
MASTER SHOWMEN OF THE WORLD
FBO
PICTURES
CORP.

February is the Open Season for FBO Jubilee Whales. . . . .
Harpoon These Big Boys Today. . . .
The Greatest Attraction Catch of the Season. . . . .
The Big Three. . . . Sprouting Golden Streams of Profit. . . . .
Thar they blow, Lads. . . . . . .
Quick, Rodney . . . . the Spear!

None bigger · better · or more showmanly · smashing titles flush in the market · great casts · stupendous ideas · Master Showmen's paper and accessories!

Charlie Chaplin *gets*

The newspaper comments were so lengthy in their praise it was impossible to print them in this advertisement.

If you desire to read what they said get in touch with a United Artists salesman--- he will be delighted to show them to you.

This is Charlie's greatest money-maker.

"$81,206 for first week

They'll crowd your theatre just as they packed this one to see "The Circus"

in The CIRCUS

Breaks the record of the house, held by himself in "The Gold Rush." All New York is "Circus" bound. The second Saturday's receipts were greater than the first.

It's the World's *Greatest* Show of *Mirth* and *a*

UNITED ARTISTS PICTURE

"STREETS OF SHANGHAI"

BY JOHN FRANCIS NATTEFORD

WITH PAULINE STARKE

AND

KENNETH HARLAN - MARGARET LIVINGSTON

EDDIE GRIBBON - JASON ROBARDS

SOJIN - ANNA MAY WONG

DIRECTED BY LOUIS J. GASNIER

A ROMANCE OF THE MYSTERY CITY OF THE ORIENT

ONE OF THE 24 GEMS FROM TIFFANY-STAHL

TIFFANY-STAHL PRODUCTIONS, INC.

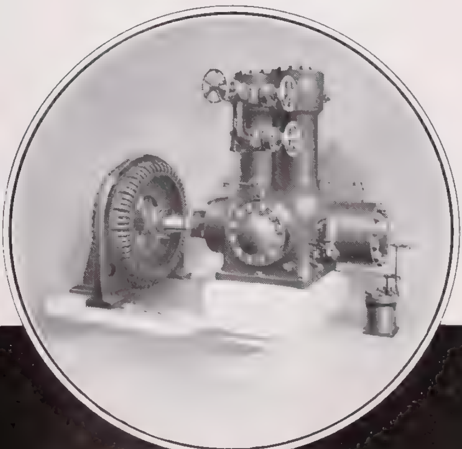
M. H. HOFFMAN, VICE PRES.

1540 BROADWAY NEW YORK CITY

York air conditioned Theatres attract the *discriminating* Public

There are no two ways about it—the motion picture theatre of today has got to accept air conditioning as a box office factor. More and better houses are being planned and built—and the ones equipt to dispense comfort along with their entertainment are the ones which will enjoy an all year 'round patronage. In other words, physical comfort is just as important to your patron as the enjoyment he derives from your offering.

The Indiana is one of the showhouses of the industry. Architecturally, it is an art masterpiece, a house in which you would naturally expect the best in equipment, appointments, etc. As for refrigeration and air conditioning the York Carbon Dioxide system was chosen. At the present time there are more than 30 York air cooled and conditioned theatres.



The York Carbon Dioxide system of air cooling and conditioning has been developed to meet the requirements of ordinances regulating the use of refrigerating systems for public buildings. It is adaptable to practically any floor layout. Highly efficient in results produced, its cost per seat per day is well within economical bounds. The York system is odorless and practically noiseless in operation.

YORK
ICE MACHINERY CORPORATION
YORK PENNA

The picture you

PHYLLIS HAVER
AS ROXIE HART

VICTOR VARCONI
AS THE HUSBAND

**NOW IN ITS 4th.
CAPACITY WEEK
AT THE GAIETY, NEW YORK
$2.00 TOP**

T. ROY BARNES
AS THE REPORTER

Pathé *presents*

"CHIC

Pathé

have been waiting for

THE BIGGEST SENSATION OF THE CURRENT SEASON !

CON.
SBAND

ROBERT EDESON
AS THE LAWYER

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ARNES
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AGO"

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FROM THE PLAY BY MAURINE WATKINS
Produced Upon the Stage by SAM H. HARRIS

DIRECTED BY
Frank Urson
DEMILLE STUDIO PRODUCTION

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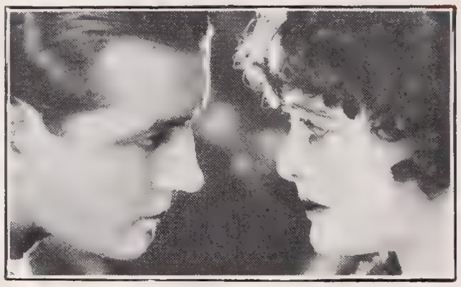

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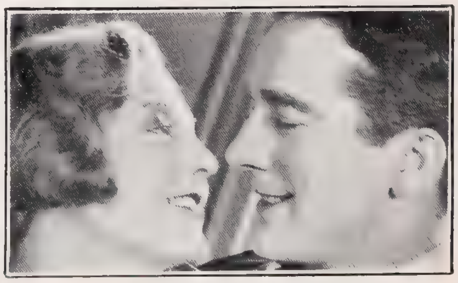

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Motion Picture News

Volume XXXVII NEW YORK CITY, JANUARY 21, 1928 No. 3

Block Booking and the Brookhart Bill

Coercion and Intimidation Should Be Outlawed

By William A. Johnston

WE stand, as we have stood for fifteen years, for the constructive progress of this industry. So we offer what we believe to be a constructive thought:

Coercive block-booking should be abolished voluntarily by those in the industry who are responsible for it.

After careful analysis and consideration of the Brookhart Bill, we must oppose it. As written, it would mean Governmental control of this business.

Make no mistake about our position:

Compulsory block-booking should be outlawed. It is a measure of oppression; it is coercion, it forces poor product through the channels of the industry to the public.

If an exhibitor wishes to buy en bloc, well and good. If he does not wish to do so, it is all wrong to make him.

But the Brookhart Bill, in its entirety, is a serious threat to the business life of the motion picture, because it would give a Government Commission what amounts to the right to fix film prices.

It also provides that the Commission may make its own rules and regulations for enforcing the act.

With this, we cannot agree. It seems to us unjustified Governmental interference with private business and class legislation of a menacing sort.

It opens the way to political control of this great medium of expression. This we cannnt view with complacency.

Coercive block-booking and unfair discrimination in the allocation of product ought, by all the laws of right and justice, to be outlawed.

But—outlawed by the industry itself—and now—and not by legislative fiat.

Obviously, such a measure as Senator Brookhart's could not be made effective unless it had an enforcing agency. And that would mean, as we said before, Governmental regulation of the motion picture industry.

Therefore, we are against the bill as drawn—just as surely as we are against coercive block-booking and all other forms of coercion. And there are several other forms.

It is, in fact, high time that coercion and intimidation as business measures—if they can be called "business"—should be stopped in this industry. Time also that stupidity, insolence, and dollar-grabbing in high places in the film world be replaced by intelligence and some regard for the rights of other people.

The introduction of the Brookhart Bill, whether it ever becomes a law or not, ought to be a warning. In spite of all the sapheadedness recently shown in several quarters in this industry, surely there are brains enough to see the handwriting on the wall. There must be intelligence enough to meet this issue squarely, and in the only way it can be met, with a guarantee of safety to the industry's future.

It should not be necessary—and certainly it would be very unfortunate—to air the troubles of this business publicly at a Wash-

(*Continued on Page 195*)

The Industry on Trial

THE time has come, it would seem, when this industry's relation with its trade press should be as impersonal, intelligent and dignified as befits an industry with some fifty million regular consumers and some sixty thousand public stockholders.

* * * *

It appears that, about a year ago, representative executives of most of the film companies formed a committee on trade paper advertising. An allotment was agreed upon of so many advertising pages per picture.

Let us say that the intentions of this committee were sincerely economical. The action, nevertheless, has proven destructive, and wasteful.

For one thing the agreement has not been kept.

For another thing, it couldn't be kept.

* * * *

Advertising is a selling effort.

And for competitors in business to get together and standardize their selling effort by arbitrary rules of procedure is unprecedented and impossible—in any business.

Just at present the film companies are crying out against the Brookhart bill because it would impose government commission rule upon this business. Yet they are endeavoring, by just such committees as the one cited, to govern themselves by commission rule of thumb.

Any school boy knows that the life blood of business is competition. The surest way to flatten out this large and spirited effort to make, distribute and exhibit the world's leading entertainment is to have committees of competitors pass upon and fix every forward and upward move the business attempts to make.

Every industry today has its association of interests. That is excellent. The functions of these associations, like for instance the steel institute, is to build better public relations, cultivate the world market, advance industrial welfare work, protect the common interests of the industry.

For these reasons and to these ends the Motion Picture Producers and Distributors Association was formed. It came at a critical time, and much good has been accomplished. But its function has been the outside relations of the industry—a job great enough and important enough to take all the best effort of the best men obtainable. Its function has not

An Editorial by William A. Johnston

been and must not be to govern the inner and competitive activities of the business. Committees, we repeat, are not merely highly dangerous: they are impossible.

* * * *

The agreement in advertising has not been kept.

Naturally.

Just as soon as any one company felt compelled to stimulate its sales effort, for some good and inevitable reason, a resort was had to direct mail advertising. It was a subterfuge; an expedient; a poor one and an expensive one. But a necessary one, in lieu of trade paper advertising.

If the necessary bulletins on pictures don't reach the exhibitor through one channel they must go through others—however inefficient and expensive.

Some 1800 trade papers in this country with a total gross business turnover of some $200,000,000 are the recognized economical and efficient carriers of dealer bulletins.

The motion picture trade press has every right to demand, for itself and for the sake of the industry it has so well served, this same recognition.

If they are not to have this recognition then there is, I sincerely believe, little to be said in behalf of this industry's present intelligence and future stability.

* * * *

This has been said and it is true: this industry does not support the trade papers; the trade papers support this industry. True, absolutely true, of the past and the present.

The better theatres that have made possible better pictures and better prices for them, better illumination, better projection, better theatre operation—all these advances in box-office success are importantly a result of trade paper promotion.

The good name of this industry in the public prints is due to the efforts of the trade press. If the executives of this industry do not know this fact, I do and first hand, that every important newspaper in this country and Europe looks to the reputable trade paper for the facts about the American picture and the picture industry.

What a force is here—for construction!

Yet Motion Picture News asks no support from this industry for its services—asks nothing and will take nothing. We publish no special editions. We ask no gratuities.

(Continued on next page)

The Industry On Trial—Continued

We sell subscriptions for a price and we offer advertising pages at a price. Both are sold strictly as commodities. Value for value. No strings attached. These values are not for committees to regulate, any more than are picture rentals to be so decided.

* * * *

The advertising in a trade paper is a service to the dealer, not a contribution to the trade paper. A retrenchment in advertising is a retrenchment in service. Just that and nothing else.

* * * *

I do not hesitate to say that a crisis has been reached with trade papers in this field. And I feel that the solution is squarely up to the executives in this industry.

* * *

The trade papers are not on trial. The industry is on trial.

Wm A Johnston

Brookhart's Own Views on Bill

By CLARENCE L. LINZ

Washington Correspondent, Motion Picture News

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WASHINGTON, D. C., Jan. 17.—Attorney General Sargent has been asked to render an opinion on the bill to prohibit blind and block booking and discrimination in the sale and lease of motion picture films, it developed today when Senator Brookhart of Iowa, author of the measure, interviewed by the Washington correspondent of *Motion Picture News*, declared that he expected to receive the Attorney General's views on the measure within the next few days.

There is no thought of Federal regulation behind the bill, the Senator asserted today. It was not not his idea, he explained, to have its provisions reach out to cover activities within the industry beyond those specified. "The principles are simple and direct," he said.

"There is no motive in the bill or in the spirit of the measure beyond its plain provisions," Senator Brookhart continued.

"There is no concealed purpose, and," he added, when asked whether he had conferred with persons whose views are inimical to the motion picture industry, "the reformers have not been consulted."

"I have never given any consideration, for instance, to the question of censorship. As a principle I do not believe in it. Perhaps there are some specific things that go too far, but there is nothing in my bill, or in any idea I may hold, that has a bearing on that."

The measure is constitutional, in the Senator's opinion. "I have a very full brief as to the constitutionality of my bill," he said. "I think it will stand the test of the courts, just as has the stockyards act. The Constitution is sufficiently far-reaching to cover a proposition such as mine."

The matter of hearings on the bill has been taken up by the Senator with Senator Watson of Indiana, chairman of the Senate Interstate Commerce Committee, and he has been led to believe that hearings on the measure will be held at an early date, following the disposal of the Walsh resolution on an investigation of public utility corporations, which is now engaging the attention of the committee.

Senator Brookhart has received letters and telegrams of commendation from all parts of the country, from independent theater owners, and is said to have been given some support even from other branches of the industry.

There is some idea around the Capitol that quite a bit of politics will be found to center in this measure before it is finally disposed of. The gossip on the Hill is that Will Hays being affiliated with a political faction in Indiana opposed to the "Jim" Watson faction, the latter will not be inclined to pull any chestnuts out of the fire for the former.

Exhibitor Units Back Brookhart Anti-Block Booking Bill

Similar Measure Introduced in House by Congressman Cannon; Hearings Before Senate Interstate Commerce Committee Expected Soon

NEW and important developments came rapidly this week in the Brookhart Bill situation, chief among them being active and aggressive support of the anti-block booking measure from independent exhibitor organizations.

R. F. Woodhull, President of the M.P.T.O.A., issued a statement in which he favored the passage of the bill provided Federal regulation of the industry can be obviated.

A measure virtually identical with the Brookhart Bill in the Senate was introduced in the House by Representative Cannon (Republican) of Missouri.

The Theatre Owners Chamber of Commerce of New York City has started a vigorous campaign in favor of the bill and has called a rally at the Hotel Astor for January 26.

The Board of Trustees of the M.P.T.O. of Ohio has endorsed the bill and is working actively for its adoption.

In Cleveland, the local exhibitors' association is unanimously for the measure, and will carry its fight against block-booking to the public with screen appeals.

W. A. Steffes, President of the Northwest M.P.T.O., in New York this week, stated that he expected the bill would be endorsed by his organization through a poll now being taken of members by telegraph.

The Michigan M.P.T.O., according to General Manager H. M. Richey, will campaign actively for the Brookhart measure.

The Motion Picture Theatre Owners of Connecticut, at a meeting this week, deferred action until later, feeling that careful study of the measure should be made first.

The statement issued on January 13 by President Woodhull of the M. P. T. O. A. follows:

Woodhull's Statement

"In the consideration of the Brookhart Bill as in other public situations affecting the motion picture industry it has always been my policy to give careful consideration to every phase before making a declaration.

"This bill is national in scope and will profoundly affect the entire industry. Theatre owners who have devoted unlimited time and energy to the advancement of their business and who have given great study to its many uncertainties nationally want to give careful consideration to any move of this character before taking a position from which they will not be able to recede.

"In the Motion Picture Theatre Owners of America my worthy predecessors in office and myself have always counselled the most careful consideration of vital propositions and we have consistently refused to be stampeded into lines of procedure without weighing the different elements carefully.

"The Motion Picture Theatre Owners of America is a national organization and is obliged under all the rules of fair procedure to consider all situations in a national way. Accordingly, national officers with whom I discussed this proposition agreed with me that aside from any general consideration we would give this measure that we should ascertain directly from the author of the bill just what he believed it would accomplish if passed.

R. F. Woodhull, President of the M. P. T. O. A.

"Secretary M. J. O'Toole went to Washington and called on Senator Brookhart and discussed the bill with him.

"The Senator said that certain exhibitors in his own state of Iowa and others talked with him about the matter, having special reference to the action of the Federal Trade Commission on the question of block booking and the order from that body to one of the producing and distributing companies to 'cease and desist.'

"He said he had given considerable attention to the farmers' situation with respect to trade matters and that others had recently enlisted his aid as a Senator for another line of business and that this bill referring to motion pictures was in line with his general policy to try to promote and advance equitable trade relations in all lines of endeavor.

As to Federal Regulation

"The matter of federal regulation as applied to the motion picture business was brought to the attention of the Senator and the danger of bringing this medium of expression within the control of political agencies was suggested. He said that he believed this could be obviated, but that he felt the way to handle the proposed law would be through the Federal Trade Commission or some such Governmental agency.

"That compulsory block booking is a trade evil in the motion picture industry which should be wiped out is a fact upon which all unaffiliated exhibitors will surely agree. If it can be done through the Brookhart Bill, and Senator Brookhart expressed the belief that it can be done that way, of course the proper thing to do is to pass the bill.

"Therefore, my conclusion in a sentence is—If we can obviate any danger to our business which may come through Federal regulation then let us work unitedly for the passage of the Bill. Senator Brookhart said he believed the could procure a hearing by the Interstate Commerce Committee of the Senate on or about January 16th. If the Walsh Public Utility measure, which has precedence, he said, could be placed in the hands of a special committee or subcommittee then the Block Booking Bill would get the right of way. If not, it would of necessity be deferred until a later date.

"We should prepare for the hearing in a manner which will enable us to present the most effective argument in its favor. Members of Congress in general, and especially

(*Continued on following page*)

Reported Distributors Would Offset Brookhart Bill by Contract Changes

THE meetings of distributor and exhibitor committees to change the standard exhibition contract, scheduled to begin in Chicago, January 30, assumed new importance this week and appear likely to have an important bearing on the Brookhart Bill situation.

It is understood the distributor conferees will propose including in the new contract some of the points sought by the block booking bills introduced in Senate and House by Senator Brookhart of Iowa and Representative Cannon, of Missouri, respectively.

In case these new clauses are approved at the Chicago meetings, it is believed the distributors will then urge, in opposition to the bills, at the Washington hearing, that the industry has voluntarily adopted trade practices which the Brookhart-Cannon measures seek to make compulsory by law; and has done so without outside regulation.

A proposal by Frank J. Rembusch, of Indiana, that a general convention of exhibitors be called in Chicago, January 30, has been referred by President R. F. Woodhull to the members of the unaffiliated exhibitor group which attended the Trade Practice Conference.

In his statement, Mr. Woodhull also requests suggestions from all exhibitors on proposed contract changes for consideration by the distributor-exhibitor committees on contract revision at meetings to open in Chicago Jan. 31.

"Inasmuch as I know of no funds available for expenses," Mr. Woodhull writes in his letters to the unaffiliated exhibitors, "I would appreciate a wire from you giving your advice regarding this matter as I hesitate calling men such a distance without being assured of their approval.

"The first day of the Contract Committee meeting (January 31st) will be devoted to an open forum during which everyone can present his suggestions to the Contract Committee.

"I wish to call your attention to the fact that this Contract Committee was appointed, with power, by the sixty-six delegates in conference under the auspices of the Federal Trade Commission.

"I sincerely hope that you or your organization or any other individual who has any suggestions will see that they are placed before the Contract Committee for consideration."

Exhibitor Units Back Brookhart Bill

(Continued from preceeding page)

the experienced law-makers who are on the Interstate Commerce Committee of the Senate, want only facts and conclusions. Therefore any move by the Motion Picture Theatre Owners of America, and we hope this will be fully concurred in by exhibitors generally and all in favor of the Brookhart Bill, is to approach this situation in Washington seriously and understandingly."

Ohio Takes Action

At the meeting of the Board of Trustees of the M.P.T.O. of Ohio, held January 11 at the Deshler-Wallick hotel, Columbus, it was unanimously agreed to lend active support to the Brookhart bill which was introduced into the United States Senate.

According to P. J. Wood, business manager of the M.P.T.O. of Ohio, the enactment of this bill into a law will do much towards correcting the evils which now exist within the motion picture industry as between the producer and exhibitor.

"Motion pictures represent so large a proportion of the peoples' entertainment that the general public should be vitally interested in this bill introduced by Senator Brookhart of Iowa. The bill not only aims to give relief to the independent exhibitors of the country, but also raise the standard of picture production so that the exhibitor will be enabled to offer better entertainment to his patrons," Mr. Wood stated.

Compelling exhibitors to buy their pictures "sight unseen" and in blocks is not only unfair to them but to the public as well, for the reason that the exhibitor must use the mediocre pictures as well as the good ones if he is to make any kind of a profit at all, Mr. Wood further declared.

The M.P.T.O. of Ohio will have its members post one-sheets in the theatre lobbies and run trailers, explaining the bill to the public, and asking the public's support by writing letters to congressmen and senators approving it.

George W. Erdmann, secretary of the Cleveland Motion Picture Exhibitors Association, has had 115 75-foot trailers made which will be sent to every member of the association, together with one-sheets for lobby and foyer displays. Trailers and one-sheets enlist public sentiment in favor of the Brookhart bill, giving the names and addresses of congressmen and senators to whom letters of support should be addressed.

New York Senate May See Censor Bill Soon

ALL efforts will be devoted during the next two or three weeks in reporting out of committee the Cuvillier motion picture censorship bill which has been introduced in one house of the Legislature at Albany, N. Y., and which will probably be introduced in the Senate within the next few days. There is no question but that the legislative session this year will be a short one, probably concluding about March 15th. Supporters of the repeal bill believe that if the measure can be brought before both houses before the rush and tumble incidental to the closing week that it will stand not only a better chance of being presented at a public hearing, but that it will also receive more attention and support from the legislatures when it comes to a vote.

T.O.C.C. Calls Rally

Declaring that "the war is on" the Theatre Owners Chamber of Commerce, New York, is broadcasting a call to independent exhibitors to attend the "rally for liberty" luncheon at the Astor, January 26. The purpose of the rally is to map plans to aid passage of the Brookhart bill now pending in Congress.

The T.O.C.C. has endorsed the bill and pledged its best efforts to secure enactment of the measure. Several organizations throughout the country have done likewise. J. Arthur Hirsch is chairman of the T.O.C.C. committee which is campaigning for passage of the Brookhart bill, which seeks to prohibit block and blind booking and arbitrary allocation of product.

"You must take sides now either with the independent exhibitor or against him," says a broadside issued by the T.O.C.C. calling upon exhibitors to back the Brookhart bill: "Soon Congress will save us by passing the great Brookhart bill forbidding block selling, avoiding blind booking, giving us a free, open, honest way to get film for our independent houses—taking the power away from the giant producers and their affiliated theatres."

"Save your investments, get a square deal, be a real American," the broadcast concludes.

Inside
Slants
on the
Industry

PICTURES AND PEOPLE

The
Mirrors
of
Filmdom

"IT is about time that this talk of the 'presentation problem' was transferred to the other side and set down as 'Problem No. I' on the producers' lists," writes Harry F. Storin, Manager of the Leroy Theatre, Pawtucket, R. I., in a letter to the Editor of Motion Picture News.

His letter, coming from the firing-line of practical experience, is one of the most sensible we have yet received on the presentation question. He writes:

* * *

"I AM sure that all your readers are greatly indebted to you for the publication of Harold Franklin's letter and Irving Thalberg's remarks to Edwin Schallert. I have been impressed with their views and *feel certain that the dissemination of such information certainly makes a trade press worthwhile.*

"I know Mr. Franklin's conclusions come after a great study of the 'presentation problem.' There is, however, one point which has not yet been commented upon, a point from the public's side. I have my own ideas on this particular phase of the situation as to the public reaction and the effects which will be felt by all motion picture theatre operators. I pass them along in the hope that others may express their ideas on this point.

"I have found from experience that the majority of theatregoers are under the impression that presentation is a modified or elaborated form of 'vaudeville'; they refer to it as 'vâudeville' and I am reluctant to believe they will ever accept it as any other form of entertainment than 'vaudeville,' despite the fancy names given it. Naturally, there are exceptions to this rule, but I am speaking of the great mass of theatregoers who are the mainstay of successful theatre operation.

"Since the presentation part of the entertainment offered is being augmented day after day, is it not reasonable to believe that the motion picture theatre is losing a great part of its individuality as such and becoming some sort of a combined picture-vaudeville theatre?

"Hence, if we are to maintain motion picture theatres and enthusiastic patronage it naturally develops that we must have a liberal supply of good motion picture attractions. It follows that, as the percentage of good pictures rises, the importance of presentation drops, and if there is a predominance of weak pictures, the importance of presentation is apparent as an absolute economic factor. Theatres know no set rules to attain success other than by the giving of good shows regularly. If we are to have successful motion picture theatre operation it means that we have got to have successful picture programs. I believe this is a common sense viewpoint."

* * *

MR. STORIN continues: "It is certainly within reason to augment one's program with 'presentation' or 'vaudeville' when it is impossible to obtain the necessary quota of good box-office attractions, and it is certainly not necessary to have a microscope to see that there are few large theatres in this country which are getting their quotas. It is about time that this talk of the 'presentation problem' was transferred to the other side and set down as 'Problem No. 1' on the producers' lists. It is a warning sign to them; it is a savior to many a so-called 'motion picture theatre' today.

"As for Mr. Thalberg's worries over 'knockers,' I would advise him to forget these 'tempests in teapots,' or at least expend his energy in sifting the soap-box orations against him personally from real constructive motion picture criticism. Certainly the majority of theatregoers are not interested in the inside politics or technique of studios. They eternally cry, 'Give us a story,' and they care not for the accumulation of experts but the accumulation of good story-tellers. Let's call a spade a spade and allow that the demand for real stories is not being supplied in picture form in numbers enough to keep cashiers busy the country over."

* * *

STRESSING his point still further, Mr. Storin adds: "If, as he says, some exhibitors adopt an apologetic attitude, he confuses it with a diplomatic reply to a regular patron's inquiry as to 'where in all creation did this million dollar fizzle come from?'

"The exhibitor attempts to apply a little home-made philosophy to his enquirer by telling him all pictures cannot be good. As for the real exhibitor, if there is a 'psychological depression,' the cause is invariably box-office depression through lack of regular picture attractions. One bad Ford in every five hundred would certainly give Henry's plant 'psychological depression.' This fundamental of business can also be applied to picture attractions, only a gracious, charitable public at least allows us an extraordinary margin."

* * *

SUMMING it all up, Mr. Storin remarks: "Let's look the facts squarely in the eye, as Mr. Thalberg puts it, and say—producers know what the demand is, are they completely supplying it?"

* * *

STILL another angle of the presentation problem is offered by Morris Gest, famed theatrical producer, who is also associated with United Artists. Says Mr. Gest:

"Has anyone ever thought of exhibiting a motion picture as a prologue to a legitimate production? Applying the principles of motion picture theatre owners, I might have shown a Mack Sennett comedy as a prologue to 'The Miracle.' Or in an effort to coordinate the subject of the prologue with the subject of any production, I should have prefaced Balieff's 'Chauve-Souris' with one of the excellent Russian film tragedies.

"No matter how fine these so-called prologues are in themselves, they would have been unnecessary, ridiculous even if not annoying to those who had come to see "The Miracle" or Balieff's Chauve-Souris.

"Yet that to my mind would be just as well justified as the cluttering up of the motion picture audience's time with vaudeville acts and gaudy displays.

"It is a foregone conclusion that just as the legitimate producer puts his best efforts into his production, so into motion pictures go the best efforts of the motion picture producer.

"It follows and has been proven that motion pictures are a type of entertainment wholly independent from the theatre. The common ground they meet on is only the place where they are exhibited. In not a few of the larger cities of the world, symphony concerts also are held in theatres. Would this fact justify the managers of symphony orchestras in presenting one act plays before their concerts? Certainly not!

"I grant you that there is a place for presentations—that will heighten the effect of the picture seen. That will help people to forget the outside world when they come into the

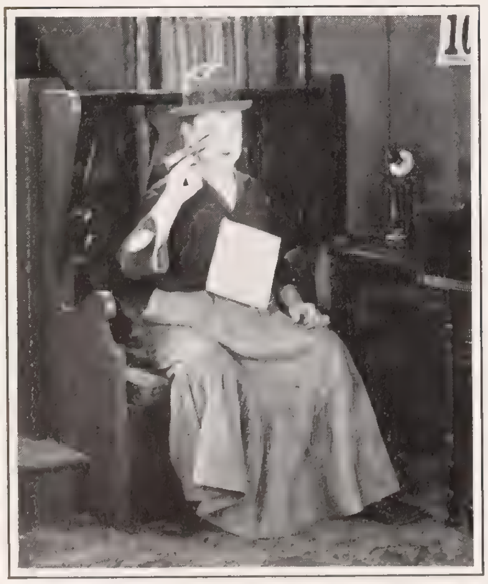
Charlie Chase, polite society comedian par excellence, who is starring in Hal Roach comedies released through M-G-M. Fred Guiol is directing him

Victor Varconi, De Mille star, reviews a kiddies' military reception to a huge Jersey rooster entered in the Pathe rooster trademark contest at the Madison Square Garden poultry show in New York.

One of Paramount's younger players is Iris Stuart, a Wampas star for 1927, who has been signed as a member of the Paramount stock company.

Estelle Bradley, Educational leading lady, watches her husband, Charles Lamont, who directs for Educational, execute a difficult acrobatic feat. At one time Lamont was an acrobat, so he is quite adept at this sort of thing.

Harold Lloyd, as "Speedy," takes his girl to Coney Island in his new Paramount picture. She has just paid her penny to discover her fortune. Both of them are evidently well pleased with what they see on the card.



That doleful clown, Harry Langdon, as he appears as a charter member of the Suicide Club in his newest First National comedy, "The Chaser."

John N. Weber, who has been appointed to take charge of the export department of Lumas Film Corporation.

A scene with Conrad Veidt as he makes up for his portrayal in Universal's "The Man Who Laughs." Jack P. Pierce is attending him.

Pictures and People—*Continued*

theatre. That will bring them closer to the events, the time, the place of the story they are seeing enacted on the screen.

"For atmosphere is a vitalizing part of the theatre and theatrical productions. Whether they be plays or musical comedies. I feel that I was justified in reproducing a cathedral as the setting for 'The Miracle.' It is good and soothing and pleasing to the public to come into a theatre that has been transformed into a piece of the Orient as the Liberty theatre was for 'The Thief of Bagdad.'

"Presentations of the common sort, current today, must go. Transformations of places into a virtual fairyland of atmosphere are the prologues of the future. Sooner or later every exhibitor will realize that—and then the conflict between vaudeville and the movies will not be so great."

* * *

THE *NEW ORLEANS ITEM*, in a recent lengthy editorial, entitled "A Movie Commotion," discusses the programs in the big picture theatres with special reference to the presentation policy.

We have hitherto pointed out that important newspapers are taking up the subject, and *The Item* is the latest. A careful reading of the trade papers is revealed by the editorial and a thorough familiarity with the different arguments as they have been presented within the industry.

This sidelight ought to be interesting to the high-hats who think or pretend to think that the trade press of this industry doesn't mean much.

* * *

THE editorial in *The Item*, whether you agree with it or not, is interesting. It reads in part:

"The box-office is the final arbiter on the practicabilities in every such case. Nobody can doubt that the operators of the great houses would confine their entertainments to pictures alone, if pictures alone returned them the largest profits. Everybody knows that they have made the experiment. Nobody suspects that the results of experience are ignored by them in the policy they actually follow. For everybody knows that they would not rook themselves out of larger profits on pictures if a liberal infusion of good music and vaudeville yielded them smaller returns than pictures alone.

"If they find that the combination-programs return them receipts enough to make a profit on the swollen expenses of the greater houses, this means that audiences prefer these broader programs to the narrower ones that the camera can supply alone. If that is what the public wants, that is what the managers ought to supply—especially where the process adds something to the cultural values, as well as to the entertainment values, of these houses.

"We are quite sure that a great many go to the Saenger theatre in this city, for instance, as much for the excellent music they usually find there, or for the stage-features, or for both, as for the pictures. The city has many houses where the pictures can be seen unsullied by other forms of distraction.

"Lots of theatre-goers patronize them too. But so long as thousands continue to flock appreciatively to the combination houses, their flocking is the answer to the main question now raised—so far as public interest is concerned. We disregard the trade-interests involved."

* * *

JOHN ROBERTSON and Albert Parker, directors, will leave Hollywood at the end of January to make pictures for British companies. Alice Joyce has already gone to London to begin work for the Westwinster Film Co. Percy Marmont sails soon to make pictures in England for Gotham, the American company. Tod Browning and his wife are going abroad for a three months' visit. Monte Banks, with director and technical staff, will reach England ready to start work Feb. 20 for one of the principal British film companies.

According to a Hollywood scout, there will be many notable additions to this list before long.

* * *

A BUDGET of news from Hollywood: Marshall Neilan is reported ready to join a British production company. . . . Tom Mix finishes his Fox contract in March and is reported contemplating sailing for the Argentine to produce there. . . . Raymond Griffith, so it is said, will appear in British productions. . . . Mildred Harris reported considering an offer from Gainsborough, British company. . . . Janet Gaynor and Director Frank Borzage to film scenes for "Blossom Time" in Europe. . . . Finis Fox signed to direct for a British studio.

* * *

Block Booking and the Brookhart Bill

By Wm. A. Johnston

(*Continued from Page* 187)

ington hearing. On the contrary, the enforcers of coercive block-booking and unfair allocation, whoever and wherever they are, ought to stop both voluntarily—and now.

If they do not, they will have nobody but themselves to blame if Governmental regulation, investigations and the Lord knows what else result.

The motion picture was never intended to be the private property of a few individuals or their financial football. It is time these people stopped jeopardizing the livelihood of the great mass of film workers and placing the whole industry in danger of political control through Federal legislation.

With all those who wish the channels of film trade to be open we have the utmost sympathy.

We cannot believe, however, that the Brookhart Bill is the solution. Once a law is placed on the Federal statute books giving the Government powers of regulation over the industry, there can be no telling where the thing will end.

It would be far better for the industry to do its own abolition of coercive block-booking and attendant evils than to have the new system administered by outside authority.

The industry's problems should be solved by the industry itself. If there are certain individuals in the way of the accomplishment of this all-important job, then there ought to be a house-cleaning.

Universal Seeking License for Private Radio Line

(Special Dispatch to Motion Picture News)

WASHINGTON, D. C. Jan. 18.—Motion picture companies operating West Coast studios from New York offices need private radio lines to keep in close touch with activities, both in the studios and of companies on location, it was declared today by George Cochrane of New York, representing Universal, appearing before the Federal Radio Commission during its hearing on the short-wave situation.

The company has pending an application for a short-wave service from its New York headquarters to St. Louis or Kansas City and to Los Angeles. The company now spends between seventy and one hundred thousand dollars a year in telegraph and telephone tolls, Mr. Cochrane declared, but desires the radio service not so much in the interests of economy as to enable the making of prompt decisions when questions of policy arise.

Companies on location also could keep in touch with the studios from out of the way points, where the lack of such facilities has often been badly felt, he said. The motion picture industry, the fourth largest in the country, has developed into a public utility, the commission was told, and should be treated as such in the granting of licenses.

N. W. Arbitration Halted

Future Course Will Be Determined When Exhibitors Discuss Recent Warner Action

WARNER BROS.' refusal to fulfill a decision of the board of arbitration in the Northwestern territory, and the company's subsequent appeal and securing of a writ in the civil court restraining the board from outlawing them from arbitration, have temporarily halted all arbitration in the territory. It is thought that this condition will continue to exist at least until the new uniform contract is drawn.

Exhibitor members of the northwest territory board of arbitration are to report January 23rd to the executive committee of the Northwest unit for instructions as to their future course. Meantime the exhibitors are vehemently protesting what they consider the high-handed tactics of Warner Bros.

The present trouble has been increasing ever since Warners refused to comply with the board's decision in an argument with Nels Peterson, of Jamestown. The decision was adverse to Warners and the refusal of the company to abide by it brought the board's decision to exclude Warners from arbitration. Warners then appealed to the civil court and secured a court order restraining the board from excluding them from arbitration, pending the trial of the case with Peterson.

As the result of this court decision exhibitor members withdrew under the impression that arbitration had developed merely into a farce, and that Warner Bros. were denying the power of the board to make decisions.

J. B. Clinton, of Clinton-Meyers, Duluth, in a statement suggested the withdrawal of exhibitor members from arbitration for the present, and that the matter be taken up with the Northwest exhibitor unit as to whether to continue arbitration.

Clinton claimed that Gabriel L. Hess, Hays' organization counsel, was responsible for much of the arbitration trouble in that he is alleged to have attempted to intimidate arbitration and officers of the arbitration board by attempting to set himself up as a disinterested seventh arbitrator. He is also alleged by Clinton to have given such counsel and advice to members of the Film Board of Trade as to enable him to carry out his own ideas of justice to the detriment of arbitrators.

The Warner action against Peterson was for the completion of a contract he was alleged to have signed but canceled before receiving any service. Warners did send certain films which Peterson used and paid for. Peterson also forwarded $250 advance for films not used, and refused to accept further Warner pictures. The arbitration board unanimously upheld Peterson, and declared no contract existed, ordering Warners to return $250 to Peterson. Warners failed to comply within the time limit, so were suspended from participation in arbitration. The company's appeal was then made with success to the civil court, and the board was restrained from outlawing Warners.

Sam Burger New M-G-M New York Manager

Samuel B. Burger, former special representative for Metro-Goldwyn-Mayer, has been made district manager of that area embracing New York, Albany and Buffalo. Mr. Burger was also recently acting supervisor of the New York State division for his company.

Mr. Burger worked on the sales forces of First National and Paramount before joining the Metro-Goldwyn-Mayer company in 1925. About a year ago he was appointed field assistant to W. F. Rodgers, eastern sales manager, and in this capacity acted as exchange and district manager occasionally.

The New York Division continues as before with the same personnel, except that Carl Sonin, former M-G-M manager at Cincinnati, is now located in the New York exchange acting as sales manager.

J. N. Weber Export and Import Chief for Lumas

The newly formed export and import department of Lumas Film Corporation will be headed by John Norbert Weber, until recently associated with Tiffany-Stahl as head of the foreign department. Mr. Weber has been long a member of the motion picture industry, his association dating back to 1912 when he was assistant cashier with Universal, subsequently auditor of the New York exchange and then traveling auditor. He became assistant manager of the Detroit office of Universal, following which he rejoined the Laemmle company. After having been assistant to J. I. Schnitzer, then president of Equity Pictures, Mr. Weber joined Tiffany as assistant to M. H. Hoffman, the president, later being promoted to the position of head of foreign sales.

In the near future, Mr. Weber will take an extensive foreign trip in the interest of his new affiliation, Lumas says.

Lois Moran Will Receive $35,000 of Estate

More than $35,000 is to be received by Lois Moran, motion picture star, through the distribution of the $400,000 Darrington estate, under the terms of the master's report filed in the common pleas court in Pittsburgh, on January 14.

Louis M. Shoemaker, an attorney, who was appointed as master to distribute the estate, submitted his report giving Lois Darlington Dowling (Lois Moran), Edith Darlington Gheysels and Barbara L. Darlington, each $35,080.53.

The University of Pittsburgh's share of the estate is $210,483.20 and Samuel Ammon, who married a member of the Darlington family, will get $105,241.61.

Two Massachusetts Fires Cause $100,000 Damage

The Auditorium at Lynn and the New Bedford at New Bedford were two Massachusetts theatres that were damaged by flames last week, both suffering losses estimated at $50,000 apiece. Manager Barney Zeitz of the New Bedford house says that the damage is covered by insurance. Wiring is believed to have started the blaze. Hot air explosions between the mezzanine and balcony caused much of the damage. In the Auditorium Theatre the blaze is believed to have started in the second balcony and to have spread to the roof.

Reduction in Theatre Fire Hazards in Indiana

Due to a vigorous war on theatre fire dangers the past year theatre fire loss in Indiana was greatly decreased in 1927, according to State Fire Marshal Alfred Hogston. Total loss in theatres in 1927 was $45,834 in comparison with $159,000 in 1926.

Movietone Progress Announced

Winfield Sheehan Outlines Plans and Says Equipment May Be Installed in Theatres at $5,000 Cost

By EDWIN SCHALLERT

Editor of The Los Angeles Times Preview and Special Correspondent of Motion Picture News

Los Angeles, January 14.

DETAILS of Movietone development on the Coast have been announced by Winfield Sheehan, vice-president of the Fox Films Corporation. Projected activities in this field assume a very big aspect. The major enterprise as far as Hollywood is concerned will be the construction of two stages for the sound-recording device on the Westwood property of the organization. These will probably be started in March, and finished sometime in July. They will cost $400,000 to $500,000.

Already Vitaphone is established in the production field on the Coast with their device, having made "The Jazz Singer," and followed this with "The Lion and the Mouse" in which dialogue is incorporated in many scenes of the film. The company has also used spoken dialogue in "Tenderloin," featuring Conrad Nagel and Dolores Costello, and in "The Glorious Betsy" will have a song number rendered by Andres de Segurola, the opera singer, formerly with the Metropolitan. He made his screen debut in Gloria Swanson's "The Loves of Sunya."

"We have proceeded very carefully in laying plans for our Movietone activities," said Mr. Sheehan, in outlining the Fox program. "We wished to be sure of the possibilities for making the device available to a large number of theatre owners. We have reached that stage where it is now our belief that the Movietone equipment will in the near future be installed for a cost as low as $5000, and it is our conviction that this will likely result in the majority of cases in an increase of 50 per cent in the attendance. There will therefore not be any necessity of increase in the admission charge to the public. Arrangements will probably also be made for the installation on time payment basis, so that no hardship will be worked upon the theatre owner in paying for the device, which his increased profits will more than offset.

"Movietone is to be carried into every field possible, and not to be limited solely to entertainment. We have plans for the distribution of Movietone subjects to churches, schools and other institutions on a widespread basis—to bring various educational and other institutions into the closest contact with the great celebrities of the day. We are already making arrangements to have the voice of the Pope recorded upon the Movietone, and will choose great international figures for future subjects. Movietone will aid also in the political campaign of 1928, remaining, of course, absolutely impartial. We expect to reproduce six speeches by each candidate for the presidential office, and will show them making these speeches. Another thought that has occurred to us is, at the beginning of the school year, to have the president make an address of an inspirational character, which students throughout the land may hear, while they watch his every move and gesture.

"Apart from this activity, which will naturally be carried out over a far-flung field, and which is made possible through the portable feature of the Movietone apparatus, we are, of course, planning great innovations in the world of entertainment. It is our thought eventually to reproduce famous grand operas. Early production will be the light operas, such as 'The Dollar Princess' and 'Blossom Time.' Part of 'Blossom Time' will be made in Vienna. Janet Gaynor will appear in this picture, and in case she doesn't develop a singing voice between now and the time it is made, which in view of her manifest talents is not an undreamt of possibility," he smiled, "the singing part of the role can be doubled with Miss Gaynor enacting the pantomime.

"We have advanced in a great many ways in our plans for the building of the stages. It was our original idea that these would have to be made air-tight, but later developments indicated this will not be necessary.

Acoustical controls have been devised whereby it will be possible to eliminate certain sounds that are not wanted. These sounds will be actually present but will not be recorded. These acoustical devices will also eventually play an important part in making of Movietone pictures on location."

Mr. Sheehan also announced that early decision will be reached on the construction of a theatre in Los Angeles. This house will be completed by the summer of 1929, will have a capacity of 5000 to 6000, and will be similar to the Roxy Theatre in New York.

Radio Motion Pictures Shown

Demonstration in Schenectady of General Electric Co's. Television Shows Machine's Possibilities

By C. L. GRANT

Albany Correspondent, Motion Picture News

Albany, Jan. 17.

MOTION pictures may be transmitted by radio. There was a demonstration in Schenectady, N. Y. last week, of Television, which in common everyday language, means the transmission or projection of both sight and sound, synchronized, without the aid of photography.

The latest invention on the part of the General Electric Company, follows a year or more of experimenting at the laboratories. The very fact that the General Electric Company has acquired an interest in F B O, and the inventions that are being made at Schenectady, is of prime interest to the entire motion picture industry. While Television is not as yet directly linked with the motion picture, its possibilities are admittedly great along that line.

Television may become a competitor of the motion picture, in that it will make the radio just so much more attractive and entertaining by presenting before the listener the artist in actual performance at the broadcasting station. The first Television set to be turned out by the General Electric Company, and which was given its tryout last week, is the work of Dr. E. F. W. Alexanderson, a Schenectady resident, and likewise a consulting engineer of the Radio Corporation of America.

Needs Simplification

It is admitted that there must be some further simplification of the device, and also a reduction in the producing cost of the apparatus, which carried synchronized pictures and sound a distance of three miles last week, before it will come in general household use.

A small group of people, seated in three different homes in Schenectady last week, at varying distances up to three miles from the broadcasting station, saw in detail the actions of the artists whose voices came to them through an ordinary radio loud speaker.

The apparatus used was housed in a cabinet similar to that of a phonograph. A three-inch shutter in the Television permitted a view of the radio picture. At first appeared merely a streak, but under the manipulation of the operator, this disappeared and a luminous field took its place. As a voice came over the loud speaker, stating that a demonstration was about to begin, the face of the speaker at the W G Y broadcasting station appeared. The speaker lighted a cigarette and the smoke of it was plainly visible. At the same time the radio receiving instrument was carrying the sounds, both the latter and the image of the speaker being co-ordinated.

David Sarnoff, vice-president and general manager of the Radio Corporation of Amer-

(*Continued on Following Page*)

Emelka Independent Deal

Purchase of German Concern Entirely Without First National Interest, Says Johnson

THE deal under which a controlling interest in Emelka and the Phoebus Film Co., two large German film producing and theatre operating organizations, has been acquired by J. Von Lustig and Richard Weininger—partners of First National in the production and distribution of films in Germany—is entirely independent of the American concern, and leaves First National in the position it has occupied in that country from the start, without any interest whatsoever in any theatre properties or operations, E. Bruce Johnson, vice-president of First National Pictures and head of its foreign department, told a representative of MOTION PICTURE NEWS in an interview last week at the Home Office of the company in New York.

Purchase of these two companies by Von Lustig and Weininger was concluded recently, and consolidation of their theatre resources already has been accomplished. The merger places the organization close to Ufa—largest of the German companies—with regard to the number of theatres under its control. About fifty theatres, among which are some of the best houses in Germany, are now consolidated. The total seating capacity is about 50,000, and the theatres are located in the principal cities in Germany, including Berlin, Dresden, Munich, Cologne, Hamburg and Nuremberg. Both Phoebus and Emelka carried on large producing operations, which, likewise, may be consolidated.

Mr. Johnson, who returned to America on his annual visit to the Home Office some time ago, said that First National was in no way represented in the deal, explaining that Von Lustig and Weininger, who are fifty-fifty partners with First National in the Defina, a distributing organization, and Defu, producing company, are investment bankers with wide business interests and operations entirely independent of their affiliation with Defina and Defu.

Emelka and Phoebus, he said, have been on the market for some time. Negotiations looking toward their purchase were carried on without any arrangement or agreements between Von Lustig and Weininger and First National. Mr. Johnson indicated that the only change the deal might bring about as far as First National's interests are concerned may be connected with the distribution organization Defina, as neither Emelka nor Phoebus has distribution machinery. "For all I know to the contrary, Von Lustig and Weininger may have bought the companies with a view to reselling them," he declared.

Mr. Johnson, in reply to questions regarding the reports in this country that German newspapers were sponsoring legislation to prevent First National's acquisition of the Emelka and Phoebus theatre interests, said that he had not been appraised of any such action. Any expression of fears that America or any other country outside Germany might flood the country with foreign films proceeded, he said, from ignorance of the established laws regarding quota. The number of films that may be imported from any foreign country is regulated for the next two years, he pointed out.

E. Bruce Johnson, Vice-president of First National pictures and head of that company's foreign department gives an account of the Emelka-Phoebus deal in a story on this page

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IN THIS ISSUE

Ohio Grand Jury Ignores Sunday Violation Cases

The Tuscarawas grand jury, which very recently made its report, ignored the five cases growing out of the operation of motion pictures on Sunday at Dover, Ohio. The body took no action on the charges against George Chrest, Roscoe Spidell and Edward F. Allman, exhibitors, for having violated the Sunday labor laws, and having promoted theatrical performances on Sunday.

Incidentally, Allman, who manages the Ohio theatre, at Dover, has secured upwards of 2,000 signatures to a petition through which he hopes to "feel the pulse of the public" as to Sunday showings. When Allman, with the other two exhibitors, was arrested recently, Mayor Groh handed down a decision to the effect that the exhibitors were innocent of any violation of the blue laws.

Vitaphone Branch Opened in San Francisco

An exchange has been established by Vitaphone Corporation in San Francisco to handle the business of the Pacific Coast and environs. Paul J. Swift, sales manager of the Vitaphone left last Saturday, January 14, for California. The San Francisco office is the third Vitaphone branch to be opened since the establishment of the corporation.

While on his way to the Coast, Mr. Swift will stop at Chicago where he will remain for one week to direct the expansion of the branch there.

Gray Bequeathed Bulk of Fortune to Religion

Every church in Lewiston, Me., his home city, and in Auburn, Me., which is just across the river from Lewiston, two Hebrew synagogues and the Salvation Army receive the bulk of the estate of William P. Gray, late head of the Paramount-Gray circuit of some 150 theatres in New England, according to the terms of his will filed at Lewiston. The will makes provision for a modest trust fund, the income to go to his daughter, Monita Gray Lawton of New York City, after she attains the age of 30. It provides for Mr. Gray's father and mother. The rest is disposed of by public bequests. Central Maine General hospital is made residuary legatee. The estate is estimated at about $750,000.

Radio Motion Pictures Shown in Schenectady

(*Continued from Preceding Page*)

ica, said that the experiment was fully as notable as Marconi's first wireless signal. The Television sets used were stationed at the homes of E. W. Allen, vice-president of the General Electric Company; Dr. Alexanderson, and E. W. Rice, Jr., who is honorary chairman of the board of directors of the company.

According to the engineers at the General Electric plant, Television is based on conversion of light beams into radio impulses through the use of photo-electric cells. Through a rotating disc in which there are more than forty holes, is projected a brilliant light, and this light passing through a rotating disc, throws fleeting beams of brilliancy across the subject's face, literally painting a complete picture, the high speed of the disc rendering such continuity that it virtually becomes a moving picture.

New Officers of Better Films Committee Chosen

The annual meeting of the Better Films Committee was held at the Axis Club Birmingham, Ala., Monday afternoon. Officers elected to serve the coming year are Mrs. B. T. Rochester, chairman; Mrs. J. L. Smith, vice chairman; Mrs. C. B. Yandle, second vice chairman; Mrs. W. M. Snell, secretary-treasurer.

A resume of work showed number of theatres open January 1, 1928 as 32. Number of other theatres open part of the year 1927, four. One new theatre will open February 1. Total number of films shown, 16,000. Average number of films shown each month, 1,333. Number of first run pictures viewed in the downtown theatres, 575. Number of first run pictures endorsed by the reviewing committee, 436. Number of pictures viewed but not endorsed, 139. Number of pictures suitable for young people shown on Saturdays, 219.

Additions to Universal Circuit Open Doors

The Moreland, at Buckeye Road and East 119th Street, Cleveland, and the Aztec, at Ednid, Oklahoma, were two new links of the Universal chain of theatres that opened for the first time last Thursday and Wednesday nights, respectively, January 11 and 12.

The Baby Grand Theatre, Winter Park, Florida, was re-opened Friday evening, January 13, after having been completely remodelled and redecorated.

M-G-M 1927 Profits Are Lower Than 1926's

The financial report of Metro-Goldwyn-Mayer Pictures Corporation and its subsidiaries for the year ended August 31, 1927, indicates a net profit of $2,946,600 after charges and Federal taxes, which is equivalent to $17.30 per share earned on 176,617 shares at 7 per cent preferred stock.

This compares with net profits of $3,055,229, or $16.94 per share on the 180,358 shares of preferred stock in 1926.

L. P. Kramer Dies on Coast After Brief Illness

LOUIS P. KRAMER, well-known advertising and publicity man, died in Hollywood this week. Kramer's death followed a brief illness of pneumonia. He went to the coast some time ago from Detroit where he had been publicity director for the Michigan theatre, and in association with Harry Heustis established "West Coast Amusement News," a magazine distributed in theatres of the West Coast circuit.

For several years Kramer has been prominently associated in the industry as a publicity and exploitation director for distributing and theatre concerns. He went to New York from Chicago to join the F B O publicity staff and later returned to the latter city as publicity chief for the Lubliner and Trinz theatres. When that chain was taken over by B&K he became associated with the firm, and then went to Detroit. He had a wide acquaintance among newspaper and film men.

Keith-Albee-Orpheum Merger O. K.'d by Dept. of Justice

By CLARENCE L. LINZ

Washington Correspondent, Motion Picture News

WASHINGTON, D. C., Jan. 18.—Merger of the Keith-Albee-Orpheum interests does not meet the disapproval of the Department of Justice, according to Assistant to the Attorney General, William J. Donovan, in charge of anti-trust activities.

Discussing the situation with the Washington representative of *Motion Picture News*, Colonel Donovan explained that the department made a thorough inquiry into the probable results of the merger to determine what the effect would be upon competitive conditions. This inquiry disclosed that the motion picture theaters had been hitting the vaudeville houses by the introduction of presentation acts and that the adoption of pictures by the latter would merely serve to put the two on a parity. Failing to take this step, it was indicated at the department, the vaudeville houses would have found themselves in a parlous situation. Conferences with important motion picture men disclosed that the film industry is not greatly concerned over the effects of the merger.

Equity Flays Free-Lance Contract as Unfair

Points Discriminations Against Players in Document Arranged by M. P. Arts and Sciences

FRANK GILLMORE, executive secretary of Actors' Equity, is still hopeful of putting into effect an Equity contract that will be binding to producers and actors alike. He still considers it likely that a film branch of Equity can be built up to such a strong point as to negotiate such a contract with producers.

Equity is far from pleased with the free-lance contract negotiated by players through the Academy of Motion Picture Arts and Sciences. In the current issue of "Equity" an article points out many discrepancies in the free-lance contract detrimental to the players.

After pointing out the real advantages of an Equity contract, the article reads in part:

"It is notorious that in motion picture free lance work, most work is short-lived. In the Academy contract, there is no provision for continuous work the first and last weeks.

"The real unfairness of this contract is first apparent in Paragraph Number Two. You will find by reading it closely, which you may be sure a great many actors in search of a job will not take the trouble to do, that the producer may do anything he likes to a part, and the actor has nothing whatever to say about it. He may be engaged upon the basis of a small part, and that may be expanded to any proportion—his salary meanwhile remaining stationary. Or he may take a part at a low salary because he sees a chance to make himself stand out in it, only to find that it has been whittled away to nothing.

Furthermore, that same paragraph has, instead of the absolute starting date sought by Equity, a leeway of forty-eight hours either way. The practical effect of this regulation is that for a period of four days about the estimated date of beginning a production, two days before and two after, an actor may not accept employment because he is subject to call at any moment. For these four days, however, the Academy contract makes no provision for payment. If Sundays and holidays intervene the free period is automatically extended. And since in a subsequent clause the first week and the last of a production may be prorated, the actor may actually get one day's pay for one week's waiting around under this contract.

"Before we leave this paragraph, into which a lot of meat has been packed, it may be noted that retakes may be called for 'as and when the producer may request' to be paid for only according to the number of days the actor works. A competent legal authority when asked to give his opinion on this section answered:

"'The actor is obliged to give retakes whether he is otherwise employed or not. In fact, there is a question as to whether or not he can accept other employment until the retake period has expired.'

"Paragraph Number Six is well worth study. Here is our old friend, 'The Satisfaction Clause,' in disguise. For the player agrees in it 'to furnish all modern wardrobe and wearing apparel necessary in the judgment of the producer for the portrayal of said character.' You see, if a producer finds a certain actor undesirable in a part, all he has to say is 'I'm sorry, Mr. Dash, but that costume isn't satisfactory.' And let Mr. Dash try to make it satisfactory!"

With regard to paragraph eight, the article reads:

"That paragraph is probably the prize one of the entire contract and there is one more little provision in the prize package.

(*Continued on Following Page*)

To Fight Sunday Closing

Many Exhibitors in Iowa Plan Putting Matter Up to People for Direct Vote

IN CITIES and states where the Sunday blue laws obtain some real battles will be waged in the near future by exhibitors who feel that the popular sentiment is for Sunday picture shows. This is true of several towns in Iowa, while in Baltimore, a test case in defiance of the law is said to be contemplated.

Several Iowa theatre men are considering trying out the Sunday movie question by the vote of the people, since the successful outcome of the vote in many of the districts over the state. No further developments have been reported in the case of the theatre at Villisca, Iowa, where the owner of the theatre has shown that he is being discriminated against in the enforcement of the Blue Laws at his theatre while other places of business are allowed to remain open on Sunday.

At Bloomfield, Iowa, Harvey Graham, manager of the Iowa theatre there, has served notice on the merchants of the city that he will file information against any who open their places of business on Sunday. He made this assertion after all city council had ignored the petition signed by over 200 in which permission was asked of the city council for the Sunday showings.

At Cumberland, Iowa, where a petition was presented to the city council asking for the closing of the Sunday shows, this petition was ignored by the city council. The theatre at Cumberland is owned by T. H. Thundershot, who reports that the Sunday shows are continuing without any opposition. He has the Lyric at Cumberland.

Assisted by a number of girls from New York and Washington, a motion picture entertainment was given at the New Garden theatre, Baltimore, on Sunday night, January 8, after midnight, at which admission was charged, by the Liberty Defense League and the Sunday Amusement League.

John G. Callan, president of the former, was responsible for the move of having literature and questionnaires delivered by the girls in the lobby of the house and having a number of thousands mailed out to citizens of Maryland.

The questionnaires asked the views of the recipients on Sunday golf, baseball, bowling and movies. It is understood that arrangements have been made with an unnamed theatre for a moving picture show to be given on a Sunday soon with a charge for admission in defiance of the law.

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ISSUE

Louis M. Sagal to Retire from Poli Theatre Chain

When the Poli circuit of theatres passes into the hands of the Schoolman syndicate, Louis M. Sagal, for 30 years general manager of the Poli theatre interests, will retire. Schoolman is scheduled to take over the circuit for 20 New England houses late this month, it is said. No decision has been made by Mr. Sagal regarding his future plans. He has declined a position with the new company. He is said to be considering offers to enter the banking business.

Poli Theatres and Realty Company, Boston, has been formed by the syndicate to operate the houses. Incorporators of the firm are Max Schoolman, Herman A. Mintz and Andrew A. Stone. The firm has 1,000 shares of stock of no par value. Poli Theatres and Realty Company will have its headquarters in New Haven.

Paramount Studio Forces to Get Group Insurance

A large group of insurance projects are being placed in effect among the 1500 workers at the Paramount studio in Hollywood. The insurance, secured by the Paramount Studio Club, covers death, sickness and accident and will cost the studio workers but a small amount deducted weekly from the pay envelopes. The Club takes care of the balance, the members paying only a portion of the premium.

The insurance is wholly apart from that carried by the company under the California employer's liability laws. Workers incapacitated by accident or sickness will receive from $20 to $40 weekly and in case of death from $2500 to $5000 is paid, depending upon the amount of the premium paid.

N. G. Rothstein, Universal Executive, Ill

A severe case of la grippe has kept Nat. G. Rothstein, director of advertising and exploitation for Universal Pictures, in bed at his home in the Park Central Hotel in New York.

Large House Rumored for St. Louis

THERE are persistent rumors along the film and realty row in St. Louis that the Keith-Albee-Orpheum-Pathe combination will erect a 5000 or 6000-seat theatre in the down town section of St. Louis.

Sites along Washington Avenue and Locust Street have been mentioned in this connection and one report is that the vaudeville-picture combine have already purchased the key lot to a site on Washington Avenue in the Vicinity of Ninth Street.

Curb stone gossip has it that the Skouras interests have under consideration the erection of a large theatre and hotel on the site of the Board of Education building at Ninth and Locust Streets. Naturally confirmation of that transaction has not been obtained.

In the meantime the construction of the William Fox theatre at Grand and Washington boulevard has been temporarily retarded by a strike of structural steel workers. This squabble has been under way for two weeks and efforts to effect a compromise have so far proved futile.

Burbank Studios to Place 8 in Work in February

The First National Burbank studio is now grooming eight pictures to go into production during February. Almost every star on the First National roster is represented in this new octet of films except Colleen Moore and Corinne Griffith, who will not start a film marking her reassociation with the company until March, at which time Johnny Hines, Ken Maynard and others now engaged in various vehicles will also begin new pictures.

Richard Barthelmess' next picture will be "Roulette," scheduled to start February 6 with Alfred Santell directing and Henry Hobart as production manager. A week later four pictures, "The Yellow Lilly," "The Butter and Egg Man," an untitled Milton Sills vehicle and Dorothy Mackaill's new film, also untitled, will be placed into work. About two days later will follow Harry Langdon's new comedy.

Actors' Equity Flays Free Lance Contract

(*Continued from Preceding Page*)

It is that employment during the first and last week's work is pro-rated. If an actor does not work the whole six days he does not get his whole week's pay, but only such part of it as he was actually employed. Now, let us consider what this might mean to you . . . or you . . . or anyone working under it.

"Bad as the arrangement is for an actor in the studio, it is worse when he goes on location. An actor can travel twenty-four hours, or more, wait two days for his first appearance before the camera, work a couple of days during that first week, wait around some more, work a couple of days during the next week, and be sent home to find that, having been away for two weeks and a half, he has just four days' pay coming to him. It's quite, quite simple when you know how it is done."

Seven Firms Secure New York State Charters

Newly incorporated motion picture companies chartered in Albany, New York, during the past week, included the following: Lafayette Concessions, Inc., $25,000, Everett Kirsten, Herman Schoenbach, Samuel Silberglet, Brooklyn; Willow Amusement Corporation, capitalization not stated, Benjamin Berson, Henry Liman, Brooklyn; Rosalind M. Abeles, New York City; Jaysae Amusement Corporation, $9,000, William J. and Sydney M. Rose, Peter Dohm, New York City; Chain Vaudeville Agency, Inc., capitalization not stated, Samuel Sedran, Helen E. Hughes, Willam Stephens, New York City; Hurtjam Realty Corporation, capitalization not stated, Morris Pomeranz, Gussie Cohen, David Muhlstock, New York; Jama Holding Corporation, Morris Pomeranz, same as above.

Columbia Studio to Start New Films Shortly

With the completion in December of the cutting and titling of "The Wife's Relations," and the shooting of the final scenes of "So This Is Love" the first week of January, the Columbia studio in Hollywood is now producing "Lady Raffles," preparatory to actual camera work on several more productions.

An augmented scenario department is now engaged on several original stories and adaptations. Three scripts, completed this week, are now in the hands of the production department ready for casting.

M-G-M Acquires Rights to Beth Brown Novel

"Ballyhoo," Beth Brown's latest novel, published in book form last year by the Dial Press, has been purchased by Metro-Goldwyn-Mayer for screening. No announcement has been made as to who will have the important role in the story which deals with carnival life in America.

Miss Brown writes the titles for "Curiosities," the Educational series, and "Rarebits," another series released by Pathe.

3 "U" Houses Released to Arkansas Company

IN a deal engineered last Friday in New York on January 13, by M. A. Lightman, of Jonesboro, Ark., and officials of Universal Chain Theatres, acting for Tribute Theatres, Inc., the three Universal houses, the Strand, Empire and Liberty in Jonesboro, have been released to State Theatres, Inc., local operating company, of which Mr. Lightman is president and general manager.

Last year the theatres were taken over by Tribute Theatres, Inc., a subsidiary of Universal Chain Theatres, and leased for 15 years. Mr. Lightman's company is acquiring them for the remaining years of the lease. The Strand, the newest of the three houses, was built by Eli Whitney Collins.

Mr. Lightman is president of the Motion Picture Theatre Owners of Arkansas. The town of Jonesboro has a population of about 10,000.

Fairbanks Suggests Housecleaning of Picture Industry

A THOROUGH housecleaning in the motion picture industry is advocated by Douglas Fairbanks, as president of the Motion Picture Academy of Arts and Sciences. In a statement just issued, in which he welcomes foreign pictures as competition that will foster the making of only the better grade of pictures, Fairbanks says:

"I believe the industry needs a thorough housecleaning. In many instances salaries are out of proportion and the cost sheets of production show almost wanton wastage. However, I feel sure that it a bad time to cut the cost of individual productions, because the public has become more discriminating and shows a tendency to shop for its entertainment.

"If the expenditure has proved too great for the returns on pictures, then, in my opinion, fewer pictures should be made, with more time and effort put on each one.

"I would like to see more pictures made abroad, and I say it in all loyalty to my own country. With the present stir in foreign legislative bodies toward encouraging their own national picture production, I believe a new impetus will be evident along this line of endeavor. I sincerely feel that this competition will foster the making of only the better grade picture here and the gradual weeding out of inferior grade of entertainment."

Vocafilm Busy Preparing Many New Acts

Production Staff Is Enlarged and Company Is Looking About for Best of Talent

FOLLOWING the announcement that Vocafilm will be placed on the market through Educational Film Exchanges, Inc., comes the word now that the Vocafilm staff is being considerably enlarged, and negotiations are under way for various types of acts, in addition to these numbers already completed. It is probable that some of these acts will be released in the near future by Educational.

A completely-equipped and ideally-arranged studio now adjoins the Vocafilm offices in Fifth Avenue, New York City. On the staff in charge of the studio production are skilled technicians and trained cameramen who have been making acts and pictures since the company began producing.

It is not the intention of the company to confine itself to the making of picture and sound entertainment to the famous artists of opera, vaudeville and musical comedy. It will be guided to a certain extent by the experience of various radio broadcasting stations, which have found it is not always the famous artist who registers best before the "mike."

Famous stars who have been found pleasing over the radio, or who register well on Vocafilm, will be on the company's program of releases, but others whose voices or musical or histrionic abilty register most perfectly will be used more extensively.

Vocafilm production experts believe that this is a new art, and that new artists can and will be created for Vocafilm, just as the radio has created new artists with tremendous appeal to radio listeners.

As a result of this idea Vocafilm already has contracted for and is now booking many popular attractions for future acts. The company is also on the lookout for new faces and new material. In addition to the acts and other numbers now being arranged Vocafilm is planning to synchronize a number of regular motion picture releases with symphony orchestral music.

In speaking of this phase of Vocafilm, E. W. Hammons, president of Educational Film Exchanges, Inc., said:

"This synchronization of symphony orchestral music to regular pictures presages a new era in motion picture musical accompaniment when even the smallest theatres will be able to have the music of a fine symphony orchestra accompany the pictures at a minimum cost."

R. Felker, Universal's New Theatre Head in West

Announcement was made in Seattle, Washington, last week of the resignation of L. Jack Schlaifer, general manager of Universal Film Company's Theatres in the West and Pacific Northwest, with jurisdiction over all Universal chain houses from Denver westward. His position as supervisor over the ten Universal suburban houses in Seattle, the downtown Winter Garden Theatre, and the Corvallis and Eugene, Oregon, theatres, will be taken over by Ray Felker, former manager of the Winter Garden, who in turn will be succeeded by John Peterson, assistant manager.

Mr. Schlaifer plans a vacation of a few weeks, following a new connection.

Rembusch New President Screen Club of India

Frank J. Rembusch, Shelbyville, Indiana, is the new president of the Screen Club of Indiana. Other officers are William Willman, vice-president; A. C. Zaring, treasurer, and H. C. Dressendorfer, secretary.

William Esch is the retiring president.

Sunday Church Pictures

Emporia Exhibitors Win When Men's Club of Church Takes Over Houses for Showings

EXHIBITOR has ceased to fight minister and church now is battling church in the Sunday closing row at Emporia, Kas., which bids fair to establish a precedent in the Sunday labor law and which is attracting attention throughout Kansas and Missouri.

The Sunday closing fight, which has been in newspaper headlines for three weeks, no longer is a case of exhibitor versus ministers. With William Allen White, nationally known writer, as chairman of the committee which will select the films, the men's club of the St. Andrews Episcopal church in Emporia has organized what is to be known as the Emporia Screen Club. The club will show Sunday pictures only, leasing theatres from exhibitors, and the attendance will be by membership. Membership may be obtained by any one who desires it. The billiard balls of many Kansas towns for years have thwarted blue law advocators through the membership plan, which has been ruled legal in Kansas, so when Emporia ministers decided to close up all motion picture theatres on Sunday the exhibitors found a ready friend in the Episcopal club. The profits of the shows will be used in improvements in church work.

Following the announcement of the plan, a wail which echoed around the state of Kansas came from the blue noses, who saw themselves outwitted at their own game and saw a rival church reaping benefits from the folly of other churches. Such a condition, of course, is not expected by exhibitors to be permanent, but it undoubtedly will last long enough to show the citizens of Kansas the ridiculous side of the stand taken by radical ministers who fear the opposition of Sunday shows. All of which eventually will lead to an election on Sunday shows, it is believed.

Frederick W. Lewis, president of the College of Emporia, branded the club plan as an attempt to evade the law and denounced the movement.

W. R. Coulson, president of the screen club and cashier of one of Emporia's largest banks, replied that the members of the club viewed the move as an honorable means of obtaining funds through the presentation of high class feature pictures on Sunday afternoons to "a limited number of good friends." Listed among those supporting the club plan are some of the most widely known persons of Kansas.

The move is considered a signal victory for the exhibitors of Emporia, a town of about 20,000 population.

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Educational

IN THIS ISSUE

VOCAFILM

Paramount Working on 14 Features for Release

The Paramount studios in Hollywood are preparing 14 films for release. All camera work has been completed on the films and all they await are titles and bits of editing work.

The productions now being made ready for release include "Speedy," "The Wedding March," "Tillie's Punctured Romance" and "The Pioneer Scout." In addition there are: "The Last Command," "Sporting Goods," "The Legion of the Condemned," "Under the Tonto Rim," "Feel My Pulse," "The Secret Hour," "Doomsday," "The Street of Sin," and George Bancroft's first starring vehicle, as yet untitled.

In production on the Paramount stages are "Abie's Irish Rose," "Red Hair," "Partners in Crime" and "The Patriot."

M-G-M Studio Preparing for Busy Schedule

The Metro-Goldwyn-Mayer Culver City forces are now preparing for a comprehensive schedule of picture making. Several specials have been produced and others are in work, but within a short time seven new productions will go on the stages in addition to a like number now occupying them.

Awaiting presentations in the near future are King Vidor's "The Crowd," a 12-reel production, and "The Trail of '98." Two other specials, "The Enemy" and "Rose Marie," will be given release dates soon.

In the cutting and titling process are "The Patsy" and "The Latest From Paris." John Gilbert is finishing "The Cossacks," Norma Shearer is just beginning "The Actress," while William Haines has almost completed "The Smart Set." Ramon Novarro has started work on "China Bound," Lon Chaney is starring in "Laugh, Clown, Laugh," Robert S. Flaherty and W. S. Van Dyke are making "Southern Skies," George K. Arthur and Karl Dane are practically finished with "Monkey Business" and Greta Garbo is preparing for an original story which, it is said, may be filmed in the Dutch East Indies. John Gilbert will soon be starred in an original screen play of ante-bellum days along the Mississippi. Arthur and Dane will do "Detectives," Marion Davies will be featured in a new production, untitled, and Joan Crawford is to star in "The Tide of the Empire." In addition to the above program, several screen stories are being written for Tim McCoy.

New Stern Program to Cost Close to Million

BEFORE leaving New York for California this week, accompanied by Sigmund Newfield, his studio chief, Julius Stern, president of the Stern Film Corporation, makers of comedies for Universal, announced that as a result of conferences with Universal executives appropriations for the new schedule of comedies will mount very close to $1,000,000. The increase will be spent on the improvement of pictures that are to be made at the Stern studio. No increase in the number of comedies is contemplated.

Particular attention, said Mr. Stern, will be devoted to improving the "Newlyweds and Their Baby" comedies. New writers, technicians and studio facilities will play their part in the development of this series. The present line-up of Stern Bros. comedies probably will be continued, it was said.

Upon his arrival in Hollywood, Mr. Stern plans to increase the number of companies now working there. There will be five companies at least, promises Mr. Stern, engaged in pictures for the 1927-28 season within the next few weeks. The Stern Bros. company is ready to cope with the new schedule, as there are but a few comedies yet to be produced for the current season.

Jolson to Start June 1st on New Warner Film

Al Jolson and the Warner Brothers signed final contracts this week for the former's next screen appearance in a Warner Bros. production. The agreement provides that the comedian and entertainer begin work on the Coast on June 1st. It is likely, says the Warner Bros., that the greater portion of the summer will be taken up with the making of the second film. Preparations for the production will begin when the studio reopens in February.

Renee Adoree Injured En Route to Location

Renee Adoree was painfully injured last Thursday while on her way in a taxi to location at Mount Lowe for work in the Universal feature, "The Michigan Kid," in which she is to co-star with Conrad Nagel. The cab in which she was riding was struck and Miss Adoree was thrown violently against the driver's seat. Her eye was badly cut. She will be laid up for about a week.

Large Picture Program Planned by Gotham

Following the completion of the remaining six Gotham pictures to be released during the current season, Gotham Productions will launch a film program of approximately 30 productions—four of them to be specials. The major details of the program have been decided upon, although, at the present time, the company is not prepared to impart a definite announcement relating to stories, titles and players.

Sam Sax, president of Gotham and Lumas, stated that it had taken four years to develop to its present state of growth, and that it had now reached a stage where its faciltiies can easily handle 30 productions as a season's output. "There is only one class of theatre the producer can cater to nowadays—and that is the very biggest and best," said Mr. Sax.

C. S. Pinkerton Eastern Agent for Caddo

Charles S. Pinkerton has been made eastern representative for Caddo Productions, the company which made "Two Arabian Knights" for United Artists release.

"Hell's Bells," with Greta Nissen, George Cooper, James Hall and Thelma Todd, is now being made by Caddo Productions under the direction of Luther Reed. It, also, will be released by United Artists.

David Selznick Member of Schulberg Staff

David Selznick, the son of Louis J. Selznick, has joined the production staff of B. P. Schulberg at the Paramount studio in Hollywood. He has already taken over his new executive duties there.

Mr. Selznick goes to Paramount from Metro-Goldwyn-Mayer, where he first served as assistant to Harry Rapf, finally becoming a supervisor.

Orpheum Negotiations Denied by Pantages

WHILE visiting New Orleans for a rest and for the purpose of viewing the Fair Grounds races, Alexander Pantages, theatre and motion picture magnate, denied the rumor that he had come to New Orleans to meet Marcus Heiman, of the Keith-Albee-Orpheum theatrical chain, to negotiate the purchase of the New Orleans and Memphis Orpheum theatres.

The News correspondent was told by Mr. Pantages that he had come to New Orleans to see a stable of horses that he recently shipped. "I already have one theatre in Memphis," said Mr. Pantages, "and have not considered purchasing another house there. Neither have I considered purchasing any interests of the Orpheum chain in New Orleans. I at one time operated a Pantages theatre here and helped an option on the site on which the new Loew's State was built. If I had intended returning to the New Orleans theatrical field it does not seem logical that I would relinquish a site that is second to none in the city for that purpose."

Another Cincinnati Picture Palace Planned by Albee Interests

ALMOST concurrently with the opening of the new E. F. Albee theatre in Cincinnati, one of the most pretentious and best equipped motion picture houses in that section of the country, comes the announcement that Cincinnati is to have another theatre which will be comparable in every way with the Albee, and built by the same interests, namely, E. F. Albee, Ben Heidingsfeld, Isaac Libson and associates. Heidingsfeld and Libson are both Cincinnatians.

The house is to be located at the northwest corner of Melrose avenue and McMillan street, in the Walnut Hills, suburban district. It will occupy a lot 149 x 300 feet, having its main entrance on McMillan street. In addition to the auditorium with a seating capacity of 3,000, the building also will contain on the upper floors a number of ultra-modern apartments.

Thomas Lamb, New York architect, who designed the new Albee theatre on Fountain Square, Cincinnati, and other recent palatial buildings for the Keith-Albee interests, will, with a Cincinnati firm of architects, draw the plans.

Aside from the architectural importance of the new structure, the plan indicates a new policy of suburban expansion in Cincinnati, similar to that in other cities, where large first-run theatres are being erected in the residential sections. The new theatre, like the Albee, will, according to those in the know, feature a picture and stage presentation policy.

"U" Studios Will Close

Carl Laemmle Announces Production So Far Advanced Suspension Will Be Necessary

FOR a novel but practical and commonsense reason, Carl Laemmle, president of Universal Pictures Corporation, from his studio in Universal City yesterday authorized the following statement be given out from the company's headquarters in New York:

"Production activity at Universal City will be greatly curtailed or entirely suspended sometime in February. Our production program is so far in advance of our requirements that such a program for the year beginning September, 1928, has been completed. And, of course, the entire quota of pictures for the current year is finished. 'We Americans' was the only production of this year which was not completed by last September. It has just been finished.

"It would be possible for us to finish our entire year's program of pictures for 1928-1929 by June or July, if the studios were operated at the present rate of production. But there is grave danger in making pictures a year and a half to two years in advance of their release dates. Women's styles change so rapidly and Los Angeles is so far away from the source of these styles that a producer is incurring the penalty of having his pictures look old and out of style when they finally reach the screen.

"Two of our Super or Road Show pictures have been completed—'Uncle Tom's Cabin' and 'The Man Who Laughs'—on which the last shot was taken this week. 'Show Boat' is not scheduled to go into production for some little time yet, and 'Broadway' is not ready to be shot. There are fifteen companies working at the present time, and ten pictures ready to go into production. But from the standpoint of releasing, it would be possible to wait an entire year before these were put into work. We are doing our utmost to terminate as much production activity as possible sometime in February without working a hardship to any of our employes.

"Pictures which will be completed before the end of this month are 'The Michigan Kid' by Rex Beach, 'Honeymoon Flats' by Earl Derr Biggers, 'Home, James' with Laura La Plante, 'Cream of the Earth' by Percy Marks, 'Fallen Angels'' by Arthur Somers Roche and 'Freedom of the Press' by Peter B. Kyne."

First National Releasing 4 Films in February

First National's features scheduled for February release consist of a love drama, a comedy of the air, a characterization farce, and a western.

On February 5 Allan Dwan's "The Whip Woman," presented by Robert T. Kane, will be released. Estelle Taylor and Antonio Moreno have the leads. On February 12 will come Harry Langdon's latest comedy, "The Chaser," in which Gladys McConnell has the leading female role.

On February 19 First National has scheduled "The Wagon Show," a Ken Maynard western with Tarzan, the horse, in support. The last release, to come on February 26, will be "Flying Romeo," a new co-starring comedy for Charlie Murray and George Sidney that Mervyn Leroy directed.

Columbia Signs Leads for "Paris Nights"

Margaret Livingston and Warner Baxter have signed contracts with Columbia Pictures to appear in the leading roles in "Paris Nights," the tentative title of a forthcoming picture on which production is scheduled to begin as soon as the rest of the cast and the director have been chosen.

National Theatre Supply Holds Convention

Chicago Meeting Voted Highly Successful; All Commend "One Contract Plan"

THE largest gathering of supply and equipment men ever brought together in Chicago, attended the first annual sales meeting of branch managers and salesmen of the National Theatre Supply Company, which was held at the Stevens Hotel, January 11th to 19th, inclusive.

Not only the executives, branch managers and salesmen of National Theatre Supply Company participated in the meetings, but more than fifty representatives of equipment and supply manufacturing companies were on hand, many of them making interesting talks and demonstrations of their products.

The first four days of the meetings were devoted to the salesmen who, one hundred and twenty-five strong and representing all the branches of the company from coast to coast, were on hand when President H. A. R. Dutton gave his introductory talk on January 11th. The salesmen returned to their various branches on Saturday, the branch managers being on hand for the second series of meetings which started on Monday, the 16th.

Encouraged by the prestige and good will created during the first months of its existence, the company is forging ahead with new vigor and today is giving to its customers the best service ever known in the history of the motion picture industry, according to statements of President Dutton and other officers of the company, at the convention.

At all meetings the determination of National to be strictly a service organization was stressed, and it was pointed out that sales of picture machines or the many other items of equipment were only of secondary importance and incidental to the rendering of service.

An Achievement

An outstanding achievement of National during its first year, it was pointed out, was the establishment of the one contract plan sales department. Through this department collaborating with the engineering division National offers a complete service to both the owners and prospective owners of theatres.

The necessity for specializing in each branch of theatre outfitting was recognized in forming the one contract organization, therefore interior decorating, stage scenery and drapery departments were installed in each of the four National divisions, in addition to the departments handling booth equipment, Kilgen Organs and the many other items of equipment going into a modern theatre.

Another important advance in the operation of National during the year was the installation of a twenty-four hour service policy in each of the thirty-one branch stores of National.

The various meetings were highly educational and it is safe to say that the personnel of National Theatre Supply Company returned to their respective headquarters with a closer knowledge of the products this company is offering to exhibitors than ever before. This knowledge was gained through actual demonstrations by factory representatives and engineers of the more important equipment handled by the company. Illuminating talks were also made on business methods by many of National's officers and department heads, so that the entire organization is prepared to function even more efficiently and smoothly than during the first year of its existence.

Orchestraphone Drive

An important subject of discussion at the convention was the plan for a drive on Orchestraphone, the musical device designed to do the work of either an organ or orchestra, in the theatre, two entire evening programs being devoted to the demonstration of his instrument at the Eighth Street theatre, under the direction of Miss Marie Pierson, showing that the Orchestraphone is not only well adapted to playing the feature, but is effective as music for dancers or an accompaniment to vocal solos. It was announced that the price of Orchestraphone would be $2,500 instead of $3,500, as originally planned, economies in the manufacturing of it having been effected to such an extent that this cut was possible.

H. A. R. Dutton, President of National Theatre Supply Co.

Aside from the Orchestraphone demonstrations which were so interesting that the crowd regarded them as entertainment; a trip to the Enterprise Optical Manufacturing Company, manufacturers of Motiograph, where President O. F. Spahr conducted the entire party of two hundred in motor buses and took them through the factory; and the midnight trip to the Piccadilly theatre for demonstration of the Kilgen Organ; the meetings were all all strictly business, and those who attended were on the job from 9:00 A. M. to midnight each day of the convention.

Among Those Present

Manufacturers who were present and made addresses included Albert Kindelmann of International Projector Company; L. M. Woolman of Forest Electric Company; John Hertner of Hertner Electric Company; W. W. Reddie and Mr. Hancock of Westinghouse Electric; I. L. Nixon of Bausch & Lomb; Larry Strong of Essanay Electric Company; Mr. Kurlander of the Brenkert Light Projection Company; Joseph Cohen of the Sentry Safety Control Corporation; J. E. McAuley of the McAuley Manufacturing Company; O. F. Spahr of the Enterprise Optical Manufacturing Company; H. C. Woods of the American Silversheet Company; Mrs. Deberrie of the Da-Lite Screen and Scenic Company; E. J. Vallen of Vallen Electric Company; M. J. Mulroy of National Lamp Works; F. M. Falge and W. C. Brown of Nela Park; D. J. Burns of the Ward-Leonard Company; E. J. Geib of National Carbon Company; Ed. Wolk of Chicago Cinema Equipment Company; R. F. Winegar of Steel Furniture Company; Samuel Weinstein of Menger, Ring & Weinstein; F. Goodwin of the Willey Sign Company; F. G. Diffin of the Longsign Company; Morton L. Clark of the Lustrolite Sign Company; C. R. Morse of the American Blower Company; F. C. Largen of the Blizzard Sales Company; Mr. Knudsen of the Page Belting Company; Marshall Seeburg of the Seeburg Organ Company; Alfred Kilgen and Max Hess of George Kilgen & Sons.

National Theatre Supply Company officers and branch managers present at the meetings included President H. A. R. Dutton, Vice-Presidents Walter E. Green, George De Kruif, Oscar Oldknow, George A. Lincoln, Joseph Hornstein and L. G. Dolliver, and Branch Managers A. G. Smith, Kansas City; A. T. Crawmer, Minneapolis; A. Thiel and R. G. Faulds, Omaha; L. D. Edwards, St. Louis; J. J. Morgan, Denver; J. C. Brown, Cleveland; Don K. Smith, Indianapolis; R. G. Colvin, Detroit; Jack Stallings, Cincinnati; H. R. Vogel, Milwaukee; E. B. Morton, Pittsburgh; Roy Lanford, Milwaukee; Barney Pearlman, Chicago; W. C. Denney, Celine, Ohio, and O. H. Dutton, Omaha; Sales Supervisors of Central District, J. Cifre, Boston; N. C. Haefele, Baltimore; H. Blumberg, Philadelphia; A. Becker, Buffalo; L. Phillips, New Haven; Wm. Gluck, New York; W. C. Smith, New York; R. C. Barthel, San Francisco; R. C. Peacock, Seattle; Clyde Blasius, Portland; H. Hanson, Los Angeles; E. D. Smith, Salt Lake City; C. P. Anderson and W. G. Wortham, Oklahoma City; J. I. Roberts, Dallas; J. R. McIlheran and D. B. Bott, Atlanta; R. A. Davis and W. P. White, Charlotte; A. de Stefano, Memphis, and P. C. Parrish, New Orleans.

What is
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THE ANSWER IS IN
Educational's
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Turn to it

National Board Review Lists 40 Best Films

The National Board of Review, in accordance with its custom of selecting the best films of the year, has issued its list of 40 productions, considered the best of the cinema output for 1927 as viewed from a national viewpoint. The pictures are selected for either all around excellence, or worthwhile acting, plot or setting. They are as follows:

"The Boy Rider," "The Cat and the Canary," "Chang," "Flesh and the Devil," "The Forbidden Woman," "The Gaucho," "The King of Kings," "Les Miserables," "London After Midnight," "Love," "The Loves of Sunya," "The Loves of Carmen," "Madame Wants No Children," "The Magic Flame,"' "Man, Woman, and Sin," "Manon Lescaut," "The Moon of Israel," "The Music Master," "No Man's Law," "The Patent Leather Kid," "The Potters," "The Private Life of Helen of Troy," "Quality Street," "Resurrection," "The Rough Riders," "Service for Ladies," "Soft Cushions," "Seventh Heaven," "Stark Love," "Sunrise," "Two Arabian Knights," "Uncle Tom's Cabin," "Underworld," "The Way of All Flesh," "White Gold," "Wild Geese," "Wings," "The Woman on Trial" and "The Yankee Clipper."

As a supplement to the above group the Board includes five foreign films as examples of artistic merit. They are: "Carmen," "Chronicles of the Gray House," "Crime and Punishment," "The Power of Darkness" and "The Street."

Films Only for Loew Reading Houses

The Colonial and Regent, Loew's houses in Reading, Pa., have both dropped the presentation and returned to a straight motion picture policy. If this reversion to pictures is found to be profitable, it is considered likely that Loew's will adopt the straight film policy in other Pennsylvania houses.

Joe Brandt, President of Columbia Pictures

New Holding Company Will Acquire Skouras Real Estate Interests

THE real estate interests of Skouras Brothers Enterprises, Inc., will be taken over by a new holding company just organized under the title of the St. Louis Properties Corporation. Included in the St. Louis property are the Ambassador Theatre and office building and the Grand Central Theatre building. The new concern will also acquire the Missouri Theatre and office building, now held by the Famous Players Missouri Corp.

A controlling interest in the St. Louis Properties Corporation will be held by Spyros, Charles and George Skouras and Clarence Turley, who will be vice-president and general manager of the new corporation.

Skouras Brothers Enterprises will receive $500,000 in cash and $1,000,000 in debenture bonds for its equity in the theatres, and, in addition, will own a one-third interest in the St. Louis Properties Corporation. The bonds will yield the Skouras company $60,000 in annual dividends, and will meet the bulk of the $75,000 annual dividend requirements of Skouras Enterprises.

The price to be paid the Paramount-Famous Lasky Corporation for the Missouri Theatre building has not been revealed. The theatre section of this structure alone was under lease for 25 years at an annual rental of $230,000.

Joe Brandt Issues Open Letter to Producers

Columbia President Advocates Fewer Pictures With Same Amount of Money As Now Being Spent

JOE BRANDT, president of Columbia Pictures Corp., has issued an open letter to producers of the motion picture industry in which he advocates fewer pictures, with the same amount of money being expended on the reduced programs as is now applied to the larger number of pictures being produced. In other words, as a protection to both the producer and exhibitor he would increase the quality of pictures correspondingly with the decrease in quantity.

The Brandt letter, which is direct to the point, is as follows:

"Don't you honestly believe that if every producing company were to take immediate steps to reduce the number of pictures it is making, and put just as much money and energy into making less pictures, the resultant product would be much better than that which is now being produced?

"You certainly must know that the motion picture industry is suffering from the evils of over-production.

"Prominent theatre managers have told me that they are compelled to turn down good box-office pictures that would please their patrons and show a profit to the stockholders, because under the present system their hands are tied. They are forced to run poor pictures made by producers who are more interested in quantity than in quality. The net result to these theatre-owners is loss of prestige, patronage and profits.

"You certainly must agree with me when I say that the only theatres that can hope to show real profits are those in a position to select good pictures from among all product offered every season—and reject the bad ones.

"No theatre-owner has the right to betray the public trust by running a bad picture when he has the choice of playing better ones.

"No producer should be so blind to his own best interests as to want to stifle competition, because every good picture that is shown creates new customers for the industry as a whole. Money alone doesn't make pictures. It takes brain-power.

"When you drive that brain-power to working overtime, there can be but one result—mediocrity.

"Most poor pictures are in that class because there hasn't been enough time given to story development, casting, direction, and other necessary details.

"Why should millions of dollars continue to be wasted every year in the making of so many pictures? By concentrating on fewer pictures the quality could be vastly improved.

"What is more important, theatre-owners would willingly pay more money for fewer good pictures.

"I am thoroughly convinced that a decreased production schedule for the industry will work out for the constructive good and best interests of every factor in it.

"We are ready to make 'Better Pictures' the policy for the coming season.

"What are *you* producers going to do about it?"

Nagel Signs Joint Contract With M-G-M, Warners

Something unique in contracts is that signed by Conrad Nagel, who will divide his services between Metro-Goldwyn-Mayer and Warner Brothers. Last week Warner Bros. completed negotiations with M-G-M, whereby he will act for them both.

30 On Gotham Schedule

Sam Sax Announces Twenty-Six Program Pictures and Four Specials for 1928-29

SAM SAX, president of Gotham and Lumas, who is in New York for a series of conferences with his associate, Budd Rogers, announces a production schedule of thirty pictures for the 1928-29 season. There will be twenty-six Gotham productions and four specials. Definite plans for these productions and the releasing policy have not yet been determined in all details, but all final arrangements are now being completed.

According to Mr. Sax the company has been four years in reaching the point where it can attain this magnitude of production and still maintain both the high class of pictures released and the capable distributing arrangements.

In discussing the forthcoming program Mr. Sax said:

"While we are not prepared at the present moment to definitely announce the complete lineup so far as stories, titles and personnel are concerned, we plan a concrete program with all guess work eliminated as far as is humanly possible, so that a title announced by Gotham means a picture actually to be produced by that title and from the story mentioned.

"We are now in final process of elimination as far as story material is concerned and have progressed quite a ways in many other plans which will be made known soon."

Gotham still has six productions to be completed on the schedule for the current season. Mr. Sax was due to leave for California this week and upon his arrival work is scheduled to be rushed on these unfinished pictures. As soon as they are out of the way the production forces will get busy with the making of the thirty productions on the 1928-29 schedule.

Finish F B O Schedule; Release Dates Set

WITH production well advanced on "Sally of the Scandals," starring Bessie Love, F B O's schedule for 1927-28 is complete except for this one picture. The other productions intended for the current schedule, and recently completed at the studio, include: "Alex the Great" and "Crooks Can't Win," starring "Skeets" Gallagher and Ralph Lewis, respectively.

Release dates have been set on the following pictures:

"Her Summer Hero," February 12th; "Wallflowers," February 16th; "Chicago After Midnight," March 4th; "Beyond London's Lights," March 18th; "Freckles," March 21st; "Crooks Can't Win," April 7th; "Red Riders of Canada," April 15th; "The Little Yellow House," April 24th; "Skinner's Big Idea," May 11th; "Alex the Great," May 13th; "The Devil's Trade Mark," May 28th; "Loves of Ricardo," June 17th; and "Sally of the Scandals," July 15th.

The company has scheduled as specials "Driftin' Sands," January 1st; "Wizard of the Saddle," January 22nd; "Fangs of the Wild," February 5th; "The Riding Renegade," February 19th, and "When the Law Rides," February 26th.

"The Little Buckaroo," March 11th; "Breed of the Sunsets," April 1st; "Law of Fear," April 8th; "Phantom of the Range," April 22nd; "The Pinto Kid," April 29th; "Man in the Rough," May 20th; "Dog Justice," June 10th; "The Texas Tornado," June 24th; "The Fighting Redhead," July 1st; "The Trail of Courage," July 8th, and "The Bantam Cowboy," August 12th.

First National British and German Units at Work

With regard to First National's producing operations in Germany and England, Bruce Johnson, foreign manager, said this week that Defu had completed five pictures and was started well along on a second group of six, and that in England the organization was now at work on the second feature.

Out of the five produced in Germany it now appears, Mr. Johnson said, that at least three of them will receive world-wide distribution. "Dancing Vienna," starring Lyra Mara and Ben Lyon and directed by Frederich Zellnic, has had such enthusiastic receptions in both Germany and England that it is asured of world distribution. The picture has been previewed by First National executives here and is now being titled and prepared for presentation in the United States. The picture may be given a Broadway run as a two-a-day attraction. The second German work which is to be given world distribution stars Paul Wegener and its title is translated into English as "The Wild Man." "Train de Luxe," a comedy, which Mr. Johnson said was not produced with a view to giving it world distribution, attracted such notice at its trade show in England that it now appears probable that this film also will be shown in all countries. A fourth picture, "Menege," has been voted by the German critics one of the best pictures of the year.

The First National production units in Germany are under the supervision of Ray Rockett. The company has under contract several stars and directors and plans some ambitious productions to be included in the group of five features now under way. Among these will be a screen version of Suderman's "Frau Sorge," and one of Zola's "Raquin," the latter to be directed by Jacques Feyder, a French director.

Graham Cutts has completed the first of the productions First National is making in England and has started on the second. The completed work, "Confetti," will be distributed in the United States, Germany, France and other countries in addition, of course, to Great Britain. The English production activities of First National are under the supervision of Harry Ham.

Among the future works to be produced by this organization will be a screen version of Sem Bellini's "La Oena della Beffe," which was translated and produced on the stage in America under the title of "The Jest."

E. A. Eschmann, who has joined Columbia Pictures as General Sales Manager

E. A. Eschmann Columbia Sales-Distribution Head

E. A. Eschmann, former general manager of distribution for First National and Pathe, has joined Columbia Pictures and will have complete charge of sales and distribution. His official title is that of General Sales Manager and it is understood that he enters the company under an agreement that assures him of a participating share in the business.

Besides having been connected with First National and Pathe, Mr. Eschmann was also with United Artists as assistant to Hiram Abrams. When Pathe and De Mille were consolidated he became eastern division manager.

Another change in the Columbia personnel is the transfer of C. H. Macgowan from the position of sales executive for Columbia to that of general manager of the company.

"Blossom Time" for Gaynor and Farrell

NOW that Janet Gaynor has signed a new five-year contract with Fox Films following a slight salary dispute, Winfield R. Sheehan, vice-president and general manager of Fox, has rapidly formulated plans for future pictures in which the young actress will appear.

She and Charles Farrell, who appeared with her in "Seventh Heaven," and who also plays opposite her in "The Street Angel," will co-star in the film dealing with the life and love of Franz Schubert and entitled "Blossom Time." Scenes will be taken in the original setting of the story. The two young players will be sent to Vienna and France after they have finished their present picture work. Frank Borzage will direct them for the third time. He will sail abroad some time in March to select locations and shooting will start later in the spring. He will, in the meantime, direct another film for Fox.

In and Out of Town

MAY McAVOY, Warner Bros. star, left New York last week for the west, stopping en route at the Madison Theatre in Detroit and the Garrick Theatre in Chicago to make personal appearances in conjunction with "The Jazz Singer."

ABRAHAM LEHR, vice-president and general manager for Samuel Goldwyn, Inc., arrived in New York last Monday morning to make arrangements for the world premiere of "The Passionate Adventure" at one of the Broadway theatres.

IRENE RICH, Warner Bros. star, has terminated her vacation in New York and this week departed for Hollywood. During her stay in the east she looked over the new theatrical productions for possible vehicles.

CRESSON E. SMITH, eastern division manager of United Artists, left New York Thursday, January 12, for a month's tour of the middle west in the interests of United Artists.

JESSE L. LASKY, first vice-president of Paramount in charge of production, and Walter Wanger, general manager of production, left Hollywood last Monday evening, January 16, for New York.

LILLIAN GISH, Metro-Goldwyn-Mayer star, left New York last week for the West Coast after a stay of about four weeks. Her sister, Dorothy, and her mother remain in Manhattan.

MONTA BELL, Metro-Goldwyn-Mayer director, returned last week on the SS Paris from a trip of two months abroad. He left New York Sunday, January 15, for the Coast studio.

TOD BROWNING, accompanied by Mrs. Browning, sailed from New York on the SS Paris last Sunday for a tour of Europe that will combine vacation with a search for new screen material. He will visit London, Berlin, Vienna, Budapest and the Riviera.

AL LICHTMAN, United Artists vice-president and general manager of distribution, returned this week from Hollywood, where he discussed future releases with Joseph M. Schenck.

NAT L. MINTZ, vice-president of Charles B. Mintz Pictures, making the "Krazy Kat" cartoons for Paramount, this week began a three weeks' tour of the Paramount exchanges in the east.

W. E. CALLAWAY, southern sales manager for First National, left last Thursday for a trip through his territory. His first stop was Kansas City, with Oklahoma City, Dallas, New Orleans, Memphis, Atlanta and Charlotte his other stops.

DAVID WARK GRIFFITH, director and producer, arrived in New York last Thursday, January 19, on the Century from Hollywood. Accompanying him was Gerrit J. Lloyd, scenarist. Griffith brought with him a print of his new picture for United Artists, "Drums of Love," the premiere of which he will attend while in New York. Among those who met him at the depot was Morris Gest.

Sennett Aviation Comedy Heads Pathe Shorts

A Sennet film about aviation entitled "Love at First Flight" is the headliner on the Pathe group of short subjects scheduled for the week of January 29th. Other numbers included are Pathe Review, No. 5; the third chapter of the serial, "The Man Without a Face"; "The Wandering Minstrel," an Aesop cartoon; Topics of the Day No. 5, and issues Nos. 12 and 13 of the Pathe newsreel.

In the Sennett comedy is a cast composed of Daphne Pollard, Joe Young, Lige Connolly, Madeline Hurlock and Pussums, the cat, in addition to the Sennett bathing girls. Eddie Cline directed the picture and John A. Waldron supervised. The issue of the Review offers: "Interesting People the Editor Meets," "Besides the Blue Nile," and "Monsters of the Past." "The Death Shell" is the title of the new chapter of the serial.

News Reel Resume

Issue No. 49 of Paramount News presented views of King Amanullah of Afghanistan visiting Egypt, the California in drydock, U. S. editors at their annual meeting, Chaliapin, the snows and floods in England, feminine styles for summer wear, the Democratic harmony dinner, golf professionals battling at Los Angeles, more marines going to Nicaragua.

In No. 50 were shots of Lindbergh arriving in Panama, old wind-jammers preparing for Arctic trip, baby girl swimmers, Sultan Sidi Mohamed of Morocco, Chamberlin and Williams in attempt to establish new endurance record, Coolidge visiting Havana.

Fox News, Vol. 9, No. 32, had scenes of England swept by floods and snow, the Afghanistan King's visit to Egypt, new fashions, more marines rushed to Canal zone, camera record of crash of Spanish airplane taking off for Africa, team on snow shoes carrying mails in Idaho, building the New York-New Jersey bridge over the Hudson.

Vol. 10, No. 4, of International News featured the new Chamberlin-Williams endurance flight, Oregon express trains engulfed by snowslide, Mrs. Coolidge visiting her sick mother, Mayor Lodge, Lindbergh's uncle, assuming his new office, Hornsby, new styles in footwear, marines hastening to Nicaragua, a skyscraper going up in Madrid, the Los Angeles contest for professional golfers, the Jackson Day dinner of the Democrats, girl swimmer of five, army guns in test at Fort Hancock.

No. 5: Panama welcoming Lindbergh, trick shots by billiard experts, Democratic chieftains at Jackson dinner, San Francisco police in riding test, the overflow of the Thames River, peasants congregating in Moscow for international conference, pageant in Chicago relives Lincoln's visit to city, Mme. Maria Jeritza, skiing at Cary, Ill.

Smoke screen experiments by the army in Panama is the lead off for Pathe News, No. 7. Other items are the Democrats' meet in Washington, Mrs. Coolidge hastening to ill mother, King of Afghanistan's visit to Egypt, snow drifts in London, and winter racing in Vienna, Hornsby, Filipino celebrating festival, snowslide derails express trains in Oregon.

No. 8 deals with the skiing meet at Cary, Ill., Lindbergh's trophies, 17-year-old girl who bosses art concern, the Royal Italian Mint turning out new coins, Chamberlin and Williams after new endurance standard, a miniature circus fashioned out of wood, the president leaving for Cuba, his arrival at Havana.

The initial event in Kinograms, No. 5361, was the take-off of seaplane fleet for Nicaragua, the seaplanes in the air over Norfolk, Chamberlin trying again to regain record, the golf classic at Los Angeles, Will Rogers and prominent Democrats at Jackson dinner, Hornsby, sculpturing an elephant out of soap, trotters racing across frozen lake, Germany's invention to protect pedestrian, and sacred Siamese Temple at Bankok (filmed by Donald C. Thompson).

In release 5362 there were shown the crowds hailing Coolidge as he left for Havana, Chamberlin and Rogers, museum full of Lindy's trophies, arrival in Chicago of Lincoln reenacted, brother of Nicaraguan general who is fighting the marines, Harvard men training to drive huskies for Byrd, the S.S. California arrives in New York, French couples rush to altars to get married in accordance with old Brittany custom, ski jumpers at Cary.

The first scene of M-G-M News, Vol. 1, No. 45, deals with skiing scenes at Cary, too. They are followed by snapshots of students dancing the dances of old Spain, Londoners surveying the rampant Thames, zoo animals drawn by seventh grade pupils, President Coolidge welcomed for opening of Pan-American meeting, Secretary Herbert Hoover and wife, Tunney, the three army men who made the flight from Miami to Nicaragua.

THE WHY
THE HOW
THE WHEN
THE WHERE
of
VOCAFILM
told by
Educational
IN THIS ISSUE

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Situation Wanted

PUBLICITY DIRECTOR—Experienced in promotion field with best of references, seeks full time position. Address T. Business Office, Motion Picture News.

MANAGER AT LIBERTY Fifteen years experience, Motion Pictures and Vaudeville. Just finished handling Brooklyn's and Long Island's largest theatres. Go anywhere. Box 270, Motion Picture News, 729 Seventh Ave., New York City.

EXPERIENCED OPERATOR—five years' experience can guarantee perfect projection any equipment. Single, go anywhere. Write or wire Carr Hilburn, Bladenboro, N. Car.

ORGANISTS and SINGERS, thoroughly trained and experienced in theatre work. Men and women now ready for good positions. Union or nonunion. Write salary, and other data. Address, Chicago Musical College, 64 E. Van Buren, Chicago.

ASSISTANT MANAGER—experienced, wide-awake, energetic young man wants connection. Will make good. Box 265, Motion Picture News, New York City.

YOUNG MAN desires position as assistant operator in movie theatre. Willing to go anywhere. Salary secondary. Box 260, Motion Picture News, New York City.

Wanted

WANTED—Manager moving picture house in West Virginia coalfield town. State experience and salary. Address Coalfield c/o Motion Picture News, New York City.

WANTED—To lease, would consider purchase, several theatres. Address Experienced Manager, c/o Motion Picture News, New York City.

WANTED used projectors. Power's 5 or 5A, or portables as are. C. E. Metzler, P. O. Box 94, Leaf River, Illinois.

For Sale

FOR SALE OR LEASE theatre in town of 40,000, good location, 250 seats. Box 435, c/o Motion Picture News, 729 Seventh Ave., New York.

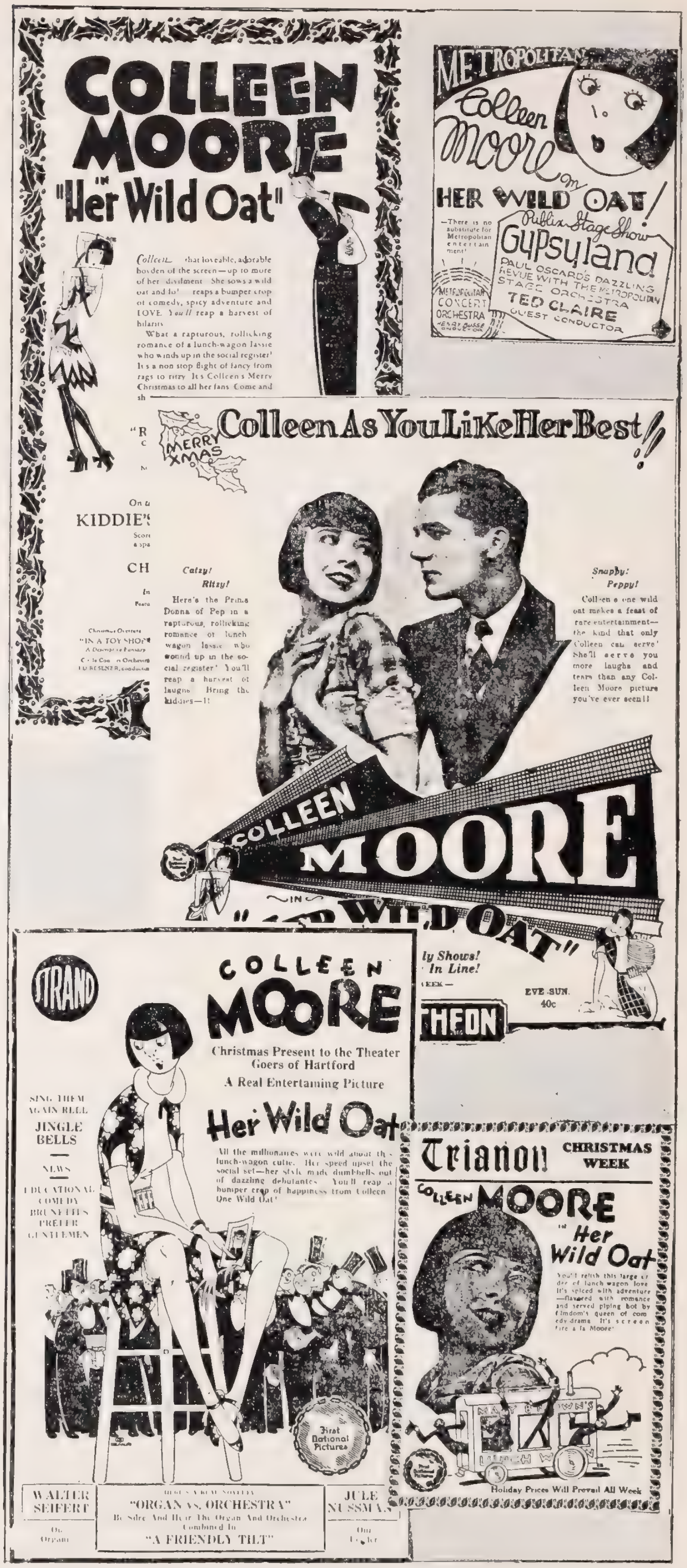
FOR SALE: 700 upholstered opera chairs at $2.25 each. 600 at $2.75 each. 1,000 veneer chairs, price $1.25 each. Good serviceable condition. Can be seen on request. Box 425, Motion Picture News, 729 Seventh Avenue, New York City.

A New 3,500 Seat Theatre for Brooklyn

We are building an up-to-the-minute Moving Picture Theatre in Brooklyn to seat 3,500 people. We shall be pleased to hear from responsible parties desirous of taking a long term lease on the theatre. Particulars furnished to those interested.

Write

BROOKLYN MOVIE
c/o Motion Picture News


COLLEEN MOORE in "Her Wild Oat"
METROPOLITAN
Colleen Moore in HER WILD OAT
Publix Stage Show
Gypsyland
Paul Oscard's Dazzling Revue with the Metropolitan Stage Orchestra
Ted Claire Guest Conductor
Colleen As You Like Her Best!
Merry Xmas
Catsy! Ritzy!
Snappy! Peppy!
COLLEEN MOORE in "Her Wild Oat"
STRAND
COLLEEN MOORE
Christmas Present to the Theater Goers of Hartford
A Real Entertaining Picture
Her Wild Oat
JINGLE BELLS
First National Pictures
WALTER SEIFERT
"ORGAN vs. ORCHESTRA"
"A FRIENDLY TILT"
Trianon
CHRISTMAS WEEK
COLLEEN MOORE in Her Wild Oat
Holiday Prices Will Prevail All Week

Newspaper displays which heralded showings of the new Colleen Moore vehicle "Her Wild Oat" at some of the first run theatres are reproduced above. The ad for the Pantheon, Toledo, was four columns by 11 inches deep; the Strand, Hartford, used three columns; the Circle, Indianapolis, three columns; the Metropolitan, Houston, and the Trianon, Birmingham, each two columns, for these Sunday displays.

Studio Briefs

Kathryn McGuire, who has been appearing as leading lady in Educational comedies, has changed her name to Kathryn Landy. She has acted in a Colleen Moore film and is now in "Lilac Time" with that star. James Montgomery Flagg, the illustrator, recently pronounced her "the most beautiful blonde in Hollywood."

Bert Roach, comedian, has signed a new contract with Metro-Goldwyn-Mayer. His latest role is in "Wickedness Preferred."

Lowell Sherman, Mildred Harris, Josephine Dunn and Clarissa Selwynne have been signed by First National to support Billie Dove in "The Heart of a Follies Girl."

Charley Chase is working on another of his comedies at the Hal Roach studio. This time he is being directed by Fred Guiol instead of James Parrott, who is now megaphoning a new Max Davidson comedy.

John Farrow, scenarist and writer of original screen stories, has been added to the writing staff of the Paramount studio. Farrow wrote "The Blue Danube" and "Wreck of the Hesperus" for Pathe-De Mille.

Mary Turner, who years ago acted in films before suffering a severe accident, is now recovered and has been cast for an important role in "The Actress," a new Metro-Goldwyn-Mayer vehicle.

Johnnie Morris will play the mysterious role of George, the Dummy, in Paramount's "Something Always Happens."

Instead of "Captain Ferreol" Adolphe Menjou's new picture, about to be made by Paramount, will be released under the title of "Code of Honor."

Tiffany-Stahl has another Jack London story, "The Devil Skipper," in production. The principal role is being portrayed by Belle Bennett, while the others in the cast include Montagu Love, Mary McAllister, Malcolm McGregor, Gino Corrade and Frank Leigh. John Adolphi is doing the direction under the supervision of Roy Fitz Roy.

Neil Hamilton will play the Crown Prince in "The Patriot" for Paramount. Robert Brower has also joined the cast.

John Ford, Fox Films director, began production last week on the Donn Byrne novel of Ireland, "Hangman's House." Larry Kent and June Collyer have the leads and William Farnum the principal character part. Earle Foxe and Hobart Bosworth also have roles.

Reginald Barker will start his new special production for Tiffany-Stahl under the temporary title of "Power."

Among the stories by famous masters that Frank P. Donovan of Hollywood plans to produce are: "Nobody's Luggage," by Charles Dickens; "The Bet," by Chekov; "A Piece of String," by De Maupassant; "The Wreck," by Balzac; "The Deserted Village," by Oliver Goldsmith; "The Mystery of Marie Roget," by Poe; "A Cigarette Maker's Romance," by F. Marion Crawford; "God Sees Truth," by Tolstoi; "Will-'o-the-Wisp," by Stevenson; "The Girl with the Golden Eyes," by Balzac; "The Cloak," by Gogol; "The Forgotten Lady,' by Balzac; and "The District Doctor," by Turgenev.

Winifred Landis and Ernest Hilliard complete the cast of players selected by Columbia for supporting roles in "Lady Raffles," starring Estelle Taylor, now in its final week of production.

Guy Oliver will play a role in Paramount's picturization of "Abie's Irish Rose." George Marion, Jr., will do the titles, which, it is said, will include excerpts from the play.

Columbia has loaned Dorothy Revier, one of its contract players, to Fox Films for a role in "The Red Dancer of Moscow." Last year she was loaned for a part in "The Loves of Carmen."

Frank Urson, assistant to Cecil B. De Mille and director of "Chicago," will act as De Mille's aide during the filming of "The Godless Girl." Urson was also directorial aide during the making of "The King of Kings."

Nancy Carroll, who is the Rosemary Murphy of Paramount's "Abie's Irish Rose," will be the feminine lead in Richard Dix' "Easy Come, Easy Go" which Gregory La Cava will direct.

Marie Prevost will have a dramatic role in Pathe-De Mille's "The Godless Girl," thus deserting, temporarily, her comedy characterizations. Mitchell Leisen, who designed the sets for "The King of Kings," will be art director for the new De Mille vehicle.

"Hold Everything," announced by Paramount as the title for Bebe Daniels' next vehicle to follow "Feel My Pulse," is not available. Studio officials are now hunting a substitute.

William Boyd has the stellar role in "The Cop," a story of the New York police force. Elliott Clawson and Tay Garnett, who scenarized "Skyscraper," Boyd's current starring vehicle, are now working on the scenario. Donald Crisp, associate producer, will direct.

Julian Johnson will do the titles for Paramount's "Doomsday."

Gladden James, one of the supporting players in the Pathe serial, "The Man Without a Face," has been working steadily in motion pictures since 1910. He has specialized in playing well dressed young villains.

Another underworld story will come to the screen in Tiffany-Stahl's "The Clash," now being made under the direction of Christy Cabanne. Antonio Moreno and Eddie Gribbon have been cast as the thieves in the story.

Sam Hardy and Ned Sparks have been added to the cast of "The Headliner," the First National production which Robert Kane and Allan Dwan are making. Chester Conklin has the leading role in the production. The story deals with yellow journalism.

Hobart Henley has signed a contract with Paramount. His first directorial work will be to handle the megaphone over the next Paramount picture to star Adolphe Menjou, who is now working under the direction of Lothar Mendes.

Louise Lorraine, M-G-M player, has been loaned to Johnny Hines' unit making "Chinatown Charlie" to play the leading feminine role. Others who will figure in the cast are Harry Gribbon, Edna May, George Kuwa, Jack Burdette and "Scooter" Lowry, the kid actor.

Even the Smallest Theatres Can Have

VOCAFILM

Educational's ANNOUNCEMENT

IN THIS ISSUE TELLS WHY

Exhibitors Service Bureau

An attractive window display which figured in the campaign featuring the new United Artists theatre in Los Angeles. The advance exploitation for this opening was as thorough as that which features some special picture production. The Mary Pickford vehicle "My Best Girl" was tied-in with the drive

Publix Encourage Advertising of Short Subjects

THE heads of Publix Theatres are encouraging the use of good advertising for short subjects in the newspaper displays for shows at theatres in the circuit. This week there is being launched a contest, open to managers of Publix houses, in which $1,000 in cash prizes will be distributed among those whose advertising on Christie comedies, incorporated into their general newspaper campaigns, is judged the best.

The contest will extend from January 16 to March 17th, and awards will be made thereafter when judging of the managers and theatre advertising men's efforts will be done by a committee composed of Sam Katz, president of Publix; Sam Dembow, Jr., vice-president; D. J. Chatkin, of the Publix booking department; A. M. Botsford, director of Publix advertising and publicity; Ed Olmstead, and Pat Dowling, publicity and sales director for the Christie company.

The contest is being staged by the Publix home office advertising department in conjunction with the Christie Film Company.

The Publix manager originating the best newspaper ad will receive the first prize of $400; second, $150.00; third, $75.00; and fourth, $50.00. There will be three prizes of $25.00 each for the next most representative advertising efforts.

The manager who originates the best exploitation stunt will receive a cash award of $150.00; the second, $50.00; and the third and fourth, $25.00 each.

In case of a tie in any of these campaigns, a similar prize will be awarded.

Sam Katz, president of Publix, stated: "Many theatres have in the past overlooked the fact that comedies, properly advertised in connection with the bill, can sell not only many extra tickets on their own strength, but aid in showing that the theatres are presenting a well rounded bill of entertainment on both the screen and stage. In my opinion theatres have often been lax in taking full advantage of selling the fact that there is a comedy on the bill, a unit which is very often played but lost sight of in the advertising. Our effort will be to assist in righting this condition and pointing out the very advantageous policy of selling the whole show."

Projected Shadow Feature of "Gorilla" Sign

Manager T. Y. Walker of the Noble Theatre, Anniston, Ill., caught public attention to the showing of "The Gorilla," by throwing at night a large shadow of a gorilla holding a woman in its arms upon a large banner.

Two banners were stretched across the front of two stores, on the second floor, signs were painted on the banners, but a large white space was left so that at night a spotlight on a building directly opposite threw the shadowgraph upon the white-space.

A man dressed as a gorilla made the rounds of stores and other public places during the day time. While the picture was being shown the "gorilla" climbed atop the marquee, where he went through various antics to attract attention.

Showmanship

Briefs

A CATCHY stunt was devised by Charles J. Jones, manager of the Colonial theatre, Harrisburgh, Pa., to advertise "The Poor Nut," shown on the screen there the week of January 16. Through an arrangement with the local Imperial Tea Company store, one thousand peanuts, each with a shipping tag attached to it, were sent through the mails to prospective theatre patrons the week before the date of the opening of "The Poor Nut." The reverse side of the tags contained this inscription: "This is a good nut from the Imperial Tea Store. You can see 'The Poor Nut' at the Colonial Theatre all next week."

FINKELSTEIN & RUBEN is cooperating with a great number of organizations in arranging theatre parties. This month, for example, they are cooperating with the Implement Dealers' Association, the Minnesota Retail Hardware Association and the Northwestern Lumbermen. The latter have arranged for a party of 400 at the State. Recently F. & R. helped arrange theatre parties for the National Creamery Buttermakers' Association, the Ice Cream Supply Men, and the Minnesota Canners' Association. This proves an excellent way of creating good will.

GENERAL excitement over Lindbergh's flight to Mexico added zest to the exploitation of "The Lone Eagle" at Yost's Broadway Theatre in Santa Ana, California. Newspaper ads embodying the wing of a plane with copy reading "winging his way to Santa Ana—The Lone Eagle arrives Tuesday" were run six days in advance, with follow up leading to the smash ad on the day of the opening.

LOCKE CRUMLEY, manager of the New Republic, Jacksonville, is working out a series of newspaper exploitation campaigns for his house in conjunction with the Springfield News, a community newspaper of 5,000 circulation in the great middle class district of Jacksonville.

E. A. PHILLIPS, F. & R. manager at Fargo, N. D., made fast friends of the church element when he had three trailers made and shown in his theatre. These trailers were shown on Saturday and urged church attendance on the following day. The Fargo Ministerial association wrote Mr. Philips a fine letter of appreciation.

W. L. WEAVER, of the Automatic Sprinkler Company, Cleveland, is the winner of the Ford automobile offered by Keith's Palace theatre there to the writer of the best 500-word essay telling why Keith vaudeville and the new Ford car are outstanding achievements. Manager John Royal will give Weaver a presentation party at the Palace as soon as the car is ready for delivery.

A CHECKUP of the sale of West Coast Scrip, which gives West Coast Theatre patrons a ten per cent reduction on the box office price when admissions are purchased in "bulk" shows that it was exceptionally heavy during the holiday shopping rush.

"See It Twice" Drive for Return Showing

Builds Interest in "Ben Hur" Come Back at Salt Lake City

"See it twice" was the slogan used to exploit "Ben Hur," when it played for the second time in five weeks in Salt Lake City, Utah. The line of argument used in the promotion campaign by Manager Grant Pemberton of the Pantages Theatre, where the M-G-M spectacle was shown, was that "Ben Hur" should be seen twice to be fully appreciated. Pemberton was assisted in his promotion work by a Metro-Goldwyn-Mayer exploiteer.

One week prior to the picture's opening, the regular trailer was supplemented by a special trailer stressing the fact that "Ben Hur" should be seen more than once to give full enjoyment.

Manager Grant Pemberton received a wire from Ramon Novarro in which the latter expressed his personal appreciation to the Salt Lake public for having requested a second showing of "Ben Hur." The Postal Telegraph furnished 5,000 blanks for a reproduction of the message and distribution was made throughout the downtown district of the city. The wire which was enlarged on a 22 x 28 card, was also used in connection with a window display by the Postal company..

An announcement relative to the engagement of the picture was made before two thousand five hundred delegates attending the Utah State Teachers' convention.

Supplies Horn and Passes to "Bugle Call" Blowers

Manager N. Prager got a lot of noise out of a stunt he worked for "The Bugle Call" at the Publix Hippodrome Theatre, Fort Worth, Tex.

Prager had a mat made with copy reading, "Play any of the U. S. Army bugle calls and win a free ticket to see Jackie Coogan in 'THE BUGLE CALL.' "

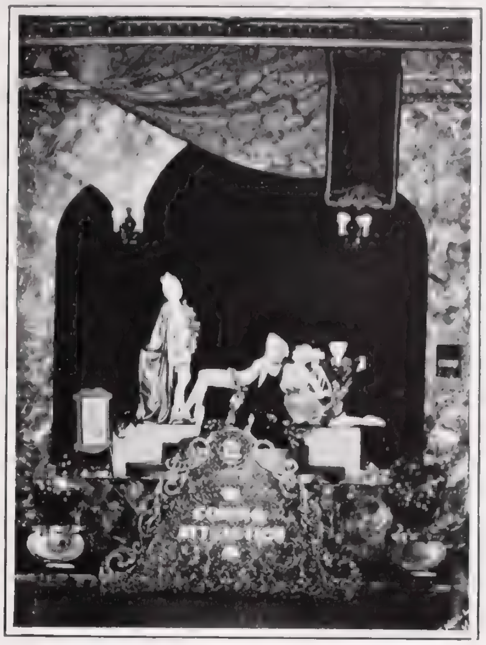
This stunt resulted in a steady stream of near-buglers who didn't win a ticket and a sufficient number of real buglers who blew themselves to a free ticket.

News Distributing Book on Theatre Management

THROUGH arrangement with the George H. Doran company, publishers, *Motion Picture News* will act as distributing agent for Harold B. Franklin's book "Motion Picture Theatre Management."

In this work Mr. Franklin, who is president of West Coast Theatres, Inc., and formerly vice-president of Publix Theatres, offers the results of his wide experience as a theatre executive on all subjects pertaining to the operation and maintenance of a motion picture playhouse.

Particular interest has centered in Mr. Franklin's book because of its significance as an authentic reflection of the value which the leading circuits of the day place upon the various phases of management in addition to its complete exposition of the scientific methods applied to the operation of the modern motion picture theatre.



An attractive advance lobby display featuring "The Private Life of Helen of Troy" used at the Main Street theatre, Kansas City. The figures were cutouts of photographic enlargements shown against a black velvet background.

Novel Display for "London After Midnight"

Manager Raymond B. Jones used one of the most novel shadow boxes ever displayed in Fort Worth to advertise Lon Chaney in "London After Midnight" at the Publix Worth Theatre, Fort Worth, Tex.

The box represented a room in a haunted house and the spooky nature of the picture was depicted by having the two doors of the room open and shut intermittently.

A small rocking chair, obtained at a toy store, also rocked back and forth occasionally as a ghost-like figure in the background waved its arms. All this motion was obtained by the use of a small electric motor and a series of belts and pulleys concealed in the base of the box.

Folk Dances Presented as Local Stage Feature

Manager Harry Brown, Jr., of the Majestic theatre, Mansfield, Ohio, recently repeated the "Dance of the Nations" contest which several weeks ago won wide publicity for his house. In this contest, couples of foreign extraction, attired in their native costumes, are invited to participate, the audience acting as the judges as to the best costumes, and the most gifted dancers.

Radio Memory Contest for Passes to "Serenade"

Ross A. Wiegand of the Publix Rialto Theatre, Denver, Colo., tied up with KLZ radio broadcasting station in a stunt to advertise Adolphe Menjou in "Serenade."

Every evening at 8 o'clock during the first three days of picture, the organist played three serenades. These serenades were broadcasted through the local station and all those sending in the correct title of serenades were given a pair of tickets.

Promotions Announced By Publix Theatres

J. J. Fitzgibbons, Eastern division manager of Publix Theatres, announced in Jacksonville last week several important promotions in the organization in that district.

Among those who will assume new duties with the company here are Frank Dowler, been district manager for Florida, who becomes Southeastern manager of theatres in Florida, Georgia, Alabama, Tennessee and North and South Carolina. Jesse L. Clark, for several years manager of the Palace and Temple theatres, succeeds Mr. Dowler as Florida district manager.

Charles S. Morrison succeeds to the position vacated by Clark as city manager in Jacksonville. He will be assisted at the Palace by Charles Miller, at the Temple by James Schumann and at the Arcade by James Newman. Walter Lloyd, who has been city manager at Daytona Beach for Publix, has been named assistant to Mr. Clark and Newton L. Treece, formerly manager of the Imperial and Rialto theatres in Jacksonville, has been made city manager at Gainesville, Fla., where a new Publix house is being built.

Screen Test for Entry in Pathe Rooster Contest

A Black Jersey Giant Rooster, entered in the Pathe Rooster contest to find a new star for that company's trade mark, received his screen test last week at Matawan, N. J., amid impressive pageantry supplied by youngsters attending a local dancing school. The Jersey Giant has been entered in the contest by the Marcy Farm, Matawan. He was concealed in a huge oyster shell, around which the youngsters performed a "war dance." The shell was opened by one of the young dancers clad in a cadet uniform and the rooster stepped forth into the glare of lights and posed for the motion picture cameras.

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Key City Reports

New York City

AS predicted in these columns last week Charlie Chaplin's "The Circus" at the Strand proved to be the money-getter along Broadway, grossing $81,206 for the first seven days, and doing more business over the first week-end than the Strand does for a full week on an average showing. **The above gross is a record for this theatre,** being $6,000 more than the customers paid to see Charlie in "The Gold Rush." Nine shows are being reeled off daily at regular prices, and it is said that a four weeks' guarantee is in order.

Whether it suited the greater part of the Paramount's 3,500 or not **"Helen of Troy" kept the figures for this house well up to the point where the bookkeepers write in black.** "Helen" came in here fresh from a $2 house, and the Paramount has them coming anyway. **"The Gateway of the Moon"** (Fox), **has not been talked about as being anything out of ordinary** run 'o mine, **but, with the help of an excellent presentation,** "Joan of Arc," a special, **the Roxy went over** to an average week's trade. This means that over $100,000 was checked up.

Rated by many as chock full of laughs, "Baby Mine" (M-G-M), **gave the Capitol a pretty good** week, though, of course, not holding marks. The team of Clark and McCullough, naturally, helped things along on the presentation end. **Gilda Gray and "The Devil Dancer" skimmed their way out of the Rivoli** at the end of the week, and the Publix-U. A. management **lost nothing** by the four weeks' engagement. **"Gentlemen Prefer Blondes"** (Par.), from the story which has provided Anita Loos with an income for the balance of her life, followed in. "Lorelei" Ruth Taylor will make personal appearances. **"The Dove" (U.** A.), **is still at the Rialto, but fluttering along on the final lap** of its pretty fair run.

Gilbert-Garbo admirers, and there are many, are still clamoring to pay from 50c to $1 to see "Love" at the Embassy. There seems to be no let up here. At the Colony, **"On Your Toes"** (U.), **gave that house a fair week,** and down at the Cameo **they gave** "Serenade" (Par.), **another chance,** after a **week** in the Paramount, **and did well enough.**

"The Jazz Singer" (W. B.), **is past its third month** at Warner's theatre, and still going well, and **Uncle Carl's Uncle Tom show is still at the Central, and doing better than some of the boys in this town predicted.** At the Astor, **"The Enemy"** (M-G-M), **continues at a fair pace, and "Wings" is still good enough to keep the small Criterion well filled.** There is evidently such a remarkable note of optimism in the title or else it's a lease or something, but anyway "Sunrise" (Fox), continues at the Times Square with plenty of advertising space in the dailies. **"The Gaucho"** (U. A.), **is nearing the end of a good run** at the Liberty.

Los Angeles

THE second week of "The Jazz Singer" at the Criterion was great. The demand for reservations is reported to be so heavy that seats are being sold four weeks in advance.

"Love" is immensely popular at the Million Dollar Theatre. There is a steady line of ticket buyers at the box office during the afternoons and evenings.

"My Best Girl" continues its run at the United Artists' Theatre. Ever since the opening of the magnificent new theatre on December 26th, crowds have been pouring into it. The theatre is attracting an unusually high type of patronage, "home folks" predominating.

"Seventh Heaven" is still popular in its return visit to Los Angeles. It is now showing at Pantages, where it is drawing unusually large crowds.

"The Gaucho" is nearing the end of its engagement at the Grauman's Chinese Theatre, Hollywood. **The picture kept the house very well filled** during the past week.

"Sunrise" at Carthay Circle held the box office record for the past week with sustained success. It is reported that Fox' picture, "Four Sons," is booked to follow "Sunrise."

Three new screen attractions were billed as premieres last week at motion picture houses—**"Baby Mine"** at Loew's State, **"Serenade"** at the Metropolitan, and **"A Reno Divorce"** at the Boulevard. **They all just brought in the average business, with "Baby Mine" probably doing better** than the other two.

Kansas City

MATINEE attendance at most of the first run down town houses in Kansas City was good last week, but the night business showed a slump, due probably because of the fact that spring-like weather made night motoring popular temporarily.

At Loew's Midland Lon Chaney in **"London After Midnight" played to fair attendance at night and good matinee crowds, which also can be said of "Legionaires in Paris"** at the Liberty.

At the Mainstreet **"French Dressing" did an average business,** the night attendance not falling off so noticeable as was the case at some of the other theatres. **"Two Girls Wanted"** at the Pantages **did a better business than usual,** the afternoon attendance greatly bolstering up the week's total. Esther Ralston in **"The Spotlight"** at the Newman **played to slightly better than average** attendance, also, **as did "Polly of the Movies"** at the Capitol.

Milwaukee

IN comparison with the two previous weeks, last was an exceedingly quiet week in down town theatres. Business in most houses was just fair, in some not so fair. Weather has been balmy and spring-like with a suggestion of frost now and then.

"Surrender" played at the Alhambra to **rather good** houses. **"The Jazz Singer"** at the Garden **continued to draw well** in its second week. **"Her Wild Oat"** at the Wisconsin **brought in just fair** business. **"A Texas Steer"** at the Strand **missed by just a little in bringing in average** business. **"The Fair Co-Ed"** at the Merrill **was popular. "Silk Legs" was well liked** at the Orpheum.

The National theatre opening on Thursday took honors for the largest crowds among the outskirt theatres. **"Becky" was the photoplay chosen for the opening** program of the National. **"7th Heaven" played to fairly good** houses at the Milwaukee. **"Man, Woman and Sin" failed to bring in business** at the Tower and Uptown theatres. The Oriental offered **"The Valley of Giants," which succeeded in bringing in average** patronage. **"Two Arabian Knights" was very well received** at the Venetian and business was good. **Fair patronage was accorded "Shanghai Bound"** at the Egyptian.

Cincinnati

WHAT is considered the high-water mark for the current season for a regular booking, and excluding special events or pictures, is the attendance at the Capitol Theatre, where "Love" packed 'em in during a two weeks' run. Sellouts for every showing were the rule rather than the exception. The picture proved a natural for drawing power, and was, incidentally, the first one to be advertised in a big way for several months. In addition to the usual paper, several stands were in evidence on the more prominent bill boards throughout the city.

The new Albee Theatre **continued to draw the customary crowds for the week, where "Her Wild Oat" was the screen attraction,** aided and abetted by a new series of stage presentations. **"Ben Hur"** rounded out its second week at the Lyric with **no appreciable let down** in the attendance which characterized the first week's run. **"Paid to Love" drew its customary quota** of customers to the Walnut, where it was enjoyed, although the local critics were not overly lavish in their praise following the initial showing.

Gifts gave the natives another chance to see "The Covered Wagon" at popular prices, and got away with it on a satisfactory basis. The house cashed in on the advertising and prestige of the road-show run of a year or so ago, the picture attracting many who had not seen it previously, and quite a number who had.

Box office returns were quite **satisfactory at the Strand, where "Honeymoon Hate"** was the center of attraction. **Ditto at the Family,** on a split-week run, in which **"Silk Stockings" and "The Branded Sombrero"** were on view as two diametrically opposite themes.

Des Moines

AT the Des Moines Theatre **"Sorrell and Son" did a very satisfactory business,** following exploitation through a personal letter published in the papers and used as throwaways. The picture, as at other places, started slow, but built up strongly from show to show. At the Capitol the week was **not quite as good. "The Love Mart"** was well heralded. The stage show was "Florida," which did not make as big a hit as some of the other Publix shows. At the Strand, **the two features did unusually good business,** almost establishing a record for the house for attendance since the cut in price policy. The pictures, which evidently won because of **real merit, were "The Thirteenth Hour" and "Smile, Brother, Smile."**

Minneapolis

THERE were no particular outstanding film attractions starting in Minneapolis this week, and the theatres found business was just about average.

"Seventh Heaven" did a very good second week's business at the Garrick. Billie Dove in **"The Love Mart" attracted good crowds** at the State, but didn't come near records. Milton Sills in **"The Valley of the Giants" proved just an average** attraction from the box office standpoint, **as did Thomas Meighan in "The City Gone Wild"** at the Lyric. **Pantages was fortunate in showing "The Magic Flame"** with Vilma Banky and Ronald Colman, as this picture proved a **very good** drawing card. The Hennepin-Orpheum showed **"The Rush Hour"** with Marie Prevost, a comedy **which added to the**

general attractiveness of the program.

"Underworld," which showed for two weeks recently at the Garrick, came into the Grand, a loop theatre, and **continued to draw** the crowds. **"Wings" entered its second week at the Metropolitan and showed to fine houses all week,** concluding its engagement Saturday. Douglas Fairbanks, Jr., in **"Dead Man's Curve,"** was the attraction at the Seventh Street theatre. Some of the neighborhood theatres were showing big pictures and profited accordingly. The Rialto and Loring, for example, featured **"The Big Parade"** and the Lagoon showed **"Ben Hur."** The weather was unusually mild during the entire week.

Pittsburgh

A GENERAL simmering down to normal after two weeks of holidays and usual holiday bustle. Probably **most important was the fine business the Nixon, road show house, did on "The King of Kings" in its second week** and probably could have played a third if bookings would allow this. **Next in importance was the business Lon Chaney in "London After Midnight"** did at the Penn. Shaney in **"Mockery" and "The Unknown"** did not do so well but **his latest brought the gross well up to above normal,** with help by the stage revue "Bagdad" having a cast of 43, all good talent. **"Wild Geese,"** first independent production to play the Stanley Grand in more than a year, **did better than even the most optimistic person expected** and speaks well for Tiffany-Stahl. **"Man Crazy" at the Davis did well** but the Lee Kids in person are responsible for this.

At the Aldine **"The Fighting Eagle,"** first of the Pathe pictures to play outside Stanley combine, **flopped because of costume angle.** Olympia booked **"Honeymoon Hate," but any picture unless a super is lost at this house, and the same might be said at the State, which played "The Girl in the Pullman' '** with Marie Prevost. **Cameo** had **"Moon of Israel,"** which may play three weeks, and **business done the first week was as good as other attractions that have played longer.** The Harris theatre celebrated their thirtieth anniversary with all houses doing big business; the Harris breaking records.

New Orleans

WITH spring-like weather prevailing all week, and the first-run picture houses showing excellent films, New Orleans theatre business took a big spurt.

The New Saenger Theatre's business went soaring higher than it has during the past few weeks. The world premier of "Sadie Thompson," starring Gloria Swanson, was the film attraction. Miss Swanson has a huge following in this city, and her fans flocked to the palatial house in large numbers. On Thursday, Ruth Taylor, star of "Gentlemen Prefer Blondes," made a **personal appearance on the stage, and this helped** swell the week's receipts. In addition to the Swanson film, six N. Y. New Idea Publix stage acts were presented with Ben Black as master of ceremonies. Either the film or the stage show could have attracted patrons, that's how good both were.

Loew's State Theatre, the across the street neighbor of the New Saenger, **continues to do its share of the business.** This house has been playing strong stage and screen bills for many weeks. Last week the film feature was **"Wife Savers,"** with Wallace Beery and Raymond Hatton starred, with Sally Blaine. Excellent exploitation by the theatre's press department put the film over **in good style.** Five strong Loew acts were presented, but **the picture was sufficient to attrack** patrons.

"Beau Sabreur" was the Strand Theatre feature, and this romance of the Foreign Legion **did an excellent week's business.**

With Norman Kerry and Lois Moran in **"The Irresistible Lover," business was above the average** at the Liberty Theatre, while **"Lovelorn pulled them in at the Globe,** despite the fact that the picture had its local premiere at the Liberty the week previous.

"Man Crazy" was the Trianon offering featuring Dorothy Mackaill and Jack Mulhall. **Business was good. "The Rush Hour"** was the Orpheum feature and with six Orpheum vadeville acts in addition, **the house did a nice week's business.**

San Francisco

NEW YEAR'S EVE, in the San 'Francisco motion picture theatres and the week following were good. In spite of the fact that a heavy rain storm visited San Francisco on the Eve, business was not affected. All the theatres were crowded and all the first run theatres, as well as some of the residential theatres, kept open till after midnight. Higher prices were charged and seats were reserved in these motion picture theatres. Special performances, besides the pictures, were shown.

"The Texas Steer" at the Granada, together with the presentation act, "Lace Ideas," **filled the house, practically for every performance,** and more than filled it in the evenings, one reason being the exceptional popularity of Will Rogers here. **"Love"** at the California theatre, **attracted many,** as the story was well known.

"Serenade" at Loew's Warfield, together with the University of California Glee Club, **more than filled the theatre.** Menjou always attracts good crowds to local theatres. **"Old Ironsides," held over for a second week at the St. Francis theatre, did very well,** as many high school children made it a point to see that picture during their two weeks' vacation.

"The Main Event," together with the acts of vaudeville at the Golden Gate theatre, **attracted well. "The Golden Snare," "Lost in a Pullman"** and vaudeville acts **more than filled** the Union Square theatre.

In the second run houses, **good reports were given out by the Cameo theatre, which showed "McFadden's Flats;"** by the Bayview, which showed **"The Social Highwayman;"** the Alexandria, which showed **"Shanghai Bound"** and by the Alhambra theatre, which showed **"The Prince of Headwaiters."**

Salt Lake City

DOWNTOWN theatre business is still picking up to a marked degree since the first of the year in Salt Lake City. The weather, after having been like spring for a couple of weeks, has experienced a drop in temperature again this week.

"The Love Mart" at the Capitol theatre has been received in a most favorable manner by **capacity houses every night.** Billie Dove is the star in this production. The Fanchon and Marco stage productions are always a big drawing card at this house as is Alberti and his band, which appeared on the stage. The stage presentation this week was billed as the "Peacock Idea" and was a spectacular extravaganza of beauty and art.

Rex Ingram's production **"The Garden of Allah"** with Alice Terry, **did a tremendous business** at the Pantages theatre, having been exploited here for some time past and looked forward to with great expectation by the public. Adolph Menjou in **"Serenade" drew good crowds** to the Paramount Empress theatre here in connection with a stage offering in the form of "The Master Cellist," Ferenz Steiner. **All records of the Gem theatre were broken last week during the showing of "Wild Geese,"** with Belle Bennett, Anita Stewart, Russell Simpson and all star cast. Anna Q. Nilsson and Francis X. Bushman in **"The Thirteenth Juror" was well liked** at the American theatre and **good houses** were the rule.

Wallace Beery and Raymond Hatton in **"Wife Savers" went over big** at the Victory. This picture was exploited somewhat unusually here, a tieup having been arranged with the Utah Power and Light Company regarding their electric ranges. **"Camille,"** starring Norma Talmadge, was an exceptionally good drawing card for the Rialto, a second run house.

The Mission, a neighborhood house here, enjoyed **good results** from the second showing **of Marion Davies in "Tillie the Toiler."**

Ottawa

THE pick of the pictures at Ottawa, Ontario, theatres during the week of January 9th depended a great deal upon the point of view of the individual and the taste of the theatre patron. Our own "board of strategy" reached the decision that **"Rose of the Golden West,'** at the Century Theatre was the genuine choice of the connoisseurs during the week. But opposed to this opinion of three, comprising our wife, our niece and your correspondent, was the fact that **crowds jammed into the Regent Theatre all week to see Lon Chaney in "London After Midnight."**

"A Harp in Hock" held close attention at B. F. Keith's Theatre, and, combined with good vaudeville and a fur fashion show, it **drew heavy patronage** from all classes, who walked out pleased. **"The Thirteenth Hour,"** a mystery thriller, was the attraction at the Imperial Theatre. It was a daring thing on the part of Manager Ray Tubman to play a picture with this title during a week having a Friday the 13th, but the connection aroused comment. **There were fair crowds here,** and Lionel Barrymore's name had something to do with attracting the people.

"The Blonde Saint," with Lewis Stone and Doris Kenyon, **made a strong attraction for the Fern Theatre.** The Columbia Theatre was a busy place, and Milton Sills in **"The Sea Tiger" was the cause of patronage increase.** Lon Chaney in **"Mr. Wu" also brought a throng to the Rex Theatre.**

Opposition to the moving picture houses was provided by Sir John Martin Harvey at the Russell Theatre, but the crowds were disappointing to the knighted actor.

St. Louis, Mo.

RUTH ELDER, the first woman to almost fly across the Atlantic Ocean, was the headliner on the program of the Loew's State Theatre at Eighth and Washington avenue last week, and **is reported to have packed 'em in.** She had to, for it is reported from the public department of the

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Loew's organization that Ruth is being paid $1,000 a day. And that's flying high in the salary air routes for even Ruth.

As an entertainer Ruth is still an excellent aviatrix. She takes a bigger chance in tripping across a vaudeville stage than on her momentous air flight. But her personality or past performances, or something, holds her up. William Haines in **"West Point" was the screen feature** of the State during the week.

At the Ambassador the screen attraction was Conrad Nagel and May McAvoy in **"Slightly Used."** It **did fairly good business** supported by Publix Follies headed by Ed Lowry.

The Missouri Theatre offered Gary Cooper and Evelyn Brent in **"Beau Sabreur,"** the sequel to "Beau Geste." This picture did not do so well as "Beau Geste," **but, on the whole, had a satisfactory week.**

The St. Louis, in conjunction with Orpheum vaudeville, showed as its screen attraction Marie Prevost in **"The Rush Hour."** At the Orpheum theatre showed **"Not for Publication"** on its screen. The Grand Opera, as the city's third vaudeville-picture house, had as its film feature **"Wolf Fangs."**

Boston

LAST WEEK was one of the best in Boston in years. Practically all of the first run houses have been doing a real week's business and exhibitors are happy once more after the brief dull spell of the holiday weeks.

By far the most talked-of picture in Boston is "Love," which is showing at Loew's Orpheum. This Metro-Goldwyn feature first appeared at Loew's State Christmas week. **Despite a general dullness for the week in other theatres, the State smashed all records in its gross on "Love."** Even the mark made by "The Big Parade" went by the boards. It was natural that the Loew circuit should immediately book the film for one of its other houses and the Orpheum has been shattering all its records during the week. The picture has taken Boston by storm and will be shown again in some of the first run houses before the season is over.

The Metropolitan, for the first time in months, went outside Paramount's productions this week to show Warner Brothers **"Old San Francisco." Whether it was the picture**, or the personal appearance of that stage favorite, **Fannie Ward,** or the latest innovation in the musical section, **the new Metropolitan Salon Ensemble, or the whole program combined that did it, the Metropolitan grossed one of the best weeks for many moons.** The Metropolitan plays another trump card next week when Miss Ruth Taylor appears in person to witness her latest picture, **"Gentlemen Prefer Blondes."**

Boston's only road show, **"Wings," has so far proven the most successful road show for several years.** This has been showing at the Tremont and is now on its third week. So great has been the demand for seats that the customary press courtesies have been curtailed to the extent of requiring them to be filled by mail instead of by personal presentation at the box office, something that has happened only a couple of times before in Boston's road show history.

Loew's State's feature, another Lon Chaney, **"London After Midnight," while not grossing as heavy as "Love," showed itself to be a real feature and did return one of the best figures for the year for this theatre** for **one of the best weeks for this house** Beauties provided a sharp contrast to the feature film for the stage number, resulting in general approval of the entire bill. **"The Forbidden Woman" was shown to similarly large houses** at the Keith-Albee Boston theatre for **one of the best week's for this house** in months.. The Modern and Beacon twin houses played double features, **"The 13th Juror" and "Flying Luck" for one of the heaviest week's grosses this season.**

Other features showing in Boston are **"The Angel of Broadway"** at the Exeter, **"Les Miserables"** at the University, following its road showing at the Colonial some weeks ago; **"Dress Parade"** at the Bowdoin and, **"Lonesome Ladies"** at the Scollay Square Olympia.

Portland, Ore.

A MUCH better week was registered last week by the local first-run houses. **The Broadway went along to a profitable intake on the week, having as its main cinema attraction, "Becky,"** and a Fanchon and Marco presentation, featuring Edna Covey. The Liberty, which has always been in the "red," **staged somewhat of a come-back, with F B O's "Clancy's Kosher Wedding,"** with five acts of inferior vaudeville.

The town's big noise was over at the Blue Mouse, where Al Jolson in "The Jazz Singer" was holding forth in its second week. The Jolson picture proved a real box-office card, as it came near duplicating the gross done on the first week. Tebbett's new Oriental, which is the town's largest cinema playhouse, **broke the opening week's record with William Boyd's "Dress Parade."** Josef Srodka's orchestra and Glenn Shelley at the organ, are both proving house assets.

"Ben Hur" went along to only a fair gross, in the second week, while there was **nothing startling over at Universal's Columbia, which exhibited "A Man's Past."** The Orpheum came through with **one of the best weeks in the history of the house, with Theodore Roberts in person, and the picture attraction, "The Girl from Rio."**

Pantages could not, for some reason, get started. **"The Gateway of the Moon"** (Fox) with Delores Del Rio, **did not furnish much stimulus to the gate,** but the vaudeville portion of the program was much better than average.

Tampa

WARMER weather last week gave the theatres a better break, though the **increase wasn't anything startling at that.** Two theatres report "big" business on Sunday, with the others holding up just about normal or a little over.

"Beau Sabreur" was the feature attraction at the Tampa for the first half and it failed to develop a draw, **business running just about average. "Serenade" did better the last half,** Menjou being one of the favorites here.

"The Love Mart" went over big at the Victory for the Sunday opening and held up very good for the following three days. **"Coney Island"** and the five act vaudeville bill, used the last half, **drew the usual good** business.

The Strand also had a big Sunday, with "Ladies Must Dress" featured, and the following day was good. **"The Lone Eagle,"** featured the next three days, **brought very good returns.** Manager Hussey gave it a great flash with an illuminated airplane, propeller spinning, on the marquee and a flock of real propellers displayed in the lobby. **"The Opening Night" did nicely** the last two days.

The Franklin had about an average week. The three features used were well liked but they didn't seem to be able to pull anything extra. The pictures featured were **"Peaks of Destiny," "The Love-lorn," and "The Spoilers of the West."**

Albany

CONTRARY to the predictions of many self-appointed and so-called picture sharks of the city, **the week's run of "Helen of Troy" at the Mark Strand, in Albany, proved one of the biggest business getters for that theatre in several weeks, with receipts running close to "Beau Geste" and "Seventh Heaven,"** Monday night started off well and during the week there were hold out crowds each evening, while matinees were also well above the average. Two exceptionally good Vitaphone presentations no doubt helped business.

At the Leland, **"The Shepherd of the Hills" started off big** on Monday, **jumped on Tuesday and by Wednesday the walls of the theatre were fairly bulging.** Much of this business probably came from word of mouth advertising, for the picture pleased, and matinees, as well as evenings, were away above the average. At the Clinton Square theatre in Albany, **"No Place to Go" played to big business throughout** the entire week. At the Mark Ritz **"Topsy and Eva" did not pan out quite as well as was expected** and created no great amount of talk or in fact business. Proctor's Grand used **"Angel of Broadway,"** along with its vaudeville, during the last part of the week. Ordinary business was reported from neighborhood houses.

The outstanding feature of the week in Troy was Clara Bow, a red hot favorite in the Collar City **in "Get Your Man."** In Troy the week starts on Saturday, and by Saturday night Clara was drawing them in by the hundreds, while Sunday was a topnotcher.

In Schenectady, **"Sorrell and Son,"** which played to tremendous business two weeks ago at the Mark Strand in Albany, **proved little more than a fair** drawing card at the State theatre. In both Troy and Schenectady, the neighborhood houses have been heard of late to complain about business.

Baltimore

DURING the week beginning Monday, January 9th, **the high points for business in Baltimore were "The Jazz Singer,"** starring Al Jolson, presented with Vitaphone accompaniment and interspersed with songs by Jolson and Cantor Rosenblatt, as presented at Warners' Metropolitan, **and "Get Your Man,"** starring Clara Bow, at the Rivoli with Harriett and Marie McConnell, songsters, on the same bill. **Patronage at the Metropolitan was so strong that the picture was continued for another week,** and Clara Bow, always a strong drawing card in Baltimore, **proved a strong woman getter as well as a man getter** at the Rivoli.

Milton Sills, another Baltimore favorite, in **"The Valley of the Giants,"** and a revue All Around the Town with a large cast, **proved a very good** patron puller there. **"Sorrell and Son,"** at Loew's Valencia, starring H. B. Warner, **kept all seats comfortably filled** and built up toward the end of the week with the Warwick Deeping story. **"On Your Toes,"** with Reginald Denny, and eight acts of Keith-Albee vaudeville proved a very good puller at the New Garden. And at Keith's Hippodrome, where five acts of Keith-Albee family time vaudeville is shown, that house had **"The Tigress,"** with Jack Holt and Dorothy Revier. That was another high point in business for the week, **the show playing to excellent houses** each day.

At the Little Theatre, **"Crainquebille,"** a French production from the Anatole France story, and **"Grass,"** showing the migration of a tribe of Asiatics, **did good business** with an old Harold Lloyd comedy an added small feature. **"On to Reno,"** starring Marie Prevost, **proved only a fair drawing card** at the New Theatre with the Four Chileanos on the same bill, but the matinee business was better than the nights'. **"Becky,"** with Sally O'Neill and Owen Moore in the leading parts, and Sammy Kahn from Chicago acting as master of ceremonies for the stage presentations, **proved a fairly good** patron puller at Loew's Century. Sammy was handicapped, however, by having to make up his band from the theatre.

Harrisburg, Pa.

BUSINESS of the Harrisburg theatres continued above the average notwithstanding there is much unemployment in the big industrial establishments there. For the third successive week, or ever since Christmas, the picture shows drew crowds larger, in most cases, than even the most optimistic managers had hoped for. At the Colonial the feature attraction was John Barrymore and Dolores Costello in **"When a Man Loves," and receipts all week were far above normal.** At Loew's Regent, where the program was featured by William Haines in **"West Point," similar gratifying box office conditions prevailed.**

In the last half of the week, at the State, Virginia Valli appeared on the screen in **"Ladies Must Dress,"** from which **big audiences** got a big kick. At the Victoria the box office returns were only fairly satisfactory. The feature film was Wallace Beery and Raymond Hatton in **"Wife Savers,"** which, some patrons thought, did not quite measure up to the standard of some of the previous pictures in which these two funny men have appeared. The comment was heard in some quarters that perhaps the producers have been attempting to turn out Beery-Hatton productions in too rapid succession, to the detriment of the quality of the plays.

"Drums of the Desert" drew big crowds to the New Rialto in its second week under the new control of Mr. and Mrs. George M. Krupa, former Lancaster theatre owners, and the National, which also has just come into the hands of the Krupas, had a quite successful week with "Open Range" as the chief drawing card.

"Sorrell and Son" did well at the Russell theatre, while the Grand offered **"Three Hours,"** starring Corinne Griffith, **with much financial succss.**

Seattle

THIS city had more than its share of big pictures this week, and business as a result was exceptionally strong. Four houses, in particular, piled up extra large box office grosses, and the remainder kept well up in the running.

At the Fifth Avenue theatre, a remarkably entertaining and well-rounded program **came close to reaching the house record,** grossing close to $20,000 for the week. **"Her Wild Oat" was the screen attraction** that seemed to please everyone, and Fanchon-Marco's "Oil Idea" on the stage had unusual merit. Hermie King and His Orchestra, with incidental features, was an attraction in itself.

Second in the running as far as gross is concerned, but probably first if capacity is considered, **came John Hamrick's Blue Mouse theatre with "The Jazz Singer"** and a program of Vitaphone and Movietone shorts. **The feature is taking Seattle by storm,** and long waiting lines for every performance, matinee and night, indicate a possible new house and city record for this picture. Admission is 50c. at any time, and six shows are given each day. **Absolute capacity** the first week.

"Sorrell and Son" played its second week at the United Artists theatre, and despite the strong competition of other first week films **managed to keep up a very strong box office record.** The picture was highly praised in all quarters, and the total fourteen-day **run brought in a highly satisfactory** box office gross.

The fourth of the big films was "Seventh Heaven," playing at regular admission prices at the Pantages Theatre, in conjunction with a fairly strong vaudeville bill. **The picture piled up the best gross that this house had had since "What Price Glory,"** and goes into a second week with indications that the strong business will continue. **Total gross very well above** average.

At the Columbia Theatre, **"A Hero for a Night," made a very satisfactory showing, despite the strong competition on all sides.** The picture was well liked, and a decided feature of the program was Manager Bender's annual 1927 Song Revue as presented by the Columbia All-Artists Orchestra. This revue arranged by Director Francesco Longo, and featuring Pinkerton Day, local tenor, made a decided hit with all audiences. **The week's gross was slightly above** average.

"In Old Kentucky" was the attraction at the Liberty theatre, and it **played to fairly good houses** for the week. This was a film with a good title and cast, and **business was slightly better than during previous weeks.**

At the Orpheum theatre, **"The Main Event" and vaudeville,** headlined by Theodore Roberts, **combined to establish a better than average** gross, but business was not as strong as it should have been during this time of year. Roberts' appearance in the same sketch he used last year was decided detrimental.

"The Isle of Forgotten Women" at the Embassy theatre, in conjunction with a big girl revue and special soloists, **played to very pleasing business. "South Sea Love"** at the Winter Garden was a **fairly good** attraction, **and "Pretty Clothes"** at the Palace Hip was **nothing to shout about** as far as gross is concerned.

Cleveland

BUSINESS picked up locally last week. All along the line, theatres report that the post-Christmas slump lifted slightly last week, and business is rapidly nearing normalcy again.

The Stillman reached a new house record last Sunday with the opening of "The Student Prince," a magnificent picture, told simply and backed by gorgeous settings. **The former record was made the preceding week with "Love."** Keith's Palace also **reported excellent business with "The Spotlight,"** average movie material, which gains interest through careful handling and good staging. Waring's Pennsylvanians, held over a second week, helped to boost business. **"The Gay Defender,"** historical romance of the early west, **coupled with excellent presentation acts, did average** business at the Allen. The State **did just fairly well with "The Lovelorn"** as the featured screen attraction, a light trite tale, especially in style and story, but with an appeal to a class of patrons who dote on the Beatrice Fairfax brand of literature. Keith's Hippodrome had very **big matinees, but rather meagre evening attendance for "Clancy's Kosher Wedding,"** just another Irish-Jewish farce. Keith's East 105th St. had a **good week with "Nevada,"** good popular western, giving Gary Cooper a fine opportunity for fast action and restrained love making. The Park had a very **good total for the week with a first-run neighborhood engagement of "Sorrell and Son,"** listed by the "Plain Dealer" among the season's best pictures.

Neighborhood houses reported that business last week showed a slight increase over previous weeks, although far below last year at this time.

Legitimate theatre competition was keen.

Salt Lake City

"THE SHEPHERD OF THE HILLS," with Alec B. Francis and Molly O'Day, **filled the house to overflowing** at the Capitol. The stage attraction billed as Fanchon and Marco's "Idea," Moonlit Waters, featuring The Foursome and Mme. Iki, and also Alberti and his band were also big drawing cards here, the stage presentation having been exceptionally high class and artistic.

Lew Cody and Aileen Pringle in **"Tea for Three" did exceptionally well** at the Pantages Theatre, it is announced. **"Les Miserables"** was the classic offered at the American and very **good attendance was the rule** throughout the week. **"Sorrell and Son,"** with H. B. Warner, Alice Joyce, Carmel Myers, Nils Asher, Anna Q. Nilsson and Mickey McBan, **went over unusually big** at the Paramount Empress Theatre. **A splendid business was enjoyed at the Gem Theatre during the run of "On to Reno,"** with Marie Prevost and Cullen Landis. **The Victor Theatre had its share of the crowds** this past week, the feature picture having been Dolores Del Rio in **"The Gateway of the Moon."** They also ran a series of **"The Collegians."**

The second rate theatres also did well, **with the Rialto perhaps in the lead during the presentation of "Beau Geste."**

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Opinions on Pictures

Desperate Courage

Average Entertainment

(Reviewed by Raymond Ganly)

JUST about average is the appeal of Wally Wales' newest western vehicle, certainly not up to par with some of his others. The story is the weak spot. It employs so much of the old, old stuff that has been seen in westerns time and time again. It tells the story of wicked ranchers who desired the grazing grounds of a fellow herdsman, but who were foiled in their foul attempts to rob the land through the heroism of a young puncher. Wales is called upon to play not an inconspicuous role in the task of repulsing the villains and reducing them to a submissive state. As a general thing, western heroes in the films are asked to carry on like veritable supermen and to display daredevilness and effrontery in the face of danger. Young Wales is no exception. You have more than enough of the customary heroics.

. All kinds of attempts are made by the enemy ranchers to obtain the land. They fake a land grant and bring the case to court where they would have reaped a victory if it had not been for a cigarette butt which ignited the building and burned it to the ground. After that fiasco they decide to lay siege to the ranch and drive its occupants out by force.

Wales breaks through their lines when they have captured his girl and goes to the stockade where she is being kept a prisoner. Menaced by the unscrupulous gang, the girl is saved in the nick of time by Wales and the villains are dazed and helpless when the sheriff arrives.

Drawing Power: Fair. For the neighborhood trade. **Exploitation Angles:** Exploit the action.

THEME: Western drama of villainous ranchers who attempt to steal the land of another rancher. They are defeated through the efforts of a young cow hand, who is in love with the daughter of the rancher defending his land.

Produced by Action Pictures, Inc. **Distributed** by Pathe. **Released,** January 15, 1928. **Length,** 4398 feet. **The Cast:** Wally Wales, Olive Hasbrouck, Tom Bay, Lafe McKee, Fanchon Frankel, Bill Dyer, Chas. Whitaker, Al Taylor and S. S. Simon. **Story** by Grant Taylor. **Director,** Richard Thorpe.

The Fortune Hunter

Dull and Uninteresting

(Reviewed by Chester J. Smith)

SYD CHAPLIN has come to be regarded as quite a genius as a character comedian. He was accepted at his true value in such pictures as "The Better 'Ole" and "Charley's Aunt" and he would do well to stick by such types as those rather than the portrayal of such a role as he has in "The Fortune Hunter."

The Warner version of this one differs materially from a previous screen presentation, as it does from the original stage farce. They eliminated much of the farcical angle and injected instead more straight drama interspersed here and there with a bit of comedy.

Chaplin has a sort of he-flapper role, in which he is decidedly miscast. It is only when he steps into the comedy sequences that he seems to be at all himself. Otherwise he is just silly when he attempts to sheik the fair damsels of the small town he invades in search of a rich wife.

The picture seems both poorly adapted and poorly directed. Little of the farce is retained and some of the sequences are so prolonged as to become boresome. That is particularly so of the supposed fire and also where the star makes love to the dummy.

Helene Costello is beautiful and charming as usual, though in a role that does not fit her as well as some that have gone before. As a matter of fact she has little opportunity to display other than her beauty and charm.

Drawing Power: The popularity of Chaplin, Miss Costello and the story as a stage play may make it a fair draw, but it cannot have much success on the real merits of the picture. **Exploitation Angles:** There is little to be exploited outside of the leading players and the original success as a stage play.

THEME: Comedy drama in which former convict and cafe bouncer is advised by a fellow ex-convict to adjourn to a small town, put on airs and marry a girl with money. He follows instructions, is sought by many of the town's wealthiest girls, but really falls in love with and marries the daughter of the drug store proprietor, whom he helps to make rich.

Distributed by Warner Bros. **Released,** November 7th, 1927. **Length,** 6,639 feet. **The Cast:** Syd Chaplin, Helene Costello, Clara Horton, Duke Martin, Thomas Jefferson, Erville Anderson, Paul Kruger, Nora Cecil, Louise Carver, Bob Perry, Babe London. Director, Charles F. Reisner; from story by Winchell Smith; scenario by Bryan Foy and Robert Dillon.

The Road to Romance

Production Falls Short

(Reviewed by Raymond Ganly)

IN their attempts to translate Conrad into celluloid, movie producers have not succeeded very well in conveying the characterizations and the ingenious unravelment of plot that stamp the stories of the master spinner of yarns. It is a difficult task, of course, to attempt to capture the spirit of any work in an element foreign to that for which the work was intended. So you cannot very well be harsh in criticising attempts to accomplish what seems to be an impossible task. For if in anything, Conrad lives in the beauty of his prose and his keen insight into psychology.

From our point of view this production fails where the other Conrad movies ("Lord Jim" and "Nostromo—The Silver Treasure") failed. The bare skeleton of a plot unaccompanied by Conrad's magic prose is not very convincing. It is the same as if you drained the life blood out of something and expected it to function as before. Then again, you can foretell what is coming when you see the screen work. That is something that does not happen when you read the story. To explain further: in a story by Conrad you are not told at once that such and such is a rogue. You learn of things as you go along. In the picture when Novarro gets into one tight situation after another you know very well that he will get out of them easily enough. When you first glimpse D'Arcy's sneering countenance you know immediately that he is an arch villain.

There is romance in the picture—romance pictured against a background of swashbuckling pirates and villainy that one associates with the Spanish Main. They have handsomely mounted the piece and given it technical finish. But there is one thing sadly lacking and that is soul, or fire or movement or whatever you may choose to call it.

Drawing Power: In neighborhoods where Novarro is liked it may bring results. However, it is a doubtful proposition. **Exploitation Angles:** Play up the star and leading lady. Tell 'em it's about pirates bold and swashbuckling romance. Book store tie-ups. Author's fame.

THEME: Romantic drama of the days of the Spanish Main. Young Spaniard saves girl from cruel governor of colony and bests him in a duel.

Produced and **distributed** by Metro-Goldwyn-Mayer. **Released,** September, 1927. **Length,** 6544 feet. **The Cast:** Ramon Novarro, Marceline Day, Roy D'Arcy, Marc McDermott, Cesare Gravina, Otto Matieson and Jules Cowles. **Director,** John S. Robertson.

Isle of Forgotten Women

A Story of the Tropics

(Reviewed by Raymond Ganly)

COLUMBIA PICTURES has produced an entertaining story of the tropical isles in "The Isle of Forgotten Women," one which does not make any pretensions other than to be a nice little picture. It may not boast much action and it may drag at times but when all is said and done it is a good little tid bit. The fans ought to find it pleasing, although it can not be said to be ripe for the applause of those who want the shoot-em-up action films.

Conway Tearle, with his serious mien, is seen as the man who fled civilization to go to the South Seas. Having been accused of embezzlement, Tearle hopes to find happiness in a pretty little island with its palms and inviting shores. Holding himself aloof from a gang of degenerate men, he almost succumbs to the lure of a native girl, competently played by Dorothy Sebastian. She had been the property of Gibson Gowland, a brutal white man, but Tearle had won her when he defended her from the other's cruelty.

It is the fate of the native girl to love in vain, for the white man will have nothing to do with her. When he is sick and near to death (as the result of the battle with Gowland) she nurses him and when Gowland, in a drunken rage, tries to jab him with a poisoned spear, intervenes, willingly taking the death thrust herself to protect the man she loves.

It's a tragedy, you see. But the movie audiences have become educated so that at the present time they can even take in pictures with a tragic note. George B. Seitz has directed smoothly and effectively. Gibson Gowland takes off his drunken role well. Alice Calhoun has the part of the girl from civilization, but very little is seen of her during the film's unwinding.

Drawing Power: About good. Names in cast are known to movie fans. **Exploitation Angles:** Create atmosphere of the South Seas, Hawaiian ukuleles, leis, palms, etc.

THEME: Drama of love in a South Sea isle. Native girl, protected by white man from a brutal master, gives her life to save her benefactor. He never knows her sacrifice and returns to civilization.

Produced and distributed by Columbia Pictures. **Released,** September, 1927. **Length,** 5645 feet. **The Cast:** Conway Tearle, Dorothy Sebastian, Gibson Gowland, Alice Calhoun, Harry Semele, William Welch and Eddie Harris. **Scenarist,** Norman Springer. **Director,** George B. Seitz.

Dare Devil's Reward

A Typical Mix Vehicle

(Reviewed by Chester J. Smith)

TOM MIX has had a lot better stories than this one, but stories mean little to a Mix picture. If there are enough thrills that seems to be what his fans want, and there are surely enough in this one. They are literally hurled in here and there, and in his customary fashion the hero makes his exploits most realistic. Mix is nothing if not sincere in his work and that, undoubtedly, is why he has such a tremendous following.

It would be difficult to conceive more illogical incidents in a story than are found in this one. When a ranger starts for his man or his men it seems that any sort of hokum is legitimate to the prolongation of the story to feature length. But barring the hokum there is everything that a Mix tale requires Three or four real thrilling episodes bring it up to all the requirements.

As a matter of fact the essentials of this one are the same as scores of others that have served the Western heroes before. There is the desperate band of highwaymen headed by the uncle of the girl the hero eventually falls in love with; there is the abduction of the girl by the remaining bandits when their leader falls shot, and there is the thrilling rescue as the uncontrollable automobile dashes down the mountainside when it is overtaken by Tom and his faithful Tony.

There are other incidents too, of the more or less thrilling variety. The hero effects a marvelous rescue of the girl in a runaway stage coach when he crawls beneath the vehicle and grasps the dangling reins. Comedy relief is injected here and there in the picture, but the least said of that the better. Natalie Joyce is the Mix leading lady and she submits in the true style of a heroine to the numerous hair raising rescues.

Drawing Power: There is no reason why this one should not draw as well as the usual run of Mix pictures. **Exploitation Angles:** The star and the many thrilling incidents lend themselves to the usual line of exploitation.

THEME: Western in which the Texas Ranger rounds up a band of desperate highwaymen, headed by the uncle of the girl with whom he eventually falls in love. She is abducted by the bandits after her uncle is shot and is rescued by the hero in a mad plunge down the mountainside in an uncontrollable automobile.

Distributed by Fox. **Released** January 15th, 1928. **Length,** 4,987 feet. **The Cast:** Tom Mix, Natalie Joyce, Lawford Davidson, Billy Bletcher, Harry Cording, William Welch. **Director,** Gene Forde. **Story and scenario** by John Stone.

Peaks of Destiny

A Weak Story Against a Powerful Setting

(Reviewed by Raymond Ganly)

IT is not often that one sees such gorgeous views of mountains in their fierce beauty, their stern ruggedness and their awful grandeur as are to be found in this production from Ufa. Bunched together in the film are long stretches dealing with the snow covered peaks, the cloud dusted sky and the various winter sports that have made famous such places as St. Moritz and similar towns in mountain fastnesses.

What a background these jagged rocks are for this somewhat weak story! The natural grandeur of the scenes dwarf the characters and make their little misunderstandings seem trivial. It is that idea precisely that the producers had in mind—to show how everlasting, how impervious to time and storm are the mountains in comparison with weak humans.

A rugged son of nature finds that a woman has shifted her favor to his dearest friend. Feeling himself disregarded he dares his friend to scale with him a dangerous stretch of rock. On a fearful night, when the weather makes such an undertaking suicidal, they venture forth into the cold and treacherous snow. They achieve the peak and the one who took the dare is shoved over an ice ledge by his friend. Luckily the two were connected with the mountaineer's rope, so that the unfortunate one does not drop immediately but is held suspended. The other holds onto the rope all through the night until a rescue party has reached them.

In the meantime the girl has gone through mental agony. Feeling that she is responsible for sending the two into the mountains on such a night she climbs through the snow drifts until she has reached the cabin of a group of skiers, who effect the rescue. The turmoil soothes down after this. The man loses the hatred in his heart, the friend effaces himself, and the girl, too, is purged of flirty inclinations.

The scenes of the rescue and the plight of the two men atop the icy ledge are wonderfully and realistically done. Leni Riefenstahl, as the fickle girl, gives a good performance, although she overacts in the emotional scenes. Ernst Peterson as the stalwart mountaineer is as stern and masculine as his role demands.

The camera work is first class.

Drawing Power: It is poor because of the fact there are no names that exhibitors can advertise. **Exploitation Angles:** The picture was made in the Swiss Alps. It was produced by the makers of "**Variety**" and "Metropolis."

THEME: Drama of the mountains and the people who live on their slopes. Believing his friend has alienated the affections of his girl, man is about to kill him but regains his mental balance and saves the friend from destruction. He wins back the girl.

Produced by Ufa. **Distributed** by Paramount. **Released,** January, 1928. **Length,** 6940 feet. **The Cast:** Leni Riefenstahl, Louis Trenker, Ernst Peterson, Frida Richard, Friedrich, Hannes Schneider, Edmund Niesel. **Director,** Dr. Arnold Fanck.

"Mistakes Will Happen"

(Universal—One Reel)

THIS is one of the so-called Snappy Comedy series with Bennie Hall and Lydia Yeamans Titus featured. It is better than usual.

Lacking news, Harold, star reporter of the Sap Center Clarion, draws upon his imagination for a sensational story, which conceives an escaped desperate character in the vicinity. Annie, the office janitress, discovers the story on Harold's desk before it is printed, and spreads the news. All of which results in the capture of a real desperate character.—CHESTER J. SMITH.

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Gentlemen Prefer Blondes

Entertaining Enough But Lacks Color

(Reviewed by Laurence Reid)

IT'S reached the screen at last, this sketch of a gold digger and her disarming attitudes toward collecting from her gentlemen friends. It shapes up well enough in situations and characters, but for the life of it the sparkle of the book and the play was unable to be captured. The wise-cracks are there, the story is adapted faithfully enough, but somewhere something is lacking. Perhaps the fault is due to so many sophisticated comedies racing across the screen. This one has wide publicity to build upon and probably it appears too familiar.

It is good entertainment and stirs up some good humor. Besides, Ruth Taylor fits the famous blonde gold-digger as if Anita Loos had her in mind when she sketched the figure. Others acquit themselves well, namely Alice White as the hard boiled Dorothy Ford Sterling, Mack Swain and Chester Conklin. The love interest is most negligent and the piece lacks spontaneity. But Mal St. Clair has done a good rough job.

If there is any weakness it can be placed against the idea of adapting an episodic story in the first place and giving life to a single-track characterization.

It should make money. There's its popularity to begin with and the title and Miss Taylor's personality. But between the introduction and the finish it lacks the necessary screen color to project it apart from the mass of celluloid documents.

Drawing Power: Title and vast publicity of book and play will attract them. O. K. for any house. **Exploitation Angles:** Use teaser campaign with title. Exploit author, star and title. Treat in comedy manner.

THEME: Romantic comedy of gold-digger who gets her man among men.

Produced and **distributed** by Paramount. **Length**, six reels. **Released**, January, 1928. **Cast:** Ruth Lee Taylor, Alice White, Margaret Seddon, Holmes Herbert. **Director**, Mal St. Clair.

The Divine Woman

Effective Drama with Garbo at Her Best

(Reviewed by Laurence Reid)

THE languorous Swede, Greta Garbo, demonstrates that she doesn't need John Gilbert to attract them. At New York's Capitol she has been playing to standing room. That shows Greta's hold on the hearts of her public. Supported by a cast that is well-balanced she makes this orthodox story of a warped romance that comes out of the clouds into the strong sunlight of happiness, a work of real consequence.

The idea isn't so new. It depicts a girl in search of the comforts, luxuries and fame—and who doesn't care how she gets them even though it wrecks a couple of hearts. For a counterplot a youth is revealed as a poor, but honest soldier. He gives her his love and then misunderstanding comes to him when he places a wrong conclusion on her *affaire d'amour*. In an effort to show his affections he resorts to theft. And then his eyes are opened to the real state of things.

Though the woman climbs to the heights she realizes eventually that love has escaped her. Which is time to trot out the happy ending—an ending necessary in a picture which moved truthfully and dramatically up to its conclusion. But it is good entertainment, finely acted by the star, Lars Hanson (who is always real and sincere), Dorothy Cummings and Lowell Sherman. The picture should do some business. Garbo is surely over.

Drawing Power: The star's popularity and the cast. Suitable for any type of theatre. **Exploitation Angles:** Feature star and Hanson. Bill as dramatic story of real heart-beats, etc.

THEME: Romantic drama of misguided girl who after worshiping at shrine of wealth and fame realizes that love can only be won through trust and honesty.

Produced and **distributed** by Metro Goldwyn. **Length**, six reels. **Released**, January, 1928. **The Cast:** Greta Garbo, Lars Hanson, Dorothy Cummings, Lowell Sherman, Polly Moran, Johnny Mack Brown, Cesare Gravina. **Director**, Victor Seastrom.

Wife Savers

Slapstick and Some Laughs

(Reviewed by Laurence Reid)

NO time is being wasted in giving Wallace Beery and Raymond Hatton plenty of opportunity to function as slapstick comedians. Having demonstrated themselves as perfect foils (one to the other) their sponsors are seeing to it that Wally and Ray are not vacationing 'tween pictures.

Like a previous opus, "Behind the Front," the comedians are thrust into action pertaining to warfare. The current film was adapted from "Louis the Fourteenth," and places the comics as a lieutenant and private who, when the war is over, remain behind in the Alps to carry on their high jinks. There isn't much semblance of continuity—it being a hit-or-miss affair—but Beery and Hatton know their comedy too well to have it miss fire. Wally turns into an Alpine guide and Ray is his foil. And the object of both is to win the pretty girl.

The piece, naturally, being "alpy," calls for unadulterated gags and wise-cracks. And no opportunity is missed in putting it over. George Marion's captions are pithy and pointed, the scenery is appropriate—and taken altogether, it succeeds in clicking very well.

Drawing Power: Stars are popular. Should draw in any house not too high-brow in its clientele. For average houses. **Exploitation Angles:** Play up title by teasing it. Exploit the Alps through teaser campaign. Ballyhoo the story.

THEME: Farce-comedy of soldiers who became involved with romance in the Alps.

Produced and **distributed** by Paramount. **Length**, six reels. **Released**, January, 1928. **The Cast:** Wallace Beery, Raymond Hatton, ZaSu Pitts, Sally Blane, Tom Kennedy, Ford Sterling, George Harvey. **Director**, Ralph Cedar.

"Jungles of the Amazon"

(Fox—1,063 Feet)

IN this Fox Variety, which is a second part of an expedition to the headwaters of the Amazon, many of the hardships encountered by the explorers are revealed, as well as some beautiful shots of this little known country and the animal life abounding therein.

The camera has caught a reel of beauty, swift movement and natural life in this remote corner of the earth. It should prove particularly interesting because of the slight knowledge civilization has of the region.—CHESTER J. SMITH.

"Love At First Flight"

(Sennett-Pathe—Two Reels)

(Reviewed by Chester J. Smith)

THIS latest Mack Sennett effort is a conglomeration of air stuff, water stuff, bathing girls and comedians. The latter, headed by Daphne Pollard and Lige Conley, strive hard to be funny with little in the way of successful results. If the bathing girls are an attraction the picture can be recommended on that score only. They are particularly beautiful in the color sequences, but they are far from lacking in appeal with or without color.

Joe Young and Lige Conley are a pair of aviators who drop in parachutes to rescue the fair maidens when their pleasure boat is wrecked. They effect the rescue and are lionized by the girls, who are the pupils of Daphne Pollard's dancing class. The girls are put through their paces and Miss Pollard does a somewhat humorous eccentric dance with the assistance of Lige Conley, whose main comedy contribution is to be continuously knocked into a pool of water.

The picture is credited to the direction of Eddie Cline, under the supervision of John A. Waldron. It is unfortunate that a little more thought was not put into the comedy sequences. With some real humor injected here and there it would have been quite passable.

"The Cloud Buster"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

THE usual lot of ridiculous fun is on display in this Gump comedy, with Joe Murphy in the role of Andy Gump. There is nothing to it but a lot of nonsense of the slapstick variety, but the antics of Andy are really mirth-provoking.

Andy returns to his home town, Surburba, and is met with the Ford by Min and little Chester. They give the local banker a lift and start for home, but Andy loses control of the car and the banker lands in his library instead of at the front door. All of which is entirely disjointed from what follows.

Arrived at home, Andy decides upon a nap, and immediately his bed is transposed into an airplane, which soars through the window and eventually lands in Hawaii among the Hula dancers, whom Andy thoroughly enjoys. The hero is feted and awarded the $25,000 prize for the trans-Pacifis flight. All of which is fine until Andy is awakened by Min and Chester.

While, of course, it is all very silly, Murphy puts a lot of fun into the thing, and it is well above the average of the series of stories that have gone before.

"The Prince and the Papa"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

THERE is some real good material in this comedy, in which Charles Puffy and Gloria Gray are featured. Puffy is burdened with most of the comedy and to his credit it must be said that he shows to better advantage than usual. There is all sorts of hokum injected, and a great abundance of slapstick. In fact the comedy is a trifle overdone in an effort to make it too continuous.

Puffy's girl takes him to a polo match, and on the way their sympathy is aroused by a poor woman who is being beaten by a ruffian. They pick her up and take her to the game, and then to Puffy's home. The rotund comedian decided to take up polo and installs an electric horse, which develops much of the comedy. The rescued woman is of the meddlesome type, and eventually endeavors to control the house. She makes trouble between Puffy and the girl, and the former is haled into court and sentenced to care for the woman indefinitely. Here and there, as the story progresses, there is a real laugh, and it may be that the comedy lovers will like it all.

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EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Regional News from Correspondents

New York & New Jersey

KEITH'S Chester theatre, a fine house of the de luxe neighborhood type, located on West Farms road, upper section of New York City, is under the management of H. J. Federman. From all reports this theatre has gotten away to a whirlwind business which, if continued, will prove a serious handicap to some of the older theatres in that section.

All of which bears out our contention in last week's NEWS that a certain type of theatre will soon pass on. We refer to the middle-sized and somewhat antiquated.

One New York exhibitor-manager made a remark this week that the "shooting gallery" would probably survive all theatres—and there may be a great deal of truth in his statement. Certainly, the small, unpretentious movie with the inevitable big, lurid sheets pasted over the front of the lobby, and a small admission, still manages to get along and catch the family trade of those in more adverse circumstances and make a pretty fair living for the owner.

Harry Blinders will soon open a new 1.800 seat theatre up around Moshula Parkway, New York City. Mr. Blinders also operates the Canarsie theatre, Canarsie.

Tony Costa has resigned his position as manager of the Endicott theatre, Brooklyn, and is now connected with Henry Grossman's New United. Auster Scully is in charge of the Endicott.

"Billy" Mauro, owner of the Plaza theatre, High street, Brooklyn, is still confined to his home with a severe attack of the grippe.

Louis Barbash is the new manager of the Tiffany theatre, Chester street, Brooklyn.

The Amphion theatre, lower Bedford avenue, Brooklyn, is again open with a program of Sunday pictures and weekly shows. The old policy, according to report, was a show for a week's stand and Sunday concerts.

Manager Myerson, formerly with Loew's 86th street theatre, is in charge of the Amphion.

Charles Fischer and associates, present lessees of the Fulton theatre, Fulton street and Nostrand avenue, Brooklyn, have added the De Kalb theatre to their holdings. Stock shows will be presented at both houses.

Seymour Schussel, manager of the Commonwealth exchange, New York, left this week for a vacation in the mountains.

Loew's new theatre at Yonkers will open the early part of February with a program of pictures and vaudeville.

Schwartz' new Queens theatre, recently opened, makes the twenty-third link in the A. H. Schwartz circuit. Henry Clay Miner has been elected president of the board of directors of this theatre chain.

The Lyric theatre of Asbury Park has closed for the winter months.

Manager Smith of the Mount Morris theatre is recuperating from a recent automobile accident.

George Ellis, formerly with the Orpheum theatre, is now with Loew's Park Lane theatre, and Geo. Latimer has left the Tilyou to become connected with the Orpheum. The Tilyou will be in charge of Sam Kaplan.

The Colonial theatre, Haddonfield, N. J., is reported as temporaily closed.

Anthony Williams, associated with the Pastime theatre, Union City, N. J., for 15 years almost without interruption, was appointed manager of the theatre last week by C. W. Jones, the owner. Back in 1914, Williams left the Pastime a few months to go on the road with "The Birth of a Nation." With that brief exception, he has been with the theatre constantly since the time he started carrying film until his present appointment as manager. At the time he began, the Pastime, the only theatre in Union City, was one of First National's original franchise holders and the Fabians were closely associated with it. Today it caters to a drawing territory of more than 60,000 with the keenest competition from theatres that have sprung up around it. Williams is 31 years old, unmarried and lives in Union City with his mother and sister.

More news from our sport editor:

When Fox Films defeated Metro-Goldwyn-Mayer 37 to 26 and Paramount won from Pathe 34 to 31 in the Movie League basketball contests Thursday night at Savage gym, an already close race was made even more thrilling, as a margin of only one game separates the first four teams.

"Lou" Diamond, an executive of Paramount, tossed out the first ball of the Pathe-Paramount game in which Keenan, Shultz and Helt starred for Paramount, while Snyder, Bushell and Katzoff did fine work for the Roosters. In the Metro-Fox contest, Weiner, Star, Theaman and Press were the outstanding players of the Fox blue and gold team, with Van Dohlen and Shreiber of Metro starring for their side. Dance music was provided by the Paramount orchestra.

Fox will play Consolidated and Metro will tackle Paramount in the next basketball games scheduled for Thursday, January 19, at the Savage gymnasium. The club's standing for January 14th follows:

	Won	*Lost*	*Pct.*
Pathe	3	1	.750
Fox	2	2	.500
Paramount ...	2	2	.500
Consolidated ..	2	2	.500
Metro	1	3	.250

Cleveland

THE Monarch theatre, Euclid avenue and East 105th street, is closed to make way for a Five-and-Ten Cent store. B. C. Steele, E. C. Flanigan and S. Rosenthal, head of a company which controls a circuit of theatres in which the Monarch was included, have leased a piece of property east of 105th street, on Euclid avenue, next to Keith, East 105th street, for a new theatre, which will be built right away. The Monarch was one of the first picture houses in the East 105th street locality. It has always confined its policy to pictures unalloyed. Some of the time it played first-run releases. Most often it played subsequent engagements.

The Moreland theatre, Buckeye Road and East 119th street, opened last Thursday, increasing the city's seating capacity by 1,600 seats. The house belongs to the Universal-Variety circuit, which now controls twenty houses in Cleveland and throughout Ohio. In addition to the theatres in operation at the present time, the company will open the new Ohio theatre, Mansfield, on January 19th; the Palace, Lorain, on March 1st, and the Uptown, St. Clair avenue and East 105th street, on June 1st. Negotiations are under way for building and acquiring other houses in Cleveland and in the state. Officers of the Universal-Variety circuit are: President, J. Silverman; vice-president, Meyer Fine; secretary-treasurer, A. Kramer. The Moreland is one of the city's most beautiful neighborhood houses. All seats are on one floor. The great width of the houses is one of its important features as it allows almost perfect vision from every seat. It is ornate in style and decoration, but does not follow the atmospheric type of architecture. William Michaelson, formerly of Chicago, is manager of the house.

Dwight Smith has been appointed representative of the Universal interests of the Universal-Variety theatres. His headquarters are in the office of the Universal-Variety circuit, Union building, Cleveland.

Martin G. Smith of Toledo was in town last week conferring with the powers-that-be of the National Theatre Supply Co. concerning equipment for the new Westwood theatre which Smith and Beidler are building in Toledo. The new house will be completed by February 1st, according to Smith.

Mrs. Bertha Fish last week bought the Alhambra theatre, Akron, at a receiver's sale.

Loew's Ohio Theatres, Inc., held its annual employees' ball in the State theatre lobby Thursday, January 12th. More than 1,200 people, associates of the theatres and their friends, attended. Prizes were awarded for competitive dancing bouts. Joseph Laronge, vice-president of Loew's State theatres, was host. The guests were theatre managers, stage employees, musicians, ushers, etc., of the Stillman, State, Cameo, Park, Allen, Liberty, Dean, Mall, Circle and Granada theatres.

Paul Gusdanovic's new theatre at East 185th street, near Lake Shore boulevard, which will open about March 1st, has been named LaSalle. It will have 1,600 seats. Gusdanovic also has the Orpheum, Regent, Corlett and Norwood.

Frank Greenwald, who used to operate an independent exchange, is now managing the Orpheum theatre, East Ninth street, which belongs to Paul Gusdanovic. Jack Sliney is now concentrating on the Regent instead of managing both Regent and Orpheum theatres.

The Cincinnati office of Security Pictures has moved into the Film building in the space formerly occupied by the Lande Film Company. Victor Schram is manager.

The Cincinnati office of the Standard Film Company won first prize in the Bookers' Contest, which extended from November 6 to December 31. Leslie P. Hudson is booker of the Cincinnati exchange and gets the cash prize offered the winner by Harry Charnas, president of the company. Cleveland, under the bookership of Howard Roth, finished in second place.

The Allen theatre is now starting its week on Saturday, instead of Sunday. Complete changes of program will henceforth be offered on Saturday.

New England

THE New England Community Theatres, Inc., has purchased the Maverick Square Hotel in East Boston. The structure will be almost entirely rebuilt, only the present front of the building retained. In the rear a motion picture theatre will be erected, while a hotel will occupy the front, with theatre lobby balancing the hotel lobby in the architectural scheme. The theatre will be known as the Maverick Square theatre. Plans are being prepared by William J. Freethy and President James E. Rich will have general charge.

Joseph McKenney, formerly assistant shipper at Paramount exchange, who resigned to become assistant coach at Boston College, has been advanced to head coach for the college athletics.

Miss Florence Sullivan, secretary to Branch Manager W. C. Erb of Famous Players, is recovering from an operation for appendicitis.

Sunshine, Inc., for the manufacture of theatre illuminating devices, has been organized with $50,000 capital at Lynn, Mass. Incorporators are Everett L. Finkelstein of Roxbury, Elizabeth M. Carlton and Owen Jones, both of Lynn.

Ed Ruff, city salesman for Paramount at the Boston exchange, is slowly recovering from illness which has confined him to his home since before Christmas.

Tom H. Bailey, district manager of Paramount Famous Players, has returned after a week's business trip to New York City.

Work on the new B. F. Keith Memorial theatre has been delayed because of the general building strike of some three weeks' duration. It is understood that men will return to work this week. No date for completion of the theatre has yet been set.

Walter L. Locke, former treasurer of the Keith-Albee Boston theatre and prominent banker and steamship man, died recently in Portland, Me.

E. M. Loew's Pawtucket Theatres, Inc., have been incorporated with capital of 1,000 shares without par. Elias M. Lowe and Andrew A. Stone are incorporators.

Markell's Weymouth Theatres, Inc., has been organized to handle the Markell theatres in Weymouth, Mass. The capital is $15,000. Philip Markell of Boston is president and treasurer and Harry Greenblatt is clerk.

Plans are being drawn for a new theatre in Leominster for Arthur McEvoy by Architect John Edmund Kelly. Contracts will be let this month.

The Metropolitan theatre, Boston, has decided to continue on the air throughout the winter, througn Station WBZ, Springfield, Mass.

There was a small fire in the Day Square theatre, East Boston, during the week when water leaked into the boiler pit until the flame of the oil burner ignited the floating oil. The boiler room is separated from the rest of the building by fireproof walls so that all damage was confined to the boiler room and there was no interference with the program.

The Conecticut Operating Co. has been organized with $15,000 capital tc oarry on theatrical enterprises. J. H. Boylston, [illegible] Park Place, Brooklyn, heads the company.

H. F. Dunn Motion Picture Co., Hartford, Conn., was incorporated with $10,000 capital. H. F. Dunn heads the company.

Jeremiah Campopiano, 8 Jackson street, Lawrence, Mass., is to erect a motion picture theatre at 139 Common street from plans by A. E. Steinert, Inc.

Bristol Theatre Operating Company, Cameo Theatre of Bristol, Inc., and Colonial Theatre Realty Company, all of Bristol, Conn., have been incorporated with D. A. Peters, 102 South street, Bristol, as head of the three companies.

Canton Theatre Co., Boston, has incorporated with capital of $5,000. Morris Pouzzner is president and treasurer.

E. F. Albee, head of the Keith-Albee interests, was the speaker at the weekly luncheon of the Boston Chamber of Commerce last week, telling of the growth of those enterprises and the development of the business in general.

Minneapolis

LAST week in the Gold Room of the Radison Hotel the Minneapolis Film Board of Trade held its annual meeting and banquet of the salesmen. The managers of all the film companies' local branches were present, also the salesmen, bookers and a few guests. In the afternoon there were short addresses by Tom Burke, president of the Film Board of Trade; W. H. Workman, Walter Liebmann, Ben Friedman, Micky Coen and others. Each local manager made a short talk upon being introduced by Ben Friedman.

At 6:30 an informal banquet was served and professional entertainers added to the pleasure. Short addresses were given reviewing the work of the past year and outlining new plans.

M. P. Kelly, advertising manager at the Wisconsin theatre, Milwaukee, is to have as his new assistant Eddie Kueppers, who was for two years in charge of publicity for F & R in St. Paul. Kueppers will also be in charge of publicity at the Wisconsin theatre, which is now operated by Midwesco.

S. J. Ronning of Pelican Rapids is repairing and improving the Bijou theatre at Blackduck, Minn., which he recently purchased from Fred Sherberg. The theatre will be reopened immediately.

Joseph H. Brummond, an exhibitor of Thief River Falls, Minn., died a week ago.

Mike Mayen, manager of the Tower theatre, St. Paul, arranged a show for inmates of the Minnesota state prison at Stillwater recently. The show was one of the most pretentious ever given there, including a movie, an orchestra, and the Twin City Kiddie revue.

Fraternities and sororities at the University of Minnesota took over the State theatre, Minneapolis, Friday night, and made a gala evening of it. The pledges were the guests of honor, with the fraternities occupying the lower floor and the sororities the balcony. About 3,000 students saw the program, which was featured by Billie Dove in "The Love Mart." Thirty co-eds put on a style show of their own, and a number of university acts supplemented the usual State program. Eddie Dunstadter made a big hit at the organ by playing Minnesota numbers.

St. Louis

ST. LOUIS film stocks closed January 14 as follows: Skouras Bros. Enterprises A, $38 bid and $40 asked, a decline of ½ a point for the week. A year ago this stock was held at $46. St. Louis Amusement A closed at $36 bid compared to $45 on the same date in 1927.

Ben Reingold, formerly with Fox in Des Moines, Iowa, has been appointed manager of the St. Louis Fox office to succeed Claude W. McKean, who resigned several weeks ago. McKean is now vice-president of the Premier Pictures Corporation.

Jimmy Shea is the new manager of the St. Louis F. B. O. branch. He is very well known in the St. Louis territory, formerly working here as city salesman for Metro-Goldwyn and also Universal. He was with F. B. O. in Omaha prior to coming to St. Louis.

F. J. (Barney) Fegan, who several years ago operated an independent motion picture exchange in St. Louis and later acted as manager of local motion picture houses, has been appointed advertising manager for "Patent Might," a new weekly magazine launched in St. Louis. The publishers, the St. Louis Technical Publishing Company, International Life Building, St. Louis, plan to devote the paper largely to patent and trade mark news, including lists of patents granted and rulings by the Commissioner of Patents.

Nat Steinberg, president of Premier Pictures Corporation, spent several days in New York the past week in connection with some very important business matters. It is understood that Premier may have some very interesting news for the motion picture exhibitors of this territory in the very, very near future, but details are not yet available.

Wolfram Schaeffer, formerly of Stuttgart, Germany, has been installed as organist for the Grand Opera House, St. Louis. A new organ designed especially by the organ department of the Orpheum circuit has been put into the Grand Opera House.

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

Chicago

W. H. RUDOLPH has been named managing director for United Artists Theatre in Detroit and Chicago. Max Cooper, who has been in charge of United Artists Theatre in Chicago since its opening, has returned to New York, leaving Mr. Goldberg as resident manager.

Dick Beck, of the Castle, Rose, Pastime and Alcazar Theatres, has been confined to his home for several days with an attack of diphtheria. He is reported on the highway to recovery, but is still quarantined.

Al Short, popular musical director, returns to the Capitol Theatre this week, and will wield the baton over an augmented orchestra.

W. B. Irons, of the Haymarket Theatre, left for Detroit on Sunday night, and, on his arrival there, will take over the Palace. It is understood that Mr. Irons plans to put in burlesque and pictures and pursue a policy similar to that which has proved successful at the Star and Garter, including a midnight show.

Lee Marcus, sales manager for F B O, was in Chicago last week for a conference with Manager Washburn, and then left to visit other exchanges in the central West.

Eddie Grainger, of Fox Film Corporation's sales department, spent several days at the Chicago exchange, and then left for a visit to the Milwaukee and Minneapolis exchanges of this company. He expects to be back in Chicago for a few days next week.

It is rumored that Manager Ansell, of the Star and Garter Theatre, is negotiating for a north side house, which he will operate on a burlesque and picture policy. Mr. Ansell recently closed a lease for the Columbia Theatre in New York, which he will operate from midnight on Saturday to early Sunday morning, putting on a big burlesque show.

Joe Leo, well known New York theatre man, has been appointed manager for the receivers, the Chicago Title & Trust Company, of the Ascher Enterprises' theatres.

The new owners of the Village Theatre, Wilmette, have decided to close this house and remodel it for commercial purposes, the closing date being January 21st. Joe Koppel has been managing this house for some years. Its closing will leave the Teatro Del Lago as the only theatre in this immediate territory.

William Homann, well known artist, has been added to National Screen Service staff by Manager H. C. Young.

May McAvoy, the petite and beautiful Warner Brothers star, stopped off in Chicago recently for a personal appearance at the Garrick Theatre.

The sales staff of Universal's Chicago exchange is up on its toes in readiness for Carl Laemmle's 22nd Anniversary drive, and are so confident of winning out that they have posted a forfeit of five hundred dollars that they will beat the record made by the New York exchange in the forthcoming drive.

Joe Zanft, managing director of Fox theatres, is scheduled to arrive in Chicago the latter part of the week, and will be here for several days.

Al Lyons, who has been successful as a manager of theatres around Chicago for many years, is now in charge at the Terminal Theatre.

The Film Board of Trade on Thursday night held a testimonial dinner at the Congress Hotel in honor of Bill Brumberg and Jack Sampson, both of whom were active members for many years, but who recently resigned.

Paul Busch, one of the veterans of film row, is now connected with Universal's sales staff, and will cover country territory.

Col. Tim McCoy, popular star of outdoor pictures, stopped off for a visit at the Metro-Goldwyn-Mayer's Chicago headquarters, en route from New York to the Coast.

Bill Brumberg, whose resignation as country sales manager of Universal came as a surprise to film row, has taken a similar position with Columbia Pictures. Mr. Brumberg for many years has been regarded as an expert country sales manager, and has made a splendid record with both Universal and First National. Bob Funk has been appointed country sales manager at Universal to fill the vacancy made by Mr. Brumberg's resignation. His appointment comes as a merited promotion as he had been doing well as a salesman in the country territory during his long connection with this company.

Indianapolis

THE Palace theatre on N. Pennsylvania street will reopen in about six weeks with a band presentation policy similar to that now being used at the Capitol theatre, New York, according to Joseph R. Vogel, general represenative of Loew's, Inc.

Vogel arrived from New York recently with Anne Dornan, decorator for Thomas W. Lamb, architect; W. A. Finney, western division manager, and Leon Flashman, in charge of the changes and improvements to be made in the Palace property here.

Improvements estimated to total about $150,000 will be made at once so that the Palace may reopen under the new policy within the next six weeks.

With Loewe. Inc., getting complete control of the Palace, Vogel states that a band presentation policy with feature pictures will be the policy.

Tentative plans are being made for a $5,000,000 hotel and theatre on the English Opera House site, on Monument Circle. The old English location is one of the finest theatre sites in the city. The Circle Theatre Company, operators of the Circle Indiana, Ohio and Uptown, has negotiated with the estate of Senator William E. English.

It is probable the new theatre, which will probably not be built for several years, will be a light house.

Miss Patricia Lynch, of Seattle, Wash., in new manager of the Indianapolis Film Board of Trade. She succeeds Mis Marion McCullough, who became traveling representative for the New York board office.

Ace Berry, manager of the Indiana, new Publix house, has been named manager of all Circle Theatre Company interests in Indianapolis. He has been here five years. Berry was Circle manager before he took the Indiana post. He will continue to direct the Indiana picture house.

The Walker, one of the finest colored theatres in the country, was opened here December 26. The theatre is located on Indiana avenue in the heart of the Negro district. Capacity, 1,500.

C. B. Erwin, former Philadelphia house manager, will manage the Walker. R. L. Brokenburr is vice-president and Violet D. Reynolds, secretary-treasurer.

F. B. Ransom is president of the Walker Theatre Company, operators for the Mme. C. J. Walker Manufacturing Company, which occupies remainder of the four-story building. Vaudeville and pictures to be offered.

Tentative plans for the opening of a new theatre on Keystone avenue, Bloomington, Ind., are being made for February 1, according to M. D. Wells, superintendent of construction. Spanish architecture and decorations are used.

The Granada theatre at Bloomington has recently been remodeled by William Blanchard, manager. It formerly was Cook's Opera House. Spanish style architecture sets off the remodeled structure.

L. M. Prewitt is manager of the new Prewitt picture house, which opened at Plainfield, Ind., a few weeks ago.

South West

ROSS DORBANDT will erect a new theatre building at Sunday shows went over with big patronage at Temple, Texas, and with no arrests.

L. L. Edwards, sales promotion representative of Publix Theatres, is visiting the surrounding towns in the interest of the Worth theatre at Fort Worth, Texas. Advertising space is being bought in the better newspapers in the smaller towns and effort being put forth to draw trade from over a wide area.

A small fire in the Crazy theatre at Mineral Wells, Texas, was put out before very much damage was done.

The Dent Theatres have opened their houses at Lufkin and Nacogdoches, Texas, on Sunday for past month and with no arrests being made, but the attitude of the opposition is as yet unknown.

The Star theatre at Denison, Texas, reopened December 26th, after remodeling.

Civic Theatres Co. of New Mexico has bought the Lyric theatre at Texico, Texas. Improvements will be made.

Tracey Flannagan has taken over the management of the Martin theatre at Mount Pleasant, Texas.

H. & H. Circuit has bought the Pastime theatre at Tuscola, Texas, from H. B. Hamilton.

Seattle

ACCORDING to information received in this city last week, H. Neal East, manager of the Paramount-Famous Lasky enterprizes in Portland, is slated for the general managership of a new concern being organized to take over the picture theatre in Salem, Oregon. Mr. East, according to reports, has tendered his resignation to Paramount, to take effect within a few weeks.

Herschel Stuart, general manager of West Coast Theatres in the Pacific Northwest territory, returned to his local headquarters last week after a trip to the Middle West to look over the Finkelstein & Rubin interests for his company, prior to the reported merger of these chains.

Two former film men who have entered a new venture in Seattle and are making it decidedly worthwhile are Jesse Beckman and Rex Thompson, operating under the head of the Maritime Film Service, at 2419½ Second avenue. Their business involves the serving of ocean liners with film programs.

Fred B. Rivers, father of the well known Eddie Rivers of Spokane, plans to dispose of his interests in the Strand theatre at Walla Walla, according to late reports, and assume the job of business manager of the Seattle baseball team for the 1928 season. Mr. Rivers, several years ago, held the same position with the ball club, and is again expected to handle the financial details under the management of Bill Kleiper, new owner.

Film men over the entire Northwest were shocked last week to learn of the sudden death of R. C. Clint "Monty" Montgomery, well known through his former connections with several local film exchanges and his activity in the theatre profession generally. He was a member of the advertising staff of the Seattle Star at the time of his death.

Another new film exchange is soon to grace Seattle's film row—this time it is the branch of the Exhibtors' Mutual Producing Corporation, a Hollywood company headed by Harry Garson and Helge S. Sture Vasa. The exact time of opening here will be announced as soon as heads of the firm can visit the Northwest and line up their staff, according to reports from the South.

Matt Aparton, Universal branch executive in this territory, last week was pleased to receive a letter from one of the girls in the Home Office, thanking him for his work during the recent Short Products drive. It seems that because Mr. Aparton registered third in the national standing, the young lady in the Home Office and Stern Brothers.

Jockey Carruthers, local sales representative for the Fox Film Exchange, returned last week from Portland, where he spent a short time during the holidays visiting some of his friends in that territory.

John Stapleton, manager of the Pe Ell theatre at Pe Ell, Washington, was a visitor on film row last week, filling in some bookings for the first of the year.

At the last meeting of the Northwest Film Board of Trade, a resolution was passed recommending to the Film Board Home Office that the Seattle body move from its present quarters in the Securities building to a new location on film row. An answer is now being awaited.

H. A. Andrews, owner of the La Center theatre, at La Center, Washington, last week advised local exchanges that he has closed his house and will soon begin dismantling it. No reason for the closing was given.

A recent visitor on the local row was Marvin Dryness, former Seattle resident, and now booker for the F. B. O. exchange in Portland. Mr. Dryness drove up to this city for a short visit in company with Lloyd Lamb, F. B. O. soles representative and brother of Ed. Lamb question received a prize from both of the local office.

The Whiteside theatre in Corvallis, Oregon, seriously damaged by fire some weeks ago, is understood to be opening up again this week, following a thorough remodeling and renovating. Manager Ernest Ludwig staged a rush job on the repairs in order to cash in on the early 1928 rush.

Manager Les Davis and his staff at the local First National exchange were expecting the arrival this week of Stanley Hatch, western sales director, who is visiting his leading offices during First National Month. Lo Lukan, First National's western district manager, has just left this city, after spending the holidays here with his family.

Word received last week from Eugene, Oregon, indicates that the Rex theatre in that city will soon be closed to undergo a thorough remodeling and redecorating. It is thought that the house will be put into shape for the housing of road shows and long run film productions.

With the ending of the chicken pox epidemic in Cloverdale, Oregon, Manager Myers has reopened his Cloverdale theatre, according to information received this week.

Cincinnati

FIRE for awhile threatened destruction of the Orpheum theatre, Xenia, Ohio, when a film exploded, due to the falling of an electric light extension cord, which broke the 75 watt electric lamp and caused the hot wires to come in contact with the film. The projection machine and booth were destroyed and the interior of the house considerably damaged. Thomas Neville, projectionist, and Louis Rachford, his assistant, although not burned, suffered by inhaling smoke and will be confined to their homes for several days. The house has been closed until repairs can be made and a new machine installed.

A defective flue set fire to the stage of the Grand Opera House, movie theatre, at Bellefontaine, O. Fire Chief H. S. Blair, who was in the audience, directed the patrons from the house in an orderly manner, and assisted in extinguishing the flames, thus confining the damage to the minimum.

The Fox Theatre Corporation, which recently closed negotiations for the site now occupied by the old Masonic Temple, at Dayton, Ohio, on which they are planning the erection of a very large motion picture theatre, are now trying to acquire additional ground at the rear of the present site. The theatre is to be built on Main street, but if the additional ground is acquired, a much larger house will be built, with two entrances, one on Main street and the other on Jefferson street, two of the city's leading thoroughfares.

John Schwalm, genial and general manager of the Jewel Photoplay Co., and also big chief at the Rialto theatre, is wearing an unusually large smile these days. The answer is that his young hopeful has been chosen leader of a prominent local football team, with his picture appearing in some of the local publications.

The Lido theatre, Mansfield, O., has installed a new two-manual Link organ, which, for the present, will be operated automatically. The orchestra has accordingly been dispensed with. The organ is one of the improvements promised by the management after changing the name of the house from the Royal.

George Smith, who holds down the managerial chair at Cincinnati Paramount branch, is again back on the job, after having spent some time in Florida.

The new name was selected by a popularity vote.

Headed by William Reehl, president, the Cincinnati Club will shortly tender a testimonial dinner to E. F. Albee in recognition of the new theatre in Cincinnati which bears his name, and which was recently opened to the public. A special committee has been named to arrange the affair, which promises to eclipse anything of a similar nature previously attempted in this city. Leading men of the theatrical and motion picture world, as well as prominent figures in industrial life, will be in attendance. The date has not yet been definitely decided upon.

The old Buick building, at Pomeroy, Ohio, is the site of a modern house which is being erected by Ross Filton. The house will be given over to pictures as well as road shows.

The Cinderella theatre, Coshocton, Ohio, has passed from possession of its former owners to Isaac Russell and A. V. Abel, who purchased the house.

The police at Mansfield, Ohio, in making their rounds discovered the door of the Ritz theatre office open, long after the house had closed for the night. Investigation disclosed that the office had been completely ransacked, although Manager Roberts reports that not a single thing is missing.

Harry Turberg, co-manager of the Palace theatre, Hamilton, O., is shaking off his managerial duties for awhile, and is enjoying life at Martinsville, Ind.

An epidemic of scarlet fever is raging at Rosewood, Ohio, on account of which motion picture theatres, as well as all schools and churches, have been ordered closed by the health authorities

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San Francisco

THE old Portola theatre—once the pride of San Francisco's Rialto, "the only genuine picture palace in the city," will be remodeled. Built in 1908—the first theatre to rise from the ruins of the San Francisco fire, the Portola was the home of all superfeatures in its day. It was a "mint." First opened as a penny arcade by Alborn and Leahy, it was entertainment ground for slummer and yokel. Then it became the "picture palace," owned successively by H. G. Dernham, who was interested in the Emporium, Ralph Pincus, Herbert L. Rothschild, Publix, and West Coast Theatres.

A new projection screen has been sold to the Lincoln theatre, Stockton.

Out of the Portola coffers came the fortune it took to build the California and Granada theatres. For 15 years it was a first run house and a "money maker." In 1922 it took its seat on the toboggan, and since then has gone down steadily and rapidly.

Johnnie Dolezal, the Fox star salesman, is back in his old territory, the Sacramento Valley. He was recently transferred from the San Joaquin Valley.

Manager H. Pincus, of the Casino theatre, and assistant manager T. Manly, were recently complimented for the manner in which they managed the Casino theatre. One stated so many attended that house because of the good looking ushers. Pincus, however, denied this, stating the good pictures at low rates were the main attractions.

Adolph Roscin, salesman for Columbia, visited his mother in Los Angeles during the Christmas holidays.

A. J. Kennedy, Director of Exploitation for First National, left San Francisco, having completed work in this section for the present.

Friends of George Nasser were happy to learn that he has successfully passed his examinations and earned for himself the title of Doctor. Nasser is manager of the Alta theatre and worked in that capicity during the time he was studying medicine.

Mattie Sheilby, who for the past years has operated the Star theatre in Reedley, has sold her holdings there to Wiley R. Conley, Conley has been associated with Miss Shelby as operator in the theatre for some time.

Resignation of Robert A. Hazel, manager of the New Tulare theatre, in order to take over the management of another theatre in the Bay district, was announced.

Louis Reichert, San Francisco branch manager for Tiffany-Stahl Productions, announced that he and each employee of the company was the recipient of a $1,000 tully-paid up life insurance policy for Christmas.

I. W. Ware of the Palace theatre, Dixon, celebrated his Anniversary Week by installing new lamps. His new theatre has now been open just one year.

W. T. Heinman, local Universal manager, has returned from a short trip to Los Angeles, where he was in conference with Carl Laemmle and the West Coast officials.

Complete equipment has been sold for the New Center theatre, Stockton.

The projection room equipment for the new San Leandro theartre, San Leandro, has been installed.

The Orpheum theatre, San Francisco, is now having a complete new booth equipment installed.

Pittsburgh

THE automatic water sprinkler on the second floor ceiling of the film building at 1030 Forbes street, burst, causing several tenants to suffer damage to equipment, last Wednesday morning.

The W. B. Jones Laboratory, which manufactures commercial film and is a local representative of Pathe News, is located on the second floor and suffered the heaviest damage. The losses were estimated at one thousand dollars by W. B. Jones, head of the company. Others suffering damage that were on the first floor were: A. & S. Steinberg, Film Distributing Company, and Independent Photoplay Company.

Last Sunday morning the Conway theatre of Conway was destroyed by a fire of unknown origin. As soon as the weather permits the house will probably be rebuilt by the owners, Harry and Fred Fry, brothers, who are both shippers in the film row exchange.

"Jake" Silverman, of the Strand theatre, Altoona, spent the past week film shopping.

The promoters who are attempting to make a new national park of the Mammoth Cave District in Louisville, Ky., are being helped by H. L. Giles, formerly connected with the Harry Davis theatres in Pittsburgh, in the role of publicity director.

A venison steak dinner was enjoyed by A. H. Schnitzer, F. B. O. manager, and his family, last Tuesday evening. "It was wonderful eating," Abe says. C. L. Hall, owner of the Clarence theatre in Clarence, Pa., and a good friend of the F. B. O. boss, sent him the venison.

Selden Kiralfy, for some time past shipper at the Columbia Pictures Corporation, last week resigned his position and has joined the circulation department of the Pittsburgh Post-Gazette, Fred Fry is his successor at the Columbia office. Best of luck to both of these boys in their new positions.

Carlos Moore, formerly manager of the local United Artists Exchange, who is now taking a vacation period before again entering in the film business via any one of the several offers which have been tendered him, spent the recent holidays with the old folks in St. Cloud, Minn.

H. P. Underwood, First National's West Virginia representative, spent the holidays at his old home in Elgin, Ill. Mr. Underwood's trip was greatly saddened by the unexpected death of his father, and at this writing is still at the old home, inasmuch as his mother is seriously ill. We extend our sincerest sympathy to Mr. Underwood in the loss of his father, and also express the hope that his mother may soon be restored to her normal health.

James McKenna, formerly salesman of the Columbia Screen Service, has forsaken the celluloids and is now selling the new Fords, which you have probably heard some mention.

"Johnny" Harris, of the Harris Amusement Company, spent the past week-end in New York, attending to business matters.

Milwaukee

F. C. QUIMBY, short subject salesmanager for M-G-M, and S. A. Shirley, district representative, spent Wednesday in the Milwanukee branch.

Miss Estelle Steinbach, formerly assistant booker at the First National Exchange, is now associated with Midwesco in the auditing department. Miss Eileen LaDue has succeeded her as assistant booker at First National.

Out-of-town exhibitors visiting film row last week included Al Robarge of the Cosmo theatre at Merrill, Neil Duffy of the Elite theatre at Appleton, F. E. Wolcott of the Majestic theatre at Racine, Fred Rietbrook of the Opera House, Athens; P. M. Cain of the Falls theatre at Sheboygan Falls, G. G. Bandy of the Majestic theatre at Rhinelander, Herbert Priebusch of the Empire at Juneau, and August Berkholtz of the Mermac theatre at West Bend.

Hobbyhors e racing is proving quite a popular feature at several Milwaukee theatres and is proving also to be quite a business-getter. The number of theatres taking it up is rapidly increasing.

Sam Seidleman has recently been appointed booker in the Paramount Exchange. Mr. Seidleman was formerly booker at Educational. Ray Schultz is now booker at Educational.

Norman Beringer is no longer on the F. B. O. sales force.

The National theatre opened on January 12, under management of E. W. Van Norman, formerly president of M. P. T. O. of Wisconsin. The National is an 1800 seat house, designed in atmospheric style, with Italian background.

The M-G-M Efficiency Club installed officers for the coming year at a dinner dance at the Athletic Club on Jan. 14. Guests of the club included Mr. and Mrs. S. A. Shirley and daughter, E. L. Delaney of Chicago and Morris Abrams of Minneapolis. The newly installed officers are S. A. Shirley, honorary president; Leslie Jacques, president; R. J. Sickels, Jr., vice-president; Miss Caroline Burkey, recording secretary; Miss Martha Karolik, treasurer, and Harry Hensler, sergeant-at arms. Misses Catherine M. Jordan and Ida Nelson were welcomed to the club as new members on the M-G M staff.

The Capitol theatre at Madison, of which Art Desormeaux is manager, opens on January 21. Morris Parfrey has been appointed manager of personnel.

South East

RUMORS that the Orpheum Circuit might transfer its lease on the new theatre now under construction in Memphis at Main street and Veale avenue to the Pantages Circuit, were declared to be without foundation Thursday, in a telegram from J. M. Finn vice-president of the Orpreum, to Fred Goldsmith, vice-president of Memphis Theatre and Realty Co., which is erecting the building.

Mr. and Mrs. George A. Duncan, Lyric theatre, Carlisle, Ky., were called to Sharpsburg, Ky., last Friday on account of the death of their niece, Miss Ina Fisher.

Mrs. O. Moore, of Raleigh, N. C., was a recent visitor of her parents, Mr. and Mrs. T. E. Jasper, Kentucky theatre, Somerset, Ky.

S. H. Borisky, Indepentent Theatres, Chattanooga, Tenn., was a visitor at Louisville exchanges last week.

Mr. and Mrs. John Fisher, of Covington, were recent guests of Mr. and Mrs. James Fisher, Lyric theatre, Versailles, Ky.

Six theatres are on the "closed" list. They are the Ages theatre, Ages, Ky.; Eastland theatre, Maysville, Ky.; Manco theatre, Manco, Ky.; Hebron theatre, Hebron, Ky.; Rainbow theatre, Nashville, Tenn., and Stevens theatre, LaFayette, Tenn.

Sam Jackson, manager of Gem and Ace theatres, Memphis, Tenn., and also commissioner of Mamphis, spoke at a banquet given Mayor Overton last Monday at the inauguration given at the Civic Club.

H. C. Neale, Princess theatre, Mayfield, Ky., was a visitor at Big Feature Rights last week.

Lee Goldberg, secretary of Big Features Rights Corporation, Louisville, and Mrs. Goldberg, were the recipients of many good wishes and beautiful gifts on the occasion of their fifteenth wedding aniversary, Saturday, January 14. A dance was given in their honor at the Elks Club.

The Empress theatre, Pikeville, Tenn., formerly operated by P. C. Tallent, has been taken over by Thomas J. Swofford.

The Liberty theatre, Duane, Ky., operated by Peter Cassinelli, was destroyed by fire last Sunday.

Mrs. W. H. Harmon, Strand theatre, Kingsport, Tenn., has practically abandoned her duties at the theatre, due to her mother's illness. She is now at Johnson City, where she is taking care of her mother.

P. L. Champion of Spindale, N. C., is opening his new theatre at an early date. He is also operating the Liberty theatre there.

Beam and Plummer, operating the Palace theatre, Bessemer City, and the Princess and Lyric theatres, Shelby, have signed contracts for the erection of a new 500 seat theatre in Mount Holly, N. C. Mr. Beam says the new house will be in operation by March 1.

Rufus A. Davis and W. P. White, National Theatre Supply Company executives of Charlotte, are leaving Saturday for the convention in Chicago.

H. F. Kincey, general manager of the Publix-Saenger theatres at Greensboro, announces the appointment of Paul Phillips as managing director of the Queens and Rex theatres, Hendersonville, formerly owned by the late Jake Wells and operated by Ben Caplon.

The Circle Amusement Company, Inc., has leased the Pastime and Westmore theatres, Concord, from W. E. Stewart, who is retiring from the theatre business.

A new colored theatre is announced for Wilson, N. C., to open February 15, and which will be known as the Lincoln. This is the second colored house in Wilson, the original being operated by Sam Vicks, who has been there for a number of years.

It is reported that a new 1,200-seat house is to be erected in Gastonia, N. C., at an early date.

Claude Webb was a visitor in Charlotte during the present week and announced his intention to epn, at an early date, a new theatre in either Marion, N. C., Morganton, N. C., or Gaffney, S. C.

The Stevenson theatre, Rock Hill, is to open January 16 and will be one of the most modern houses in South Carolina. It will be managed by George Stevenson, assistant ganeral manager of the Stevenson Theatres, In.c.

The Rex, new colored theatre for Winston-Salem, is to open at an early date, and will be operated under the personal supervision of R. D. Craver.

Roy Williford recently opened the Carolina theatre in Union, S. C this being Mr. Williford's home town, he having been formerly connected with the Eaves Circuit of Theatres with headquarters at Union. Recently, however, Mr. Williford has been operating the Strand theatre in Charlotte.

Sam Farber, district manager of the Adswin Corporation of New York, spent several days in the city in connection with the national contract he has with the Publix theatres for his product.

Among exhibitors seen along Charlotte's film row the past week were: S. G. Rogers, Rainbow theatre, Marion, S. C.; B. B. Benfield, Everybody's theatre, Dillon, S. C.; E. J. Sharpe, Y. M. C. A., Kannapolis, N. C.; C. B. West, Opera House, Tarboro, N. C.; George Parr, Imperial theatre, Lancaster, S. C.; G. G. Mitchell, Imperial theatre, Newton, N. C.; Otto Hartsoe, N. Newton theatre, Newton, N. C.; Louis Mitchell, Amuzu theatre, Elkin, N. C.; Walter Griswold, Crescent and Broadway theatres, Statesville, N. C.; Phelps Saseen, Iris theatre, Salisbury; Lexington theatre, Lexington, and Concord theatre, Concord; Percy Parris and A. B. Huff, of the High Point Amusement Company, High Point, N. C.

Charlie Beilan, booking manager, Pathe Exchange, returned Friday from a two weeks' vacation spent in his former home town, Philadelphia.

John Fuller, local manager, Fox Exchange, returned from New York, where he was in conference with J. R. Grainger and executives of the company.

E. F. [illegible], local manager, Universal Exchange, left Saturday for a sales convention at Pittsburgh.

Frank Bryan, manager First National Exchange, accompanied by Dean House, salesman, left early last week for eastern Carolina.

R. E. Corbett, Jr., manager Paradis theatres, Greenville, N. C., is reported very ill and, as a result, H. J. Paradis is giving his personal attention to his Greenville theatres.

Mis Mary Sue McMillan and George R. Stevenson were married Monday, January 2, in Spartanburg, S. C. Immediately after the ceremony they left for a short honeymoon trip to Asheville. Mr. Stevenson is assistant general manager of Stenson Theatres, Inc., of Henderson, N. C., and Mrs. Stevenson is a member of a very prominent family of Spartanburg, S. C.

Friends of E. L. Hearne, Alameda theatre, Albemarle, N. C., are glad to see him out again after having been confined to a hospital in that city for the past three weeks.

Sergeant Kirby, connected with the military division of Davidson College, Davidson, N. C., is to open the Lincoln, a new colored house, at an early date.

Duke University, West Durham, N. C., is to inaugurate a policy wherein moving pictures will be shown at the university. This will start February 1 and will be under the management of Russell Ransome.

Harry Somerville, formerly in charge of vaudeville and the Orpheum theatre for T. G. Leitch, Greensboro, and more recently owner of theatres in Daytona and Daytona Beach, Fla., is now associated with Howard and Wells in the management of the Victory and Bijou theatres, Wilmington, N. C.

Florida

JOHN T. HENDRY, manager of the Majestic at Fort Myers, was a visitor in Tampa last Sunday and Monday. Hendry operated the first houses opened in Fort Myers, then sold out and operated in Perry, Fla., and up in Georgia for a few years, but the lure of the Caloosahatchee was too great, so he bought the Majestic and says he is "done traveling."

Vaudeville will be discontinued at the Victory, Tampa, after Saturday, January 28th. The new enlarged policy in vogue there this winter, where for the last half a bill of five acts of vaudeville and pictures were shown continuous from 1 to 11 p. m., has been very successful, but other cities on the circuit did not fare so well, so Tampa will lose the vaudeville end of the program as the house could not afford the transportation of the acts in and out. The equipment for the Vitaphone is now being installed in the Victory and will be used to replace the vaudeville.

The Hyde Park Methodist Church, Tampa, is being redecorated and it was found impossible to have it finished in time for services on the 15th, so the Consolidated Amusements have donated the Victory for their use on this Sunday.

Looks like Paramount has picked another winner. The writer attended a performance at the Tampa, Tampa, shortly after New Year's. A Paramount New Year Greeting strip was run. There was a large clock, and in place of the figures, several players were shown for a brief bow. One of the stars received a great "hand" at that show, and that one was "Dainty Esther Ralston."

The West Tampa Boys Club, supported by the Tampa Rotary Club, report a record year, with 131 new members added during 1927. They now have a membership of over 600. Ralph Bowron, director of the club, says that his "movie shows" are the greatest features and did more to keep the boys coming than any other attraction.

It is reported that Anthony Juran, who has managed the Casino theatre in Ybor City and the Casino in West Tampa for the Spanish Club for several years, has handed in his resignation. One can't imagine "Tony" doing anything but running a show-shop. He is the "old timer" of Tampa, he having operated theatres here since 1910.

Atlanta

CHANGES have featured the past week in Birmingham theatrical circles. The Strand theatre will be closed for remodeling, the Empire theatre is closed, and the Lyric theatre, which has housed the Marcus Show and pictures for several weeks, has also given notice of a change of policy, effective January 14, and which will likely cause the closing of the house for the time being, at least.

Joe Steed, of the Joe Steed Amusement Company, has sold his Ensley theatre, the Franklin, to R. B. Wilby, who also operates the new Ensley theatre. This appreciably strengthens the Wilby holdings in Birminghom and vicinity.

Tracy Mathewson, one of the best known news reel photographers in the country has resigned his connection with Fox and joined Pathe. A. B. Chereton has been sent to Atlanta by the Fox news organization to succeed him in this territory.

The following wire was received last Thursday at Atlanta's Fox office from Joe Johnson, of the Johnson-Alabama circuit of theatres: "Iris Taylor Johnson arrived safely. Both baby and mother doing fine."

Dr. C. B. Welsch, of the Liberty theatre, Roanoke, Ala., was a was a film row visitor last week.

A. Salomon, of the Cline Studios, Chattanooga, Tenn., made a business trip to Atlanta last week.

P. B. Kelly, of the Star theatre, Ashburn, Ga., was a caller on film exchanges during the week.

Norris Wilcox, special exploiteer from United Artists' home office, spent last week in Atlanta.

Mr. and Mrs. J. C. Wadlington, of the Alabama theatre, Dotham, Ala., were callers on film exchanges last week.

Earl M. Fain, of the Palace theatre, Leesburg, Fla., recently visited film row.

Charles Mayer, southern district booker for Fox, is visiting the Atlanta office.

E. A. Mayo, of the Grand theatre, Richland, Ga., was another visitor along film row.

G. L. Wynn, of the Ritz theatre, Newnan, Ga., also visited Atlanta on a booking trip.

Tom G. Brannon, manager of Eltrabran, returned last Thursday from a trip through Tennessee.

Fred Creswell, district manager for Bromberg Attractions, returned Thursday from a trip through Florida.

L. C. Hobgood, of the Dixie theatre, Bowden, Ga., recently visited Atlanta.

John Ezell, manager of Warner Bros. Atlanta office, spent last week in Tennessee.

Will B. Wood, of the Belle theatre, Gadsden, Ala., was seen along film row recently.

William G. Minder, Southwestern manager for Tiffany-Stahl Productions, left Tuesday of last week for New York for a conference with home office executives.

John W. Mangham, Jr., Atlanta manager for Liberty-Specialty, was in the Tennessee territory last week.

The Grand theatre, Raleigh, N. C., which was burned to the ground Tuesday night, January 3, will not be rebuilt on the present site at 115 Fayetteville street, but, instead, wil be erected in another section of the business district for the presentation of "tab" shows, it is stated. The new theatre is being planned for erection in the theatrical district in the neighborhood of Martin street.

Canada

THE Rialto theatre, 5711 Park avenue, Montreal, one of the handsome local houses of United become almost the favorite hunting ground of bold bandits. Thrice within the past year, B. M. Garfield, manager, has had an exciting experience with robbers.

On the morning fo January 9th, Mr. Garfield was stepping into his office to start business for the day when he found himself facing a revolver in the hands of a masked bandit. An arm reached out from another direction and tried to pull him into the office. He tore himself free, however, and run downstairs for help. When the police arrived, they found the balcony exit door open. Mr. Garfield's desk had been forced open and the sum of $45, his personal cash, had been taken.

On the previous occasion, three armed men held up Mr. and Mrs. Garfield in the theatre office while a performance was in progress and secured $600 in cash. They walked out with the patrons and escaped but were later rounded up. Following a confession, they were given heavy prison sentences. The latest robbers made a complete getaway.

Manager Harry Dahn, of the Capitol theatre, one of the largest in Montreal, has revised the policy of the house, starting with January 14. The decision has been made to open the new shows on Saturdays instead of Sundays, which has been the custom for some time past. Originally the shows opened on Monday.

There has also been a shake-up in admission prices with several downward movements. These are now 40 and 60 cents for nights, Sunday and holiday matinees. For other matinees the prices are 35 cents with the exception of Saturday afternoon, when the admissions are 30 and 50 cents.

When A. Lester, proprietor of the Doric theatre, 1904 Bloor street West, Toronto, left the theatre late on Saturday night, he forgot to lock the safe in his office, it is said. It happened that robbers broke into the building over the week-end and discovered the safe waiting for them. They secured $85 in cash. Mr. Lester is one of the officials of the Ontario Division of the M. P. T. O. and is a veteran exhibitor.

Pete Harrison, manager of the Capitol theatre, St. Catharines, Ontario, is well-known as a sportsman. He has been elected president of the Niagara District Ladies Softball Association for 1928.

Leonard Bishop, formerly manager of the Regent theatre Ottawa, Ontario, and previously manager of various theatres in Westerin Canada for Famous Players Canadian Corp., is now located in Detroit, Mich., where he is associated with the Hollywood theatre.

Called suddenly from the Star theatre, the one photoplay house of Carleton Place, Ontario, to respond to an alarm of fire, William Mollquaham, chief of the local fire department, collapsed and died before medical aid could be secured. The audience in the theatre knew little of the incident. S. A. Torrance is the manager of the theatre.

Manager Dick Howarth of the Bloor theatre, Toronto, Ontario, "stole" the recent marathon road race which was held in the North-End of Toronto by having it start and finish in front of the theatre.

Portland, Ore.

BOB SWAYZE, drama editor of the "Journal" for many years, has resigned. No successor has yet been announced.

J. N. Busch, formerly owner of the Veronia theatre, at Veronia, Ore., which was recently destroyed by fire, announces that he will erect a new theatre on the site formerly occupied by the burned theatre, to cost around $50,000.

Roy Peacock, new district representative for the National Theatre Supply Co., was in town recently, getting acquainted with all the local theatremen. Peacock will probably have supervision over the Portland and Seattle branches, with headquarters to be maintained at Seattle.

Frank Harris, formerly branch manager of the National Theatre Supply office, has resigned and will enter association with Ben Shearer, who contemplates the opening of numerous supply houses in this territory. Shearer was formerly owner of the Seattle and Portland branches, which were later merged into the National Theatre Supply Company.

Neal East, branch manager for Paramount, is again back at his desk, after a whirl over the Oregon territory. It is rumored that Neal will head a new corporation that will take over management of the three George Guthrie theatres.

Sam Maurice, assistant to Herschel Stuart, northwest head for West Coast Theatres, is in town, putting over some clever exploitation and publicity for the company's local theatres.

Bookings for road shows at the Heilig have been very scarce up until the present time, but advance dope has it that the Henry Duffy Players, who now occupy the Music Box theatre, which is leased to Warner Brothers, until May, 1928, will occupy the legit. Heilig, upon the completion of their lease at the Music Box.

Albany

JACK KRAUSE, who handles Tiffany's exchange in Albany, was more seriously injured in the recent automobile accident than was generally known. Mr. Krause was able to hobble into his office last week with the aid of crutches. It appears than in the accident Mr. Krause sustained a fractured hip and it was also necessary to take tix stitches in his upper lip. His cheek bone was also fractured.

The Rialto theatre, in Albany, operated by Louis Cappa, and a subsequent run house, was quite badly flooded with water during the past week, as firemen fought a stubborn blaze in the apartments over the theatre. The house was put out of commission for a short time, but resumed the latter part of the week.

Julius Berinstein, operated the Colonial in Albany, decided to take a ten days' vacation last week, and went to New York city.

George Tetrault is now handling the Grand theatre in Watervliet, succeeding his brother, Ernest, who is devoting his time to selling advertising.

Whatever may be the weather this winter, it will not interfere with Vic Bendell, one time exchange manager in Albany, but who of late is representing the Kauffmann Mat Service. When Mr. Bendell made his new connections last fall, he went to Florida where he spent several weeks, returining about New Years to Albany, and then leaving for California last week.

With his book under his arm, Guy Graves, of Schenectady, is to be seen almost daily along Albany's film row, booking for the Farash theatres in the Electric City.

George Roberts, who was at one time a well known exhibitor in Albany, is now in New York city, as manager of one of the motion picture theatres there.

Frank Breymaier, one of the old-timers in Schenectady, and up until recently the manager of the Wedgeway theatre, has resigned and is now acting as manager of the two houses owned and operated by Morris Silverman in that city.

The Vitaphone at the Troy theatre scored a hit during the past week with a couple of selections that were applauded by his audiences. It was said that it was the first time that a Troy audience has applauded the Vitaphone.

Although springlike weather prevailed in Albany, it made no difference to Len Garvey, who has theatres in Clinton and New Hartford, and who appeared along fim row wearing a big coonskin coat.

Herbert Greenblatt is a new salesman attached to the F. B. O. selling forces in Albany. He comes from Pittsburgh and his first trip out last week took him through northern New York.

Mr. and Mrs. J. W. Mann, who run the theatre in East Arlington, were in town last week booking pictures. It was their first trip in many months and in some exchanges where there have been been changes in the management, it was necessary for them to introduce themselves.

The theatre in Keene Valley is closed for the winter. The house is run by Mr. Beebe.

Jake Golden, manager of the Proctor's Fourth Street theatre in Troy, is scoring quite a hit these days with concerns occupying office space in the building.

Among the papers noting dissolutions of companies that were filed last week with the secretary of state at Albany were those of the William Berinstein Theatre Service, Inc. This company was founded by the late William Berinstein.

Mr. and Mrs. W. W. Farley, of Albany, and two of their children, left this week on a motor trip to Florida, where they will remain for a month or so.

Moe Mark, vice-president of the Stanley Corporation of America, and well known in Albany through his frequent trips here, was confined last week at his New York city home through illness.

The headquarters of the Rose theatres has been moved from Rensselaer to Troy. James Rose is now doing the buying for the houses, while his brother Harry does the booking. Arthur Edge is managing the Bijou, which was formerly handled by James Rose.

Mike Kallet, of Oneida, accom panied by the manager of his Canastota house, was in Albany last week, booking serious. J. Sternberg, of the Avon in Boonville, as well as Exhibitor Adams, of Lake Placid, and Exhibitor Fuller, of Otego, were in town.

There is some talk to the effect that the Film Board of Trade may hold a stag dinner in the near future. The matter is largely in the hands of Howard Morgan.

Amos Leonard and Edward Hayes, both of the Pathe exchange in Albany, spent a portion of last week in calling on exhibitors in Utica, Rome and other places.

Al Herman, who recently resigned as joint manager of the Pathe-P-D-C exchange in Albany, is back home after several days spent in New York. Mr. Herman has received several offers but is taking his time before making his future connections.

Al Bothner, who used to be well known in Troy, but who is now connected with the Smalley circuit in Cooperstown and elsewhere, paid Albany a visit last week, representing Mr. Smalley at the meeting of the Board of Arbitration.

Dick Hartigan, organist at the Troy theatre, was ill during part of last week through an infected mouth.

Jerry LaRock, owner of the Fairyland theatre, in Warrensburg, should receive the thanks of his fellow townsmen in the success that marked two benefits at the theatre last week, the receipts of which will provide new instruments for the village band and also new music scores. In return the band will give free concerts next summer.

Jake Rosenthal's theatre at Troy was thrown into confusion last week when a pig, which he had given away as a door prize, broke away from its new owner, and scurried under the seats.

Edna Pfister, secretary of the Albany Film Board of Trade, worked a number of evenings last week in compiling the annual report which was forwarded to the Hays organization.

Ann Rogers, of the F. B. O. office force, was confined to her home last week through illness.

Lew Freiberg, former booker at the local Fox exchange, has returned to town and will announce new connections in the near future.

Joe Saperstein, manager of Harmanus-Bleecker Hall in Albany, is contributing these days to the table service in many a home, giving away silver one night each week to all lady patrons.

The Rialto theatre in Glens falls was given over three days this week to a frolic staged by the Knights of Columbus of that city.

Des Moines

HARRY FRANKEL, the new manager of F. B. O. in Des Moines, was born and bred to the film business. His father, always known as Abe Frankel, is one of the veterans of the film business, having owned one of the first theatres in Des Moines. The elder Mr. Frankel is now concentrating his interests in the management of the Riverview Park Amusement Park. Harry Frankel started as a small youngster, ushering at his father's theatre, the old Casino. He was with Pathe and Associated Exhibitors as salesman.

Visitors at the office of Paramount were Mr. Neu of the Neu theatre at Carroll, Iowa, and Mr Treloar of Ogden. Mr. Brown of Forest City was also in and Youngclass and Latta of Perry called to report that business is going nicely.

Universal, who have been the bowling champs for some weeks, won two out of the three games played against Metro-Goldwyn-Mayer last week, so they maintain their place in the lead. First National was one of the losers. Bill McGivern made high score for Universal with 186.

A. H. Blank returned from New York last week. The movie magnate was in New York for ten days. He was accompanied by Mr. Denman, auditor of the A. H. Blank offices in Des Moines. Mr. Denman returned Friday.

O. H. Garland, salesman for Pathe, reports eight punctures last week. Three of them were between Des Moines and Oskaloosa, sixty miles away.

If you are planning to call upon the blushing bridegroom of film row, Ted Yarowsky, you will find that he has changed his office address. He is now at 608 High street. Mr. Yarowsky, who was married at Christmas time, is manager of the Des Moines Poster Exchange.

W. H. Miller, theatre broker, called at Dubuque, Anamosa, Cedar Rapids and Mt. Ayr last week.

Harris P. Wolfberg, district manager for Metro-Goldwyn-Mayer, was recently in Des Moines.

Mr. Peffer, who is the exhibitor at Corwith, Iowa, made his initial visit to the Des Moines Film Exchanges last week. He was so pleasantly received that he thinks he will come back again.

Other exhibitors who were in booking pictures last week were Harry Simpson of Sigourney and McGregor and F. W. Holt of the Princess at Montezuma.

Michael and Waller, who have the theatre at Jefferson, Iowa, have bought ou the opposition house, the new State theatre. W. W. Waltz built the new theatre at Jefferson and a very satisfactory deal was made for both sides in the transfer of the additional theatre to Michael and Waller.

J. H. Ebersole sold his theatre, the Majestic at Avoco, last week. The new owner is Raymond E. Brown, who has the theatre at Harlan, Iowa.

Otto Steindorf at Clear Lake, Iowa, sold his theatre to Roy Thomas.

Jack Raper, who comes from the Chicago office to take the management of the Des Moines branch for Fox Films, arrived last Saturday and took charge immediately. Ben Reingold, who has been at the Des Moines office of Fox Films since its establishment, won promotion to the executive's chair at the St. Louis exchange.

Mr. Raper went immediately into the territory. He has heard of Iowa and plans to his traveling by train.

Harry Vickers has recently joined the sales staff of Pathe. This is not his first experience as a salesman as he sold for Mutual years ago.

Central Penn

MOTION pictures were taken by a news reel concern of the laying of the cornerstone of the new $800,000 Colonel Drake theatre and office building, in Oil City, on January 7, which was attended by 800 persons.

The Comerford Amusement Co., of Scranton, owners of a big chain of picture and vaudeville theatres, have announced that Russell Kishner, of Tamaqua, has been appointed as permanent organist of the company's palatial new Capitol theatre, in Pottsville, which was formally opened on November 21.

Harrisburg Local, No. 98, Theatrical Stage Employees and Motion Picture Projectionists, installed officers for 1928 at a meeting on Sunday, Jan. 8. The new officers are: William S. McKay, Jr., president; Harry Fornwalt, vice-president; Harry B. Wilson, corresponding secretary; Paul Patterson, financial secretary and treasurer; Lawrence J. Katz and W. A. Davis, business agents, and Carl Bushey, sergeant-at-arms. Mr. Katz and Mr. McKay will represent the local at the international convention next June.

Harry Larned, manager of the Victoria theatre, Tamaqua, who had been acting temporarily as manager also of the Strand and Victoria theatres at Lansford, has been succeeded in the latter posts by A. J. Quirk, of Mt. Carmel, who has been appointed permanent manager of the two Lansford houses. All three theatres are part of the chain operated by the Chamberlain Amusement Company, with headquarters in Shamokin.

Ed. R. Moore, manager of the recently renovated York theatre, in York, has announced that hereafter jazz selections will be eliminated from the overtures played by the theatre's orchestra, and that instead selections will be taken from the more popular musical comedies. The orchestra is under the direction of Roman Shuman.

The business management of the Fulton theatre, Lancaster, which is leased by I. C. Mishler, who also operates several theatres in Altoona, will hereafter be in the hands of Guy S. Burley, for eight years manager of the Apollo theatre and Garden Pier, Atlantic City, N. J.

J. F. Van Devender, of Shamokin, was elected president of the Weist Amusement Company, owners of Island Park, at the annual meeting of the directors on January 9. Other officers are: S. M. Weist, Shamokin, vice-president; C. S. Weist, Island Park, treasurer, and A. M. Weist, Island Park, secretary. Raymond Dunkelberger, of Sunbury, was elected a new member of the board of directors. Plans were discussed for reopening the park in the spring and a number of improvements will be made to the amusement devices.

The new Earle theatre was formally opened in Allentown on December 15, when "talking movies" were introduced for the first time in the history of the city, both Vitaphone and Movietone having been installed. The Equity Theatres, Inc., which operates picture theatres in Philadelphia, Reading and in several cities in New Jersey, has leased the Earle theatre from William E. Seitz, the builder. Frank S. Mickley, formerly with the Jacobson Amusement Company, Atlantic City, N. J., has been made manager of the Earle. At one time he was associated with the Wilmer & Vincent theatres, in Allentown, and also managed the Rajah theatre in Reading for a number of years.

The Vitaphone was heard and seen for the first time in Shenandoah on January 9, when it was introduced in the Strand theatre.

The Savoy theatre, Wilkes-Barre, announces the permanent introduction of both Vitaphone and Movietone devices.

More than 600 Reading newsboys were guests at a movie show and Vitaphone entertainment given through the generosity of Charles E. Kirlin, a wealthy Reading business man. The parents of the boys were invited to attend the ceremony as the guests of Charles Latshaw, manager of the Arcadia.

Kansas City

E. W. WERNER is president of the newly incorporated Warwick Amusement Company, Kansas City, which resulted from the incorporation of the Warwick theatre, one of the larger suburban theatres. L. C. Walker will remain as manager. R. K. Dietrich wil be secretary-treasurer of the organization. The Warwick will be entirely rebuilt next summer, the work to start about June 1, Mr. Walker announced.

Following in the wake of the closing of the Royal theatre, first run house under lease to Loew interests, the Newman theatre has reduced its top price from 50 cents to 35 cents. Until the opening of the new $4,000,000 Loew's Midland theatre, the Newman was Kansas City's largest first run house and formerly charged 60 cents top price.

The Opera House at Lincoln, Kas., was badly damaged by fire the other night.

LeRoy Foster, of Greensburg, Kas., has leaded the Attica Opera House at Attica, Kas., from Biberstein Brothers.

The contract for the construction of the new Missouri theatre, Columbia, Mo., has been awarded to the Schultz Construction Co., of Chillicothe, Mo., at $133,755, J. D. Stone, of the Missouri Theatre Company, announced. The theatre contract calls for completion of the work in 180 working days.

J. C. Weigand is the new manager of the Lewis theatre, Independence, Mo., while M. Akin has been made manager of the Elliott theatre, also of Independence.

A. J. Wesley has succeeded H. Brodeur, who died recently, as manager of the Wurlitzer organ branch in Kansas City. Mr. Wesley comes from Cincinnati.

It was a profitable venture when K. S. Duncan, president of the Rialto Theatres Corp., Kansas City, arranged to hook up his Alamo, Broadmour and Roanoke theatres with the "Victory" broadcasting program of the Kansas City Star, arranged through Dodge Bros. Corp. Attendance at those three theatres was greater than it had been on any night thus far this winter.

Two young bandits stepped up to A. F. Gibbons, manager of the Prospect theatre, suburban house of Kansas City, who was in the box office Monday night, and, at the point of revolvers, robbed him of $90.

Among the out-of-town exhibitors in the Kansas City market this week were: Nick Kotsis, Chetopa, Kas.; Frank Weary, Farris theatre, Richmond, Mo.; Walter Wallace, Orpheum, Leavenworth, Kas.; G. L. Hooper, Orpheum, Topeka, Kas.; C. M. Pattee, Pattee theatre, Lawrence, Kas.; Glenn Dickinson Circus of Theatres, Lawrence, Kas.

Russell Borg and W. P. Bernfield, branch manager and salesman, respectively, of the Educational Exchange, Kansas City, were hustling in the territory this week. So were Bill Warner, First National branch manager, and Roy Churchill, F. B. O. branch manager.

Ben Abrams, former special representative for Paramount, but now affiliated with a road show of his, was a Kansas City visitor.

Marsh Wood, formerly of Oklahoma City, has been added to the Pathe-DeMille sales force, covering Southern Kansas.

C. A. "Red" Jones, Educational, went to Ponca City, Okla., last week with such a bad cold he hardly could speak above a whisper—and he was invited to speak at a banquet.

A. C. Schultz, Midwest Film Distributors, Inc., manager at Kansas City, has returned from Minneapolis, where he went to visit his parents.

Baltimore

ARTHUR B. PRICE, manager of the Aurora, Aldine, Avalon, New Preston, of Baltimore, has been reappointed on the boxing commission of Maryland.

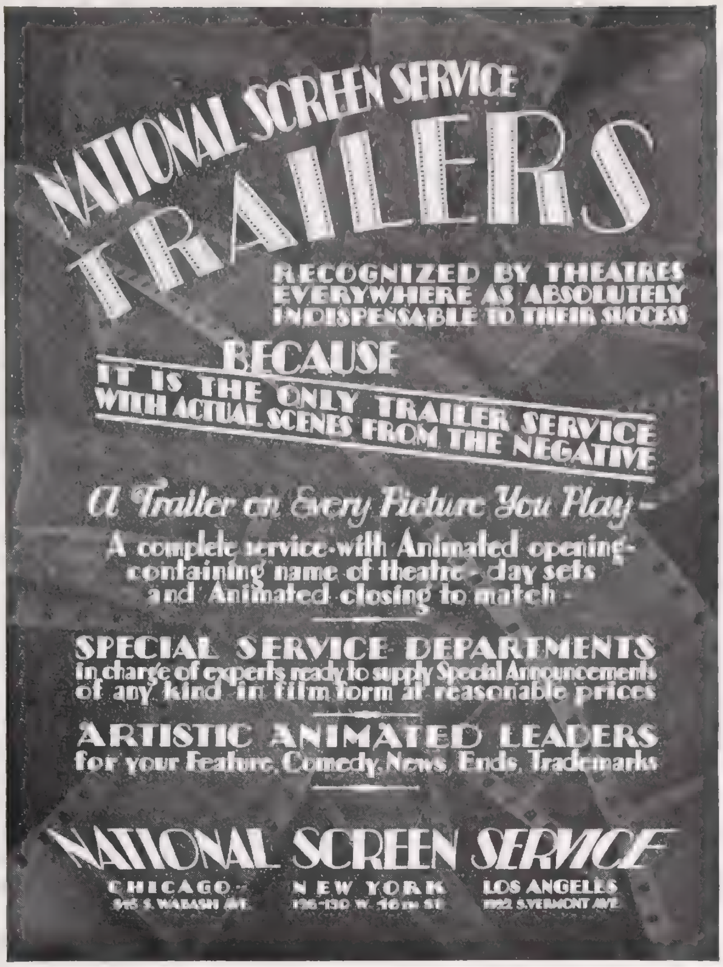
Vernon Nolte, son of Charles E. Nolte, managing director of the Belnord Theatre Company, has been appointed manager of the Boulevard theatre to succeed Lee Whittle, who has resigned.

The Evening Sun newsboys' band was entertained at Loew's Valencia theatre here Monday night, January 16th, by Howard Price Kingsmore, Loew's city manager in Baltimore.

Louis Machat, managing director of the Little theatre in Baltimore, has been entertaining the pupils of various schools in Baltimore during the week beginning January 9.

A pocketbook containing $330 was found in the Avalon theatre one night recently by Robert Brooks, the janitor, who returned it to an excited man, who was waiting at the entrance of the playhouse next morning when he went to reopen the playhouse.

The man feared that it had been stolen and described it to Brooks who explained that it had been found on the floor under the seat which the man had occupied. The man thanked Brooks profusely.



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The above is the Fire Commissioners Report of New York.

How many more have occurred during this period in the other parts of the country, *whose Theatre is Next?*

Ninety per cent of projector fires are caused by New Prints sticking (due to Emulsion Deposits) and weakened film sprockets of deteriorated prints.

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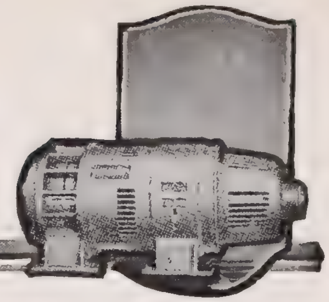

Inquiries and Comments

The Why of Stereoscopic Pictures

J. H. JENKINS, who owns the Douglas Theatre at Lee's Summit, Missouri, wishes to know if it is possible to project stereoscopic pictures by showing two slightly different views of the same scene at the same time. His letter is as follows:

Dear Sir:

I read your recent article on stereoscopic pictures and I, too, am of the opinion that it cannot be done with a single device such as a screen, a light source, or a projector.

Some years ago I was thinking this matter over and although I know very little about such things, I did have the idea that it might be possible to project stereoscopic pictures by taking a double picture and projecting this to the screen. Was this ever tried? Perhaps I can make myself clearer by saying that what I have in mind is to use a double dissolving lantern slide projector (or else two single lanterns) for showing two time photographic slides of the same scene.

These two photographs should be taken from slightly different angles in order that the two views be slightly different, thus giving the illusion of depth.

If these two pictures were projected to the screen at the same time, one offsetting the other a trifle, can you tell me if this would give the stereoscopic effect for which everybody is looking?

(Signed) J. H. Jenkins.

Not Entirely Clear

The idea of using two pictures of the same thing to obtain stereoscopic effects is quite all right, Friend Jenkins, but you do not make yourself entirely clear as to just how these double views are to be projected. By having "one offset the other a trifle," do you mean to project one on top of the other but have them slightly displaced? Something like the effect obtained when two lantern slide images are imperfectly matched on the screen?

Or do you intend to project these two pictures in such a manner that they are side by side on the screen?

Separate Viewing Necessary

No matter what method of projecting the pictures is used this much is absolutely necessary—that each eye see a separate picture and that the two pictures thus seen separately must show a slightly different perspective. In other words each picture must be photographed from a slightly different angle and then viewed separately—one picture for each eye.

The stereoscopic effect illusion is based wholly and entirely upon the ability of the brain to combine two pictures of the same object, as seen individually by each eye, and fuse them into one picture, with the result that final brain image weaves this depth present in the true scene.

In order to project stereoscopic pictures a system of projection is required, which will do what the two eyes, unaided will do.

For example, a person with normal eyesight sees all real objects as having three dimensions providing these objects are illuminated so as to reveal their natural shape. The principal reason why objects are seen in their three dimensional form is because both eyes see the same object, but these two eye images are slightly different because the eyes are separated by a distance of approximately 2½ inches.

Effect of Eye Separation

The effect of this separation distance of our eyes can be clearly demonstrated by the following simple test: Hold this book up at a distance of about 18 inches from the eyes and then, with one eye tightly closed, try to touch a given letter in a word with the point of a pencil. It will be found that this is exceedingly difficult to do on the first attempt.

Then try to do the same thing with both eyes open. Using both eyes, there is no trouble at all in touching any letter.

At short distances, the small distance of separation between the eyes (2½ inches) is sufficient to reveal great depth in the brain pictures so that objects appear clearly defined and sharply outlined. At great distances, however, this separation distance of the eyes is relatively small (as compared with the viewing distance) so that objects appear flat as in a photograph. For example, in a mountainous landscape which is viewed at a distance of ten or fifteen miles, the mountains appear flat in their outline against the skyline and there is practically no suggestion of depth. It is extremely difficult, for this reason, to accurately judge the distance to such objects.

Reversing the Process

In obtaining stereoscopic projection effects natural conditions must be created by artificial means. Since all photographic pictures are flat in that they consist of but two-dimensional objects, the element of depth must be obtained artificially by presenting separate pictures to each eye in such a manner that when the two pictures are fused into one by the brain, the missing third dimension will be incorporated in the final image.

This can be accomplished by first photographing an object from two different positions separated by a distance of about 2½ inches or else by using a double camera in which the photographic lenses are separated by the required distance.

These two slightly different pictures should then be projected alternately to the screen and then viewed alternately with each eye so that the left eye sees only the picture taken with the left photographic lens and the right eye sees only the picture taken with the right photographic lens.

The two pictures also could be projected at the same time, side by side, on the screen and then viewed so that the left eye sees only the left picture and the right eye sees only the right picture. If eye should see both pictures no illusion of depth will be had and the pictures will appear as any ordinary photograph.

The old-time stereoscopic viewing contraption so commonly found in the parlors of many homes employed double pictures mounted on a common background so that the photographs were placed side by side. Two eye prisms to assist the eyes in properly combining the two pictures, thus making it possible for each eye to see its own picture and transmit it to the brain for final fusion of the two.

This method could hardly be employed in a theatre because of the great distances involved, so that the stereoscopic viewer is essentially a one-man proposition.

Colored Pictures Used

Where the two pictures are projected alternately, one on top of the other, the trick lies in making each eye see only its proper picture without letting the second picture appear. If it were possible for a person to alternately open and close each eye in exact synchronism with the alternate projection of the two screen pictures so that each eye would see only the same picture and would be closed each time the second picture was projected stereoscopic effects might be obtained. A person afflicted with St. Vitus' Dance might be able to accomplish this but certainly no ordinary individual could do it.

The same effect is obtained, however, by using two colored pictures, one red, the other green. A pair of spectacles is then worn by each observer in which one lens is red and the other green. The pictures are then alternately projected and the eye with the red lens (gelatine is used in place of a lens) sees only the red picture and the eye with the green lense sees only the green picture. Each eye is blind to screen picture in which the picture color and lens color do not agree.

The effect obtained is in the nature of a stereoscopic silhouette.

Baby Grand Theatre Opens at Orlando, Fla.

The new Baby Grand theatre at Winter Park, the millionaire winter colony closely adjacent to Orlando, Fla., opened last week. Work on the new house has been in progress several months under the supervison of Roy A. Benjamin, Jacksonville architect, who designed the theatre.

Though having a seating capacity of only 360, the Baby Grand is a little gem. In design, decoration and appointments it is perfect and complete. The carpets are of luxurious quality and exquisite pattern; the chairs, especially designed and manufactured by the American Seating Company, are as fine as can be found anywhere in the country.

The new organ installed by the Robert-Morton Company is another attractive feature. The technical equipment throughout the house was furnished and installed by the National Theatre Supply Company.

Willard C. Patterson, southern divsion manager of Universal Theatres, who own and operate the Baby Grand, supervised the final preparations.

Reynolds Elec. Co. Opens New York Warehouse

A New York City warehouse and display room has been opened by the Reynolds Electric Company of Chicago, manufacturers of electric devices for motion picture theatres, at 256 West 31st Street and will be in charge of Geo. H. Erich and Leo A. Leissler. This new warehouse will greatly facilitate Reynolds service in eastern territory.

To Rebuild Old Theatre at Mayfield, Ky.

T. L. McNutt, owner of the old Unique theatre, property at Fifth and South Street, Mayfield, Ky., announces that he has arranged for the opening of a modern theatre there at an early date. Plans have been made for work to start immediately on rebuilding the house. It will be of brick veneer, with new floor and steel ceiling, and will be equipped with steam heat and fans.

Mr. McNutt announces that he has hooked up with a circuit of eight other large towns and will thus be enabled to supply his patrons with high class vaudeville, also with good repertoire stock companies.

Smalley Will Rebuild His Cooperstown Theatre

The Grand theatre, at Johnstown, N. Y., which was leased by William Smalley, of Cooperstown, and which was burned to the ground about two weeks ago, will be rebuilt, according to an announcement this week by Frank Empsall, of Watertown, part owner of the building who is spending the winter in Florida. Mr. Empsall was summoned north after the fire and viewed the ruins. It is said that Mr. Smalley lost about $18,000 in the fire, having carried no insurance on property that he had installed in the building and improvements that he had made.

Gallagher Equip't Opens West Coast Office

Thos. E. Gallagher, West Coast manager of the Gallagher Orchestra Equipment Company announces the opening of a West Coast office located at 1487 West Washington Boulevard, Los Angeles, Cal., from which this firm will carry a full line of stock for service to theatres west of the Rocky mountains, F. O. B. Los Angeles. This move will result in a saving of time and money for their west coast customers.

Arctic Nu-Air May Move to Minneapolis

The Arctic NuAir corporation is planning to move its factory from Boone, Iowa to Minneapolis. This corporation manufactures theatre ventilating apparatus and humidifying and heating equipment.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Angel of Broadway, The	L. Joy-V. Varconi	Pathe-De Mille	6555 feet	Dec. 16
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 3
Back to God's Country	R. Adoree-R. Frazer	Universal	5751 feet	July 29
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Big Parade, The	Gilbert-Adoree-Dane	M-G-M	12550 feet	Nov. 28, '25
Blackjack	B. Jones-B. Bennett	Fox	4777 feet	
Border Cavalier, The	Fred Humes	Universal	4427 feet	
Born to Battle	Bill Cody	Pathe-De Mille	5 reels	
Boy of the Streets	J. Walker-M. Bennett-B. Francisco	Rayart (S. R.)	5059 feet	
Broadway Madness	M. de la Motte-D. Keith	Excellent Pict. (S.R.)	6945 feet	Oct. 14
By Whose Hand?	R. Cortez-E. Gilbert	Columbia	5432 feet	Jan. 7
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	9692 feet	May 6
Cancelled Debt, The	R. Lease-C. Stevens	Sterling Pict (S.R.)	5200 feet	
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Marshall-G. Astor	Universal	7790 feet	May 20
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F B O	5701 feet	Aug. 26
Cruise of the Helion, The	E. Murphy-D. Keith-T. Santschi	Rayart (S. R.)	6089 feet	Sept. 30
Drop Kick, The	R. Barthelmess-D. Revier-B. Kent	First National	6802 feet	Sept. 30
Eager Lips	P. Garon-B. Blythe-G. James	First Division (S. R.)	6206 feet	
First Auto, The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Flying U Ranch, The	Tyler-N. Lane	F. B. O.	4924 feet	
Foreign Devils	Tim McCoy	M-G-M	4658 feet	
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5524 feet	Sept. 23
Girl From Gay Paree, The	Sherman-Bedford-McGregor-Blythe	Tiffany-Stahl	5233 feet	Sept. 23
Girl From Rio, The	Carmel Myers	Lumas	6990 feet	
Honor First (Re-issue)	John Gilbert	Fox	4851 feet	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.	6000 feet	Nov. 11
Isle of Forgotten Women	Tearle-Sebastian	Columbia	5645 feet	
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros	5569 feet	Sept. 30
Joy Girl, The	O. Borden-N. Hamilton-M. Alden	Fox	6162 feet	Sept. 23
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National	6712 feet	Sept. 16
Lightning	J. Ralston-R. Fraser-M. Livingston	Tiffany	6049 feet	Sept. 30
Lone Eagle, The	R. Keane-B. Kent	Universal	5862 feet	
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox	8538 feet	Oct. 7
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O	4912 feet	Aug. 12
Nevada	G. Cooper-T. Todd	Paramount	6258 feet	Oct. 28
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
One Round Hogan	M. Blue-J. J. Jeffries-L. Hyams	Warner Bros	6375 feet	Oct. 7
One Woman to Another	F. Vidor-Von Eltz	Paramount	4022 feet	Sept. 30
Out All Night	R. Denny-M. Nixon	Universal	6170 feet	Oct. 7
Out of the Past	R. Frazier-M. Harris	Peerless Pict. (S. R.)	5701 feet	
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Prince of the Plains	Tex Maynard	Rayart (S. R.)	4134 feet	
Ragtime	J. Bowers-M. de la Motte	First Division (S. R.)	6700 feet	Sept. 9
Red Raiders, The	K. Maynard-A. Drew	First National	6280 feet	Dec. 9
Road to Romance, The	R. Novarro-M. Day-R. D. D'Arcy	M-G-M	6544 feet	
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros	5685 feet	Oct. 14
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia	5892 feet	
Slightly Used	M. McAvoy-C. Nagel-R. Agnew	Warner Bros	6412 feet	Sept. 30
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National	6548 feet	Sept. 9
Soda Water Cowboy, The	Wally Wales	Pathe-De Mille	4546 feet	Nov. 4
Stark Love	Special Cast	Paramount	6203 feet	Mar. 11
Swim, Girl, Swim	B. Daniels-G. Ederle	Paramount	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft-Hill-Luden	Paramount	6006 feet	Oct. 82
Three Miles Up	Al Wilson-E. Clair	Universal	4136 feet	June 10
Two Girls Wanted	J. Gaynor-G. Tryon	Fox	6293 feet	Oct. 7
We're All Gamblers	Meighan-M. Millner	Paramount	5935 feet	

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National	6333 feet	Oct. 21
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict. (S.R.)	5980 feet	
Ben Hur	Novarro-McAvoy-Bronson-F. X. Bushman-C. Myers	M-G-M	12000 feet	Jan. 1 '26
Blondes By Choice	Claire Windsor	Lumas	6987 feet	
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M	5902 feet	Nov. 25
Boy Rider, The	Buzz Barton	F. B. O	4858 feet	Sept. 30
Breakfast at Sunrise	C. Talmadge-D. Alvarado	First National	6222 feet	Dec. 16
Cheating Cheaters	B. Compson-K. Harlan	Universal	5623 feet	Dec. 23
Chinese Parrot, The	M. Nixon-H Bosworth	Universal	7304 feet	Jan. 7
College Hero, The	R. Agnew-P. Garon-R. Lease	Columbia	5628 feet	Dec. 9
College Widow, The	D. Costello-Collier, Jr.	Warner Bros	6616 feet	Oct. 28
Combat	G. Walsh-G. Hulette	Pathe-De Mille	5100 feet	Nov. 11
Crystal Cup, The	D. Mackaill-J. Mulhall	First National	6386 feet	Nov. 25
East Side, West Side	G. O'Brien-V. Valli-J. F. McDonald	Fox	8154 feet	Nov. 4
Fair Co-ed, The	Marion Davies	M-G-M	6408 feet	Nov. 4
Figures Don't Lie	E. Ralston-R. Arlen	Paramount	5280 feet	
Finnegan's Ball	B. Mehaffey-Landis-C. McHugh-M. Swain	First Division (S. R.)	6200 feet	Dec. 9
Forbidden Woman, The	J. Goudal-V. Varconi	Pathe-De Mille	6568 feet	Dec. 16
Gambler's Game, The	Tom Tyler	F. B. O		
Gentleman of Paris, A	A. Menjou-S. O'Hara-A. Marchall	Paramount	5927 feet	Oct. 14
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O	6310 feet	July 29
Girl in the Pullman	Marie Prevost	Pathe-De Mille	5867 feet	Nov. 18
Gun-Hand Garrison	Tex Maynard	Rayart (S. R.)	4879 feet	
Harp in Hock, A	Schildkraut-Coghlan-M. Robson-B. Love	Pathe-De Mille	5999 feet	Dec. 16
Highschool Hero, The	S. Phipps-N. Stuart	Fox	5498 feet	Nov. 11
In Old Kentucky	J. Murray-H. Costello	M-G-M	6646 feet	
Jake the Plumber	J. DeVorska-S. Lynn	F. B. O	5186 feet	Nov. 4
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros	7423 feet	Oct. 21
Jesse James	Fred Thomson	Paramount	7423 feet	Oct. 28
Les Miserables	Special Cast	Universal	7713 feet	
Light in the Window, A	Walthall-P. Avery-C. Keefe	Rayart (S. R.)	5960 feet	Nov. 11
Magic Flame, The	Colman-Banky	United Artists	8300 feet	Sept 30
My Best Girl	M. Pickford-C. Rogers	United Artists	8500 feet	Dec. 2
No Place to Go	M. Astor-L. Hughes	First National	6403 feet	
Now We're in the Air	W. Beery-R. Hatton	Paramount	5798 feet	Dec. 23
Obligin' Buckaroo, The	Buffalo Bill, Jr.	Pathe-De Mille	4575 feet	Nov. 11
Once and Forever	P.R. Miller-J. Harron	Tiffany-Stahl	5639 feet	
Pajamas	O. Borden-L. Gray	Fox	5876 feet	Dec. 2
Pretty Clothes	J. Ralston-J. Walker-G. Astor	Sterling Pict. (S. R.)	5652 feet	Nov. 4
Publicity Madness	E. Lowe-L. Moran	Fox	5893 feet	
Racing Romeo, The	"Red" Grange-J. Ralston	F. B. O	5992 feet	Dec. 16
Ranger of the North	Ranger (Dog)	F. B. O.	4941 feet	
Ride 'Em High	Buddy Roosevelt	Pathe-De Mille	4542 feet	Nov. 11
Ridin' Luck	Tex Maynard	Rayart (S. R.)		
Rose of the Golden West	G. Roland-M. Astor	First National	6447 feet	Oct. 7
Rough Riders, The	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	9443 feet	April 1
Sailor Izzy Murphy	G. Jessel-A. Ferris	Warner Bros	6020 feet	Oct. 28
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	8500 feet	June 10
Shanghai Bound	R. Dix-M. Brian	Paramount	5515 feet	Dec. 9
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount	5179 feet	
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal	7 reels	Aug. 26
Silver Valley	Tom Mix	Fox	5011 feet	Oct. 14
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M	6705 feet	Oct. 28
Straight Shooting	Ted Wells	Universal	4251 feet	Aug. 19
Tigress, The	J. Holt-D. Revier	Columbia	5357 feet	
Underworld	C. Brook-E. Brent-G. Bancroft	Paramount	7643 feet	Sept. 9
Way of All Flesh, The	E. Jannings-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
Wheel of Destiny, The	F. Stanley-G. Hale	Rayart (S. R.)	5869 feet	
Wine (re-issue)	Clara Bow	Universal	7 reels	
Wise Wife, The	P. Haver-T. Moore	Pathe-De Mille	5610 feet	Dec. 16
Wolf's Trail	Dynamite (Dog)	Universal	4167 feet	
Woman on Trial, The	Negri-E. Hanson	Paramount	5960 feet	Nov. 14
Women's Wares	Brent-Lytell-L. Kent	Tiffany-Stahl	5614 feet	Nov. 18
Wreck of the Hesperus, The	A. Hale-V. Bradford	Pathe-De Mille	6447 feet	

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Arizona Wildcat, The	T. Mix-D. Sebastian	Fox	4665 feet	
Bandit's Son, The	B. Steele-A. Sheridan	F. B. O	4789 feet	
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M	6433 feet	
Blood Will Tell	B. Jones-K. Perry	Fox	4556 feet	
Bowery Cinderella, A	P. O'Malley-G. Hulette	Excellent Pict. (S.R.)	6900 feet	Nov. 25
Broadway After Midnight	P. Bonner-C. Landis-G. Hughes-B. Tennant	Krelbar Pict. (S. R.)	6199 feet	Nov. 4
Cheer Leader, The	R. Graves-Olmstead	Lumas	6000 feet	
City Gone Wild, The	T. Meighan-L. Brooks-M. Millner	Paramount	5408 feet	

Feature	Star	Distributed by	Length	Reviewed
College	B. Keaton-A. Cornwall-G. Withers	United Artists	5382 feet	Sept. 23
Death Valley	C. Nye-R. Rae-R. Wells	First Division (S. R.)	588 feet	Aug. 12
Discord	G. Ekman-L. Dagover	Pathe-De Mille	8586 feet	Nov. 11
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros	5003 feet	Nov. 11
Dress Parade	W. Boyd-B. Love	Pathe-De Mille	6599 feet	Nov. 11
Galloping Fury	H. Gibson-S. Rand	Universal	5503 feet	
Garden of Allah, The	A. Terry-I. Petrovich	M-G	8200 feet	Sept. 16
Girl From Chicago, The	C. Nagel-M. Loy	Warner Bros	5978 feet	Dec. 31
Gold From Weepah	Bill Cody	Pathe	4968 feet	Dec. 23
Good-Time Charley	W. Oland-H. Costello	Warner Bros	6302 feet	Nov. 25
Gorilla, The	C. Murray-F. Kelsey-T. Marshall	First National	6300 feet	Dec. 2
Gun Gospel	K. Maynard	First National	6288 feet	
Heroes in Blue	J. Bowers-S. Rand	Rayart (S. R.)	5000 feet	
His Foreign Wife	W. McDonald-E. Murphy	Pathe-De Mille	4890 feet	
Home Made	Johnny Hines	First National	6524 feet	
Hoof Marks	Jack Donovan	Pathe-De Mille	4076 feet	Dec. 23
Hook and Ladder, No. 9	D. Ellis-E. Hearne-C. Keefe	F. B. O	5240 feet	Dec. 16
Judgment of the Hills	V. Valli-F. Darro	F. B. O	6481 feet	Aug. 1
Ladies Must Dress	V. Valli-L. Gray	Fox	5599 feet	Dec. 23
Last Waltz, The	W. Fritsch-S. Vernon	Paramount	6940 feet	Dec. 30
Lure of the South Seas, The		First Division (S. R.)		
Main Event, The	Vera Reynolds	Pathe-De Mille	6472 feet	Nov. 11
Man Crazy	Mulhall-Mackaill	First National	5542 feet	Dec. 30
My Friend From India	F. Pangborn	Pathe-De Mille	6 reels	
Night Life	A. Day-J. Harron	Tiffany-Stahl	6235 feet	Dec. 2
One Glorious Scrap	Fred Humes	Universal	4172 feet	
On the Stroke of Twelve	E. Torrence-J. Marlowe-D. O'Shea	Rayart (S. R.)	5970 feet	
On Your Toes	R. Denny-B. Worth	Universal	5918 feet	Jan. 14
Opening Night, The	C. Windsor-J. Bowers	Columbia	5524 feet	
Open Range	L. Chandler-B. Bronson	Paramount		
Quality Street	M. Davies-C. Nagel	M-G-M	7627 feet	Nov. 18
Reno Divorce, A	M. McAvoy	Warner Bros.	5492 feet	Nov. 4
Return of Boston Blackie	Strongheart (Dog)-C. Palmer	First Division (S. R.)	5865 feet	
Roarin' Broncs	Buffalo Bill, Jr.	Pathe-De Mille	4375 feet	Dec. 30
Shame (Re-issue)	John Gilbert	Fox	5467 feet	
She's a Sheik	B. Daniels-R. Arlen W. Powell	Paramount	6015 feet	Dec. 9
Skyhigh Saunders	Al Wilson	Universal	4393 feet	
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal	6218 feet	
Sporting Blood (tentative)	R. Denny	Universal		
Spotlight, The	E. Ralston-N. Hamilton	Paramount	4866 feet	
Stage Kisses	K. Harlan-H. Chadwick	Columbia	5435 feet	
Tea for Three	L. Cody-A. Pringle-O. Moore-D.Sebastian	M-G-M	5273 feet	Nov. 11
Thirteenth Hour, The	Bonaparte (Dog)-J. Gadsen-L. Barrymore	M-G-M	5252 feet	
Thirteenth Juror, The	F. X. Bushman-Nilsson	Universal	5598 feet	Dec. 9
Turkish Delight	R.Schildkraut-J.Faye	Pathe-De Mille	6 reels	
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists	8250 feet	Nov. 4
Very Confidential	M. Bellamy	Fox	5620 feet	Dec. 16
Wanderer of the West, A	Tex Maynard	Rayart (S. R.)		
Warning, The	J. Holt-D. Revier	Columbia	5791 feet	Jan. 7
Web of Fate	Lillian Rich	Peerless Pict. (S. R.)	5800 feet	
Wild Beauty	Rex (Horse)-J. Marlowe	Universal	5192 feet	
Wild Geese	B. Bennett-A. Stewart-D. Keith-J. Robards	Tiffany-Stahl	6448 feet	
Wolf Fangs	Thunder (Dog)-C. Morton-C. Lincoln	Fox	5331 feet	Dec. 16
London After Midnight	L. Chaney-C. Nagel-M. Day Walthall	M-G-M	5687 feet	Dec. 23
Lovelorn, The	S. O'Neill-L. Kent-M. O'Day	M-G-M	6110 feet	Dec. 30
Love Mart, The	B. Dove-G. Roland N. Beery	First National	7388 feet	
Man's Past, A	C. Veidt-I. Keith-G. Siegmann	Universal	6135 feet	Sept. 16
Polly of the Movies	G. Short-J. Robards	First Division (S. R.)	6900 feet	
Rebecca O'Brien	May McAvoy	Warner Bros		
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille	5880 feet	
San Francisco Nights	M. Busch-P. Marmont	Lumas	7000 feet	Dec. 31
Satan and the Woman	C. Windsor-C. Keefe	Columbia		
Serenade	A. Menjou-K. Carver-L. Basquette	Paramount	5209 feet	Dec. 31
Silk Legs	M. Bellamy-J. Hall	Fox	5446 feet	
Silver Slave, The	I. Rich-A. Ferris-H. Herbert	Warner Bros	6124 feet	Dec. 9
Slingshot Kid, The	"Buzz" Barton J. Morgan	F. B. O	4886 feet	
Sorrell and Son	H. B. Warner-Nilsson-M. McBain-A. Joyce	United Artists	9000 feet	Nov. 25
South Sea Love	P. R. Miller-L. Shumway-A. Brooks	F. B. O.	6388 feet	
Spoilers of the West	T. McCoy-M. Daw	M-G-M	6280 feet	
Streets of Shanghai	P. Starke-K. Harlan	Tiffany-Stahl		
Swift Shadow, The	Ranger (Dog)	F. B. O.	4892 feet	Dec. 23
Temptations of a Shopgirl	B. Compson-Garon-A. Kaliz	First Division (S. R.)	5604 feet	
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	First National	7419 feet	
Two Flaming Youths	C. Conklin-W. C. Fields-M. Brian	Paramount	5319 feet	Jan. 7
Valley of the Giants	M. Sills-D. Kenyon	First National	6376 feet	
When the Law Rides	T. Tyler-F. Darro	F. B. O		
Wild Born	Tex Maynard	Rayart (S. R.)		
Wilful Youth	K. Harlan-E. Murphy	Peerless Pict. (S.R.)	5800 feet	
Wizard, The	L. Hyams-E. Lowe-G. Katsonaros-von Seyffertitz	Fox	5629 feet	
You'll Never Get Rich		First Division (S. R.)		

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Adventurer, The	T. McCoy-D. Sebastian	M-G-M	4709 feet	
Aflame in the Sky	S. Lynn-J. Luden	F. B. O.	6034 feet	Nov. 11
Alice in Wonderland		Pathe	5 reels	
Almost Human	V. Reynolds	Pathe-De Mille	6 reels	
Brass Knuckles	M. Blue-B. Bronson	Warner Bros	6330 feet	Dec. 23
Bridal Night, The	Norma Shearer	M-G-M		
Buttons	Coogan-Hanson-Olmstead	M-G-M	6050 feet	
Come to My House	O. Borden-A. Moreno	Fox	4300 feet	
Desert Dust	Ted Wells	Universal	4349 feet	
Desert of the Lost	W. Wales-P. Montgomery	Pathe	4933 feet	Dec. 30
Desert Pirate, The	T. Tyler-D. Thompson	F. B. O.	4754 feet	
Devil's Twin, The	Leo Maloney	Pathe	6 reels	
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists	8400 feet	Jan. 7
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	4295 feet	
Five and Ten Cent Annie	Louise Fazenda	Warner Bros		
Flying Luck	Monty Banks	Pathe-De Mille	6400 feet	Nov. 18
Gay Defender, The	R. Dix-T. Todd	Paramount	6376 feet	Dec. 31
Get Your Man	C. Bow-C. Rogers	Paramount	5718 feet	
Girl From Everywhere, The	D. Pollard-M. Swain-S. Halloway	Pathe-De Mille	3303 feet	Dec. 2
Golden Clown, The	G. Ekman-K. Bell	Pathe	8 reels	
Grandma's Boy (re-issue)	Harold Lloyd	Pathe-De Mille	4750 feet	
Ham and Eggs at the Front	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Haunted Ship, The	D. Sebastian-T. Santschi	Tiffany-Stahl		
Hero for a Night, A	G. Tryon-P. R. Miller	Universal	5711 feet	Dec. 2
Her Wild Oat	Colleen Moore	First National	6118 feet	
He's My Man	Phyllis Haver	Pathe-De Mille		
Honeymoon Hate	F. Vidor-T. Carmenati	Paramount	5415 feet	
Husbands for Rent	H. Costello-O. Moore	Warner Bros	5200 feet	Jan. 7
If I Were Single	M. McAvoy-C. Nagel	Warner Bros	6320 feet	Dec. 31
Irresistible Lover, The	N. Kerry-L. Moran	Universal	6958 feet	Sept. 16
Ladies at Ease		First Division (S. R.)		
Land of the Lawless	J. Padian-P. Montgomery-T. Santschi	Pathe	4131 feet	Dec. 30
Law and the Man, The	G. Brockwell-Santschi-R. Rllis	Rayart (S. R.)		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Air Patrol, The	Al Wilson	Universal	4259 feet	
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	Oct. 21
Ballyhoo Buster, The	Buffalo Bill, Jr.	Pathe	4805 feet	Dec. 30
Beau Sabreur	E. Brent-G. Cooper-W. Powell-N. Beery	Paramount	6704 feet	
Beware of Married Men	Irene Rich	Warner Bros		
Boss of Rustlers Roost, The	D. Coleman-E. Gilbert	Pathe	4833 feet	Jan. 14
Branded Sombrero, The	B. Jones-L. Hyams	Fox Films	5612 feet	Jan. 14
Burning Up Broadway		Sterling Pict. (S. R.)		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal	5261 feet	
Comrades	A. Sheridan-G. James	First Division (S.R.)		
Circus, The	C. Chaplin-M. Kennedy	United Artists		
Cohens and the Kellys in Paris, The	G. Sidney-J. F. McDonald-V. Gordon-K. Price	Universal	7481 feet	
Coney Island	Lois Wilson	F. B. O.		
Cowboy Cavalier, The	Buddy Roosevelt	Pathe	5 reels	
Crashing Through	J. Padjans-S. Rand	Pathe	5 reels	
Creole Love		First Division (S. R.)		
Dead Man's Curve	Fairbanks, Jr.-S. Blane	F. B. O.	5511 feet	Dec. 23
Desperate Courage	W. Wales-O. Hasbrouck	Pathe	4398 feet	
Divine Woman, The	Greta Garbo	M-G-M		
Driftin' Sands	Bob Steele	F. B. O	4770 feet	
Fearless Rider	Fred Humes	Universal		
Five Thousand Dollars Reward	T. Mix-N. Joyce	Fox	4987 feet	
Four Flusher, The	G. Lewis-M. Nixon	Universal	6193 feet	
French Dressing	H. B. Warner-L. Wilson	First National	6344 feet	
Gateway of the Moon, The	Del Rio-Fenton-W. Pidgeon	Fox	5038 feet	Jan. 14
Gaucho, The	D. Fairbanks	United Artists		
Girl in Every Port, A	V. McLaglen-M. Casaiuana-M. Loy-N. Joyce-R. Armstrong	Fox		
Gentlemen Prefer Blondes	A. White-F. Sterling-R. Taylor	Paramount		
Glory Girl, The	E. Ralston	Paramount		
Laddie Be Good	Bill Cody	Pathe	4155 feet	Dec. 30
Last Command, The	E. Jannings-E. Brent-W. Powell	Paramount		
Let 'Er Go Gallagher	Junior Coughlan	Pathe-De Mille	6 reels	
Leopard Lady, The	J. Logan	Pathe-De Mille	6 reels	
Little Mickey Grogan	Frankie Darro	F. B. O	6515 feet	
Love	G. Garbo-J. Gilbert	M-G-M	7365 feet	Dec. 16
Love and Learn	E. Ralston	Paramount	5737 feet	
Man, Woman and Sin	J. Gilbert-J. Eagles	M-G-M	6280 feet	
Merry Wives of New York	P. Garon	First Division (S.R.)		
Noose, The	R. Barthelmess-L. Basquette-A. Joyce	First National	7129 feet	
No Other Woman	D. Del Rio	Fox		
On to Reno	M. Prevost-C. Landis	Pathe-De Mille	6 reels	
Peaks of Destiny, The (Ufa film)	E. Peterson-L. Riefenstahl-L. Trenker	Paramount	6940 feet	
Perfect Gentleman, A	M. Banks-R. Dwyer	Pathe	5626 feet	Jan. 14
Pioneer Scout, The	F. Thomson-N. Lane	Paramount		
Private Life of Helen of Troy, The	M. Corda-L. Stone-R. Cortez	First National	7694 feet	Dec. 23
Race For Life, A	Rin-Tin-Tin	Warner Bros		
Rawhide Kid, The	H. Gibson-G. Hale	Universal	5383 feet	
Sadie Thompson	G. Swanson	United Artists		
Sailors' Wives	Astor-Hughes	First National		
Sharpshooters	G. O'Brien-L. Moran	Fox		
Shepherd of the Hills, The	A. B. Francis-M. O'Day-J. Boles	First National	8188 feet	
That Certain Thing	V. Dana-R. Graves	Columbia		
United States Smith	Special Cast	Lumas	7000 feet	
Walking Back	Vera Reynolds	Pathe-De Mille	6 reels	
West Point	W. Haines-J. Crawford	M-G-M	8134 feet	Jan. 7

Feature	Star	Distributed by	Length	Reviewed
What Price Beauty?	Nita Naldi	Pathe	5 reels	
Wife Savers	W. Beery-R. Hatton	Paramount	5413 feet	
Wife's Relations	S. Mason-G. Glass	Columbia		
Wizard of the Saddle	B. Barton-D. Thompson	F. B. O.	4805 feet	Dec. 30
Woman Against the World, A	G. Olmstead-H. Ford-G. Hale-S. Rand	Tiffany-Stahl		
Woman Wise	W. Russell-J. Collyer	Fox	5050 feet	

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Across the Atlantic	M. Blue	Warner Bros.		
Age of Sex, The		First Division (S. R.)		
Alice Through the Looking Glass		Pathe	5 reels	
Apache Raider, The	Leo Maloney	Pathe	6 reels	
Bare Knees	M. Busch	Lumas	6000 feet	
Blonde for a Night, A	M. Prevost	Pathe-De Mille	6 reels	
Blue Danube, The	L. Joy-R. LaRocque-J. Schildkraut	Pathe-De Mille	6 reels	
Bronc Stomper, The	Dan Coleman	Pathe	6 reels	
Burning Daylight	M. Sills-D. Kenyon	First National		
Chaser, The	Harry Langdon	First National		
Clean Up Man, The	Ted Wells	Universal	4232 feet	
Devil Dancer, The	G. Gray-C. Brook	United Artists	7000 feet	Dec. 30
Doomsday	F. Vidor-G. Cooper	Paramount		
Douglas Fairbanks as the Gaucho	D. Fairbanks-E. Southern-L. Valez	United Artists	9256 feet	Dec. 2
Down Went McGinty	C. Murray-G. Sidney	First National		
Fangs of the Wild	Ranger (Dog)-S. Nelson-D. Kitchen	F. B. O	4578 feet	Jan. 14
Finders Keepers	La Plante-Harron	Universal		
Feel My Pulse	B. Daniels-R. Arlen-W. Powell	Paramount		
Flying Romeos	C. Murray-G. Sidney	First National		
Free Lips		First Division (S. R.)		
Garden of Eden, The	C. Griffith-C. Ray-L. Sherman	United Artists		
Harvester The	N. Kingston-O. Caldwell	F. B. O	7045 feet	Nov. 25
Her Summer Hero	D. Thompson-H. Trevor-S. Blane-J. Pierce	F. B. O	5146 feet	Dec. 30
Honky Tonk (tentative)	Bancroft-Brent-N. Hamilton	Paramount		
Legionnaires in Paris	Al Cooke-Kit Guard	F. B. O.	5771 feet	
Little Snob, The	May McAvoy	Warner Bros		
Love in a Cottage	B. Compson	First Division (S. R.)		
Midnight Rose	L. de Putti-K. Harlan	Universal		
Napoleon (French Film)	Special Cast	M-G-M		
Night Flyer, The	William Boyd	Pathe-De Mille	6 reels	
Passion Island	Special Cast	Pathe-De Mille	7 reels	
Shield of Honor, The	R. Lewis-D. Gulliver-N. Hamilton	Universal	6172 feet	Dec. 30
Secret Hour, The	P. Negri-Herscholt-K. Thompson	Paramount	7194 feet	
That's My Daddy	R. Denny-B. Kent	Universal	6073 feet	
Tillie's Punctured Romance	C. Conklin-W. C. Fields-Fazenda	Paramount	6 reels	
Traveling Salesman, The (tentative)	R. Dix-F. Sterling-G. Olmsted	Paramount		
Under the Tonto Rim	R. Arlen-M. Brian	Paramount		
Wall Flowers		F. B. O.		
Wedding March, The (road show)	von Stroheim-F. Wray	Paramount	12 reels	
Whip Woman, The	E. Taylor-A. Moreno	First National		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adventure Mad (Ufa film)	E. Barclay-N. Asther-L. Hall-Davis			
Arkansas		First Division (S. R.)		
Beauty Doctor, The	Adolphe Menjou	Paramount		
Brunettes Preferred		First Division (S. R.)		
Buck Privates	de Putti-McGregor	Universal		
Chicago After Midnight	J. Mendez	F. B. O		
Darling of the Gods, The	Special Cast	United Artists		
Drums of Love	E. Taylor-D. Alvarado-M. Philbin	United Artists		
Harold Teen		First National		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Legion of the Condemned, The	G. Cooper-F. Wray	Paramount		
Man Higher Up, The		Lumas		
Old Ironsides (road show)	E. Ralston-C. Farrell-W. Beery-G. Bancroft	Paramount	12 reels	Dec. 18, '26
Once There Was a Princess	Billie Dove	First National		
Pair of Sixes, A	Johnny Hines	First National		
Partners in Crime	W. Beery-R. Hatton-W. Powell	Paramount		
Powder My Back	Irene Rich	Warner Bros		
Ramona	D. Del Rio-W. Baxter	United Artists		
Red Hair	C. Bow-W. Austin	Paramount		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pict. (S.R.)	5032 feet	
Speedy	Harold Lloyd	Paramount		
Tempest	J. Barrymore-C. Horn-Wolheim	United Artists		
Wagon Show, The	Ken Maynard	First National		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Bell of Avenue A		First Division (S. R.)		
Ladies' Night in a Turkish Bath	Mackaill-Mulhal	First National		
Lilac Time	C. Moore-G. Cooper	First National		
Little Shepherd of Kingdom Come	Barthelmess-McAvoy-O'Day	First National		
Mad Hour, The	S. O'Neil-D. Reed	First National		
Pinto Kid, The	B. Barton-H. Trevor-G. Lee	F-B-O	4884 feet	Jan. 7
Red Riders of Canada, The	P. R. Miller-C. Byer	F. B. O	6419 feet	Dec. 23
Royal American, The	Ken Maynard	First National		
Street of Sin, The	E. Jannings-F. Wray	Paramount		

Feature	Star	Distributed by	Length	Reviewed
Surrender	M. Philbin-I. Moskine	Universal		
Thanks For the Buggy Ride	L. La Plante-G. Tyron	Universal		
Three-Ring Marriage	M. Astor-L. Hughes	First National		

MAY

Feature	Star	Distributed by	Length	Reviewed
Heart of a Follies Girl, The	B. Dove-L. Kent	First National		
Wine, Woman and Song	Charlie Murray	First National		

JUNE

Feature	Star	Distributed by	Length	Reviewed
Baby Face	Colleen Moore	First National		
Lady Be Good	D. Mackaill-J. Mulhall	First National		
Upland Rider, The	Ken Maynard	First National		

JULY

Feature	Star	Distributed by	Length	Reviewed
Canyon of Adventure, The	K. Maynard	First National		
Kelly's Kids	Charlie Murray	First National		

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Barker, The	Milton Sills	First National		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Abie's Irish Rose	J. F. McDonald-J. Hershalt-N. Carroll-C. Rogers	Paramount		
Ace High	Hoot Gibson	Universal		
Actress, The	N. Shearer	M-G-M		
Alex the Great		F. B. O.		
Baby Mine	G. K. Arthur-K. Dane	M-G-M	5139 feet	Jan. 14
Bantam Cowboy, The	Buzzy Barton	F. B. O		
Better Man, The		F. B. O.		
Betty's a Lady	J. Ralston-C. Ray	Universal		
Beyond London's Lights		F. B. O		
Be Yourself	R. Denny-D. Gulliver	Universal		
Big City, The	L. Chaney	M-G-M		
Big Game Hunt, The	W. Beery-R. Hatton	Paramount		
Big Gun, The	George Lewis	Universal		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Big Top, The		M-G-M		
Black Ace, The	D. Colman-J. Loff	Pathe		
Boy of the Streets, A	J. Walker-B. Francisco-M. Bennett	Rayart (S. R.)		
Breed of the Sunset		F. B. O.		
Bride of the Colorado	J. Boles-D. Blossom	Pathe		
Brides Will Be Brides	Laura La Plante	Universal		
Bringing Up Father	J. F. McDonald	M-G-M		
Burning Up Broadway	H. Costello-R. Frazer	Sterling Pict. (S.R.)		
Butter and Egg Man, The	J. Mulhall	First National		
Captail Ferreol (tentative)	A. Menjou-N. Lane-Collier, Jr	Paramount		
Casey Jones	R. Lewis-J. Robards-A. Sheridan	Rayart (S. R.)		
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		
Chicago	P. Haver-V. Varconi	Pathe-De Mille	9992 feet	
China Bound	R. Novarro	M-G-M		
Chinatown Charlie	J. Hines-E. May	First National		
Circus Rookies	K. Dana-G. K. Arthur	M-G-M		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
City of Sin	M. Loy-L. Hyams-R. Tucker	Warner Bros		
Clash, The	A. Moreno-C. Windsor	Tiffany-Stahl		
Clown, The	Al Jolson	Warner Bros		
Cock-Eyed World, The	V. McLaglen-E. Lowe	Fox		
Code of the Range	Jack Perrin	Rayart (S. R.)	4747 feet	
Cossacks, The	J. Gilbert-R. Adoree	M-G-M		
Count of Ten, The	C. Ray-J. Gleason	Universal		
Cream of the Earth, The	M. Nixon-C. Rogers	Universal		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Deer Drive, The	W. Baxter	Paramount		
Devil's Trade Mark, The	B. Bennett-W. V. Mong	F-B-O		
Dirty Work	Johnny Burke	Pathe		
Don't Marry	Lois Moran	Fox		
Down Grade, The	Wm. Fairbanks-A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O		
Dressed to Kill	E. Lowe-M. Astor	Fox		
Empty Saddle, The	Fred Humes	Universal	8189 feet	Dec. 31
Escape, The	V. Valli-W. Russell	Fox		
Enemy, The	L. Gish-R. Forbes	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fallen Angels	N. Kerry-P. Starke-K. Harlan	Universal		
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Fashion Madness	C. Windsor-R. Howes	Columbia		
Fazil	C. Farrel G. Nissen-M. Busch	Fox		
Fleetwing	B. Norton-D. Janis	Fox		
Flower of Spain	Colman-Banky	United Artists		
Foreign Legion, The	N. Kerry-L. Stone-J. Marlowe	Universal		

Feature	Star	Distributed by	Length	Reviewed
Fortune Hunter, The	S. Chaplin-C. Horton-H. Costello	Warner Bros	6639 feet	
Four Devils, The	F. Macdonald-M Duncan-C. Morton-B. Norton	Fox		
Four Sons	J. Hall-M. Mann-Bushman, Jr.-C. Morton-E. Foxe-J. Collyer	Fox		
Freckles		F. B. O.		
Freedom of the Press	L. Stone-M. Day-D. Keith	Universal		
Get Set—Go	George O'Hara	F. B. O.		
Girl Downstairs, The	L. Moran-G. O'Brien	Fox		
Glorious Betsy	D. Costello-C. Nagel	Warner Bros		
Godless Girl, The	L. Basquette-G. Duryea-M. Prevost	Pathe-De Mille		
Good Morning, Judge		Universal		
Grass Widows		Tiffany-Stahl		
Hangman's House	W. Farnum-J. Collier	Fox		
Has Anybody Here Seen Kelly?	T. Moore-B. Love	Universal		
Hawk, The	M. Sills	First National		
Headliner, The (tentative)	A. White	First National		
Heart and the Man, The	P. Garon-R. Agnew	Rayart (S. R.)		
Hello, Cheyenne!	T. Mix-C. Lincoln	Fox		
Hell's Angels	B. Lyon-J. Hall-G. Nissen-L. Wolheim	United Artists		
His Country	R. Schildkraut-M. Dressler	Pathe-De Mille		
Hold 'Em Yale	Rod La Rocque	Pathe-De Mille		
Home, James		Universal		
Honor Bound	G. O'Brien-E. Taylor-L. Hyams	Fox		
Hoofbeats of Vengeance	Rex (Horse)	Universal		
Hot Heels	Glenn Tryon	Universal		
Horseman of the Plains	T. Mix-S. Blane	Fox		
I'll Tell the World	Colleen Moore	First National		
In Name Only	O. Moore-H. Costello-K. Perry	Warner Bros		
Jazz Mad	J. Hersholt-Nixon-G. Lewis	Universal		
Jungle Rose	Dolores Del Rio	Fox		
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 29
Ladies of Leisure		Tiffany-Stahl		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Lady Raffles	E. Taylor-R. Drew-L. Tashman	Columbia		
Law of the Range, The	McCoy-Crawford	M-G-M		
Laugh Clown, Laugh	L. Chaney	M-G-M		
Law of Fear, The	Ranger (Dog)	F-B-O		
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict. (S.R.)		
Lion and the Mouse, The	M. McAvoy-L. Barrymore-A. B. Frances-Collier, Jr	Warner Bros.		
Little Buckaroo, The	Buzz Barton	F. B. O		
Little Yellow House, The		F. B. O.		
Love Hungry	L. Moran-L. Gray	Fox		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Loves of Ricardo	George Beban	F. B. O.		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Man in the Rough, The	B. Steele-M. King	F-B-O		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Meet the Prince	Glenn Tryon	Universal		
Merry Wives of New York	P. Garon	First Division (S. R.)		
Midnight Madness	J. Logan-C. Brook	Pathe-De Mille		
Midnight Rose	L. De Putti-K. Harlan	Universal		
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox		
Naughty Marietta	Marion Davies	M-G-M		
Nothing Ever Happens	E. Ralston-N. Hamilton	Paramount		
Outcast Souls	P. Bonner-C. Delaney	Sterling Pict. (S.R.)		
Passionate Adventure, The	R. Colman-V. Banky	United Artists		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National	11412 feet	Aug. 26
Patriot, The	E. Jannings-L. Stone	Paramount		
Patsy, The	Marion Davies	M-G-M		
Phantom Buster, The	Buddy Roosevelt	Pathe		
Phantom of the Range, The		F. B. O.		
Pigskin	D. Rollens-S. Carrol	Fox		
Power	William Boyd	Pathe-De Mille		
Rachel	P. Negri-G. Cooper	Paramount		
Red Dancer of Moscow, The	D. Del Rio-C. Farrell-D. Revier	Fox		
Red Mark, The	G. von Seyffertitz-N. Quartaro	Pathe-De Mille		
Renegade, The		F. B. O.		
Riders of the Dark	T. McCoy-D. Dwan	M-G-M		
Ridin' Like Fury	Hoot Gibson	Universal		
Rip Van Winkle	Rudolph Schildkraut	Pathe-De Mille		
Robert Flaherty's Southern Skies	M. Blue	M-G-M		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose-Marie	J. Crawford-J. Murray	M-G-M		
Roulette	M. McAvoy	Warner Bros		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Sally of the Scandals	Lucilla Mendez	F-B-O		
Say It With Sables	C. Windsor-R. Howes	Columbia		
Sheiks and Shebas	Junior Stars	Paramount		
Show Down, The		Paramount		
Show Boat		Universal		
Side Show, The	Fields-Conklin-Brian	Paramount		
Siren, The	D. Revier-T. Moore	Columbia		
Skinner's Big Idea	B. Washburn-M. Sleeper-H. Trevor	M-G-M		
Skyscraper	S. Carroll	Pathe-De Mille		
Square Crooks	R. Armstrong-J. M. Brown	Fox		
Smart Set, The	W. Haines	M-G-M		
Snob, The	M. McAvoy-R. Frazer-A. B. Francis	Warner Bros.		
Soft Living	M. Bellamy-J. Mack Brown	Fox		
Song of Steel		Tiffany		
So This Is Love	V. Dana-R. Graves	Columbia		
Span of Life, The	Lon Chaney	M-G-M		
Squads Right		Tiffany-Stahl		
Stand and Deliver	La Rocque-L. Valez	Pathe-De Mille		
Steamboat Bill, Jr	Keaton-E. Torrence	United Artists		
Street Angel, The	J. Gaynor-C. Farrell	Fox		
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M	9566 feet	Oct. 7
Sunrise	Gaynor-G. O'Brien-Livingston	Fox	8729 feet	Oct. 14
Survival of Slim, The	W. Wales-P. Montgomery	Pathe		
Tenderloin	D. Costello-C. Nagel	Warner Bros		
Their Hour	D. Sebastian-J. Harron-J. Marlowe	Tiffany-Stahl		
Thunder Riders	Ted Wells	Universal		
Thoroughbreds	M. Nixon-R. Walling	Universal		
Tide of Empire	J. Crawford	M-G-M		
Times Square		Tiffany-Stahl		
Tragedy of Youth, The	Collier, Jr.-P. R. Miller-W. Baxter	Tiffany-Stahl		
Trail of Courage, The	R. Steele-M. Bonner	F-B-O		
Trail of '98	K Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Trick of Hearts, A	H. Gibson			
Turn Back the Hours		Lumas		
Uncle Tom's Cabin	Special Cast	Universal		Nov. 18
Under the Black Eagle	Flash (Dog)-M. Day-R. Forbes	M-G-M		
Victory	George Bancroft	Paramount		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
Watch My Speed	R. Denny-B. Worth	Universal		
We Americans		Universal		
Western Suffragettes	H. Gibson-G. Hale	Universal		
Wheels of Destiny The	G Hale-E. Hilliard	Rayart (S. R.)	5869 feet	
When Danger Calls	W. Fairbanks-E. Sedgwick	Lumas	5000 feet	
When Romance Rides		Paramount		
Wild West Show, The	H. Gibson	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
Woman Disputed, The	N. Talmadge	United Artists		
Wyoming	T. McCoy-W. Fairbanks-D. Sebastian	M-G-M		
You Can't Beat the Law	L. Lee-C. Keefe	Rayart (S. R.)		

Comedies and Short Subjects

EDUCATIONAL

Title	Star	Rel. Date	Length	Reviewed
Ain't Nature Grand	Eddie Quillan	Dec. 4	1 reel	Nov. 25
All Set	Wallace Lupino	Jan. 29	1 reel	
Always a Gentleman	Lloyd Hamilton	Feb. 5	2 reels	
Angel Eyes	"Big Boy"	Dec. 25	2 reels	Dec. 31
At Ease	Lloyd Hamilton	Sept. 4	2 reels	Sept. 2
Back Home	Curiosities		1 reel	Sept. 23
Batter Up	George Davis	Sept. 11	2 reels	Sept. 16
Buiders of Bridges—When Twilight Comes	Bruce Outdoor Sketch	Feb. 26	1 reel	
Builders of Bridges—When Twilight Comes	Bruce Outdoor Sketch		1 reel	
Brunettes Prefer Gentlemen	Jerry Drew	Nov. 6	2 reels	Oct. 28
Burning Timber — Rough Country	Bruce Outdoor Sketch	Oct. 23	2 reels	Oct. 7
Call of the Sea, The (Color Film)	H. Hampton-M. Valles-N. Kelley	Jan. 1	2 reels	Dec. 31
Character Studies	Carter De Haven	Nov. 20	1 reel	Jan. 14
Chilly Days	"Big Boys"	Feb. 19	2 reels	
Creations Parisienne (Color Film)	Hope Hampton	Dec. 4	1 reel	Dec. 9
Cry of Winter, The—Hot Place, The	Bruce Outdoor Sketch	Sept. 18	1 reel	Sept. 2
Cutie	Dorothy Devore	Jan. 15	2 reels	
Delving Into the Dictionary	Hodge-Podge	Sept. 11	1 reel	Sept. 23
Dog Days—The Sun and the Rain	Bruce Outdoor Sketch	Jan. 29	1 reel	
Dummies	Larry Semon	Jan. 1	2 reels	Dec. 23
Eats for Two	Dunham-Thompson	Oct. 9	1 reel	Oct. 14
Fall In	Monte Collins	Jan. 1	1 reel	Dec. 23
Felix the Cat Hits the Deck	"Sullivan Cartoon"	Dec. 11	1 reel	
Felix the Cat in Behind in Front	"Sullivan Cartoon"	Dec. 25	1 reel	Jan. 14
Felix the Cat in Daze and Knights	"Sullivan Cartoon"	Oct. 30	1 reel	Nov. 18
Felix the Cat in Draggin' the Dragon	"Sullivan Cartoon"	Jan. 22	1 reel	
Felix the Cat in Flim Flam Films	"Sullivan Cartoon"	Sept. 18	1 reel	Oct. 7
Felix the Cat in No Fuelin'	"Sullivan Cartoon"	Oct. 16	1 reel	Nov. 11
Felix the Cat in Ohm Sweet Ohm	"Sullivan Cartoon"	Feb. 19	1 reel	
Felix the Cat Switches Witches	"Sullivan Cartoon"	Oct. 2	1 reel	Oct. 21
Felix the Cat in the Early Bird	"Sullivan Cartoon"	Feb. 5	1 reel	
Felix the Cat in the Smoke Screen	"Sullivan Cartoon"	Jan. 8	1 reel	
Felix the Cat in Uncle Tom's Crabbin'	"Sullivan Cartoon"	Nov. 13	1 reel	Dec. 2
Felix the Cat in Whys and Otherwise	"Sullivan Cartoon"	Nov. 27	1 reel	Dec. 30
Felix the Cat in Wise Guise	"Sullivan Cartoon"	Sept. 4	1 reel	Sept. 23
Feline Frolics—The Tonquin Valley	Bruce Outdoor Sketch		1 reel	
Fighting Orphans, The—Evening Mist	Bruce Outdoor Sketch		1 reel	
Follies of Fashion	Curiosities	Sept. 25	1 reel	
For Men Only	Curiosities	Oct. 30	1 reel	Oct. 21
Fox Tales	Hutton-Dunham	Sept. 25	2 reels	Sept. 23
Green-Eyed Love	Ruby McCoy		1 reel	
Half-Pint Hero, A	Lupino Lane	Sept. 18	2 reels	Sept. 2
Hello Sailor	Lupino Lane	Dec. 25	2 reels	Dec. 16
Here and There in Travel Land	Hodge-Podge	Oct. 16	1 reel	

Title	Star	Rel. Date	Length	Reviewed
High Strung	Jerry Drew	Jan. 29	2 reels	
Hints on Hunting—A Day By the Sea	Bruce Outdoor Sketch		1 reel	
His Maiden Voyage	George Davis	Feb. 26	2 reels	
Indiscrete Pete	Jerry Drew		2 reels	
Injun Food—Moods of the Sea	Bruce Outdoor Sketch	Dec. 25	1 reel	Dec. 23
It's Me	Monte Collins	Dec. 18	1 reel	Dec. 9
Kilties	Dorothy Devore	Oct. 9	2 reels	Oct. 7
Little Rube, The	Dorothy Devore	Nov. 20	2 reels	Nov. 11
Lovingly Yours	Curiosities	Dec. 4	1 reel	Dec. 9
Lucky Dog	P. Dunham-L. Billetts	Sept. 11	1 reel	Sept. 23
Many Wings—Beside the Still Water	Bruce Outdoor Sketch	Nov. 20	1 reel	Nov. 4
Models in Mud	Hodge-Podge	Nov. 13	1 reel	Dec. 16
Mysterious Night, A	Monte Collins	Feb. 12	1 reel	
New Wrinkles	Lloyd Hamilton	Oct. 30	2 reels	Oct. 21
New York's Sweetheart	Curiosities	Jan. 1	1 reel	
Nothing Flat	George Davis	Dec. 11	2 reels	Dec. 16
Off Again	J. Lloyd-B. Boyd	Sept. 25	1 reel	Oct. 14
Oh, What a Man!	Larry Semon	Dec. 4	2 reels	Nov. 25
Papa's Boy	Lloyd Hamilton	Dec. 18	2 reels	Dec. 9
Paris Fashions in Color (Color Film)	Hope Hampton	Dec. 25	1 reel	Jan. 7
Peculiar Pair of Pups, A—Nobody Home	Bruce Outdoor Sketch		1 reel	
Pretty Baby	Monte Collins	Feb. 26	1 reel	
Racing Mad	Al St. John	Jan. 8	2 reels	
Recollections of a Rover	Hodge-Podge	Jan. 8	1 reel	
Red Hot Bullets	Eddie Quillan	Nov. 27	2 reels	Nov. 18
Rest Day	Monte Collins	Nov. 27	1 reel	Nov. 18
Rubbernecking	Curiosities	Feb. 5	1 reel	
Running Ragged	Lewis Sargent	Jan. 29	1 reel	
Say Ah-h	Charley Bowers	Feb. 19	2 reels	
Scared Silly	Johnny Arthur	Nov. 13	2 reels	Nov. 11
Seeing Stars	George Davis	Oct. 16	2 reels	Oct. 17
Shamrock Alley	"Big Boy"	Nov. 27	2 reels	Nov. 25
She's a Boy	"Big Boy"	Oct. 2	2 reles	Oct. 7
Shooting Wild	Jack Lloyd	Oct. 23	1 reel	Oct. 21
Simple Sap, A	Larry Semon	Feb. 12	2 reels	
Some Scout	Lupino Lane	Nov. 6	2 reels	Oct. 21
Star Shots	Hodge-Podge	Feb. 5	1 reel	
Stunt Man, The	Larry Semon	Oct. 23	2 reels	Sept. 30
Sword Points	Lupino Lane	Feb. 12	2 reels	Dec. 31
There It is	Charley Bowers	Jan. 1	2 reels	Jan. 7
Thoughts While Fishing—Silver Shadows	Bruce Outdoor Sketch		1 reel	
Wedding Slips	Monte Collins	Jan. 15	1 reel	
Whirl of Activity, A	Hodge-Podge	Dec. 11	1 reel	Dec. 31
Wildcat Valley	Johnny Arthur	Jan. 22	2 reels	
Wild Wool—Night Clouds	Bruce Outdoor Sketch		1 reel	

F B O

Title	Star	Rel. Date	Length	Reviewed
Alice Cartoons (Released Twice a Month)			1 reel	
Beloved Rogue, The	Eason-Hill-Cooke-Guard	Oct. 5	2 reels	
Chin He Loved to Lift	Eason-Hill-Cooke-Guard	Sept. 14	2 reels	
Fleshy Devils	Carr-Alexander-Ross	Nov. 14	2 reels	Oct. 7
Fresh Hair Fiends	Eason-Hill-Cooke-Guard	Sept. 21	2 reels	
Krazy Kat Cartoons (released twice a month)			1 reel	
Mickey's Battle	Mickey Yule	Dec. 5	2 reels	
Mickey's Circus	Mickey Yule	Sept. 4	2 reels	
Mickey's Eleven	Mickey Yule	Nov. 7	2 reels	
Mickey's Pals	Mickey Yule	Oct. 3	2 reels	Oct. 7
Mickey's Parade	Mickey Yule	Jan. 2	2 reels	
New Faces for Old	Eason-Hill-Cooke-Guard	Oct. 12	2 reels	Dec. 16
Panting Papas	Karr-Ross-Alexander	Jan. 9	2 reels	
Peter's Pan	Eason-Hill-Cooke-Guard	Sept. 28	2 reels	Nov. 25
She Troupes to Conquer	Eason-Hill-Cooke-Guard	Oct. 19	2 reels	
Tanks of the Wabash	Karr-Ross-Alexander	Oct .10	2 reels	
Three Missing Links	Karr-Ross-Alexander	Dec. 12	2 reels	Nov. 11
Toupay or Not To Pay	Eason-Hill-Cooke-Guard	Sept. 7	2 reels	
Wanderers of the Waistline	Karr-Ross-Alexander	Sept. 11	2 reels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Argentina, The Rich	Variety	Oct. 2	1 reel	Nov. 4
Arkansas Traveler	Variety	Jan. 8	1 reel	
Art Treasures of the Vatican	Variety	Dec. 25	1 reel	
Capt. Kidd's Kittens	Animal Comedy	Oct. 23	2 reels	Nov. 4
Desert Blooms, The	Variety		1 reel	
Exploring Norway	Variety	Aug. 7	1 reel	
Fool and His Honey	Tyler Brooks	Sept. 25	2 reels	Nov. 4
Four Faces West	Tyler Brooks	Jan. 1	2 reels	Dec. 16
Her Blue Black Eyes	M. Casajuana-E. Clayton	Oct. 9	2 reels	Nov. 4
Hot House Hazel	T. Brooke-T. Hill	Jan. 1	2 reels	
Kiss Doctor, The	T. Brooke	Jan. 29	2 reels	
Lords of the Back Fence	Variety	Jan. 22	1 reel	
Love Is Blonde	D. Ellis-D. Rollens	Dec. 18	2 reels	
Low Necker, A	Marjorie Beebe		2 reels	Jan. 14
Moose Country, The	Variety	Nov. 13	1 reel	
Mum's the Word			2 reels	Sept. 2
Northern Alaska Today	Variety	Oct. 16	1 reel	
Old Wives Who Knew	Hallam Cooley		2 reels	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Silly Sailor, A		Nov. 20	2 reels	
Sky Frontiers	Variety	Sept. 4	1 reel	
Solitudes	Variety	Dec. 11	1 reel	
Twenty Legs Under the Sea	R. Walling	Sept. 24	2 reels	Oct. 7
Under Colorado Skies	Variety	Sept. 18	1 reel	
Wild Puppies	Animal Comedy	Dec. 4	2 reels	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
All For Nothing	Charley Chase		2 reels	Jan. 14
Amazing Lovers	Ufa Oddities		1 reel	
Assorted Babies	Ufa Oddities	Nov. 5	1 reel	Nov. 25
Battle of the Century	Laurel-Hardy	Dec. 31	2 reels	
Bird Man, The	Charley Chase		2 reels	
Buffalo Bill's Last Fight (Technico or)	Special Cast	Nov. 26	2 reels	Dec. 9
Call of the Cuckoo, The	Max Davidson	Oct. 15	2 reels	
Children of the Sun	Ufa Oddities		1 reel	
Death Traps	Ufa Oddities	Oct. 22	1 reel	
Dog Days	Ufa Oddities	Oct. 8	1 reel	
Dog Heaven	Ufa Oddities	Dec. 17	2 reels	
Dumb Daddies	Max Davidson		2 reels	
Falcon, The	"Our Gang"		1 reel	Dec. 11
Flag, The (Technicolor)	E. Bennett-F. X. Bushman	Oct. 1	2 reels	
Fight For Life, A	Ufa Oddities	Nov. 19	1 reel	
Fighting Feathers	Max Davidson	Dec. 10	2 reels	
Fishing With a Microscope	Ufa Oddities		1 reel	
Golden Fleeces	Ufa Oddities		1 reel	
Happy Omen, A	Ufa Oddities		1 reel	
Hats Off	Davidson-Hardy	Nov. 5	2 reels	
Heavenly Bodies	Ufa Oddities		1 reel	
Heebee Jeebees	"Our Gang"	Nov. 19	2 reels	Dec. 9
Hidden Death Traps	Ufa Oddities	Oct. 22	1 reel	Dec. 11
Jewels of Venus	Ufa Oddities	Sept. 10	1 reel	Dec. 11
Jungle Round-Up, A	Ufa Oddities	Jan. 14	1 reel	Oct. 9
Lady of Victories, The (Tech-(Technicolor)	A. Ayres-O. Matiesen-G. Irving	Jan. 21	2 reels	
Lighter That Failed, The	Charley Chase	Oct. 1	2 reels	
Lion Hunt, The	Ufa Oddities	Dec. 17	1 reel	Dec. 9
Love 'Em and Feed 'Em	Max Davidson	Nov. 12	2 reels	Dec. 9
Monarch of the Glen, The	Ufa Oddities	Feb 25	1 reel	
Nature's Wizardry	Ufa Oddities		1 reel	
Never the Dames Shall Meet	Charley Chase	Dec. 24	2 reels	
Old Wallop, The	"Our Gang"	Oct. 22	2 reels	Dec. 9
Palace of Honey, The	Ufa Oddities		1 reel	
Pathfinders, The	Ufa Oddities		1 reel	
Parasol Ant, The	Ufa Oddities	Dec. 31	1 reel	
Pass the Gravy	Max Davidson		2 reels	Jan. 14
Perfume and Nicotine	Ufa Oddities		1 reel	
Pets and Pests	Ufa Oddities	Jan. 28	1 reel	
Primitive Housekeeping	Ufa Oddities		1 reel	
Putting the Pants on Phillip	Laurel-Hardy	Dec. 3	2 reels	Dec. 9
Sanctuary	Ufa Oddities		1 reel	
Second Hundred Years, The	Laurel-Hardy	Oct. 8	2 reels	
Secrets of the Sea	Ufa Oddities	Jan. 28	1 reel	
Sleeping Death	Ufa Oddities		1 reel	
Soaring Wings	Ufa Oddities	Sept. 24	1 reel	
Spook-Spoofing	"Our Gang"		2 reels	Jan. 14
Sting of Stings, The	Charlie Chase	Sept. 3	2 reels	
Sugar Daddies	All Star Cast	Sept. 10	2 reels	
TallyHo	Ufa Oddities		1 reel	
Tokens of Manhood	Ufa Oddities		1 reel	
Us	Charley Chase	Nov. 28	2 reels	
Way of All Pants, The	Charley Chase	Oct. 29	2 reels	
What Every Iceman Knows	Max Davidson	Sept. 17	2 reels	
Wicked Kasimir, The	Ufa Oddities		1 reel	
Winged Death	Ufa Oddities	Dec. 3	1 reel	Dec. 9
Wonders of the Blue Gulf of Mexico	Ufa Oddities		1 reel	
Yale vs. Harvard	"Our Gang"	Sept. 24	2 reels	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Adoration	Novelty	Feb. 25	1 reel	
Campus Cuties	Billey Dooley	April 7	2 reels	
Crazy to Fly (Christie)	Bobby Vernon	Sept. 17	2 reels	
Dad's Choice	E. E. Horton	Jan. 7	2 reels	
Dizzy Sights (Christie)	Billy Dooley	Dec. 17	1 reel	
Easy Curves (Christie)	Billy Dooley	Nov. 12	2 reels	
Fantasy	Novelty	Oct. 15	1 reel	
Fighting Fanny (Christie)	Featured Cast	Jan. 21	2 reels	
Find the King	E. E. Horton	Nov. 5	2 reels	
For Crime's Sake	Krazy Kat Cartoon	Nov. 19	1 reel	
French Fried (Christie)	Neal Burns	Sept. 3	2 reels	
Frenzy	Novelty	Jan. 14	1 reel	
Grid Ironed	Krazy Kat Cartoon	Dec. 31	1 reel	
Holy Mackerel (Christie)	Jimmie Adams	Feb. 11	2 reels	
Hot Papa (Christie)	Jack Duffy	Oct. 1	2 reels	
Hungry Stroke, A	Krazy Kat Cartoon	Feb. 25	1 reel	
Ice Boxed	Krazy Kat Cartoon	Feb. 11	1 reel	
Just the Type (Christie)		Feb. 18	2 reels	
Ko-Ko's Bawth	Inkwell Cartoon	Feb. 18	1 reel	
Ko-Ko Chops Suey	Inkwell Cartoon	Oct. 29	1 reel	
Ko-Ko Explores	Inkwell Cartoon	Oct. 15	1 reel	Nov. 11
Ko-Ko Hops Off	Inkwell Cartoon	Sept 17	1 reel	
Ko-Ko's Jerm Jam	Inkwell Cartoon	Feb. 11	1 reel	
Ko-Ko Kicks	Inkwell Cartoon	Nov. 26	1 reel	
Ko-Ko's Kink	Inkwell Cartoon	Jan. 7	1 reel	
Ko-Ko's Klock	Inkwell Cartoon	Nov. 12	1 reel	
Ko-Ko's Kozy Korner	Inkwell Cartoon	Jan. 21	1 reel	
Ko-Ko the Kid	Inkwell Cartoon	Dec. 24	1 reel	
Ko-Ko the Knight	Inkwell Cartoon	Sept. 3	1 reel	
Ko-Ko the Kop	Inkwell Cartoon	Oct. 1	1 reel	
Ko-Ko's Quest	Inkwell Cartoon	Dec. 10	1 reel	
Loco Motifs	Krazy Kat Cartoon	Sept. 24	1 reel	
Long Hose		Mar. 17	2 reels	
Love Shy	Jimmie Adams	Mar. 24	2 reels	
Mad Scramble (Christie)	Neal Burns	Nov. 26	2 reels	
Milk Made	Krazy Kat Cartoon	Dec. 3	1 reel	
Moony Mariner, A	Billy Dooley	Sept. 24	2 reels	
Nifty Nags (Christie)	Jack Duffy	Dec. 24	2 reels	
Ocean Blues (Christie)	Jimmie Adams	Nov. 19	2 reels	
Oh Mummy (Christie)	Jimmie Adams	Oct. 8	2 reels	
Pie Curs, The	Krazy Kat Cartoon	Nov. 5	1 reel	
Pig Styles	Krazy Kat Cartoon	Jan. 14	1 reel	
Rail Rode	Krazy Kat Cartoon	Sept. 24	1 reel	Oct. 4
Save the Pieces (Christie)	Bobby Vernon	Jan. 28	2 reels	
Scared Pink (Christie)	Jack Duffy	Oct. 29	2 reels	
School Daze	Krazy Kat Cartoon	Sept. 10	1 reel	
Shadow Theory	Krazy Kat Cartoon	Jan. 28	1 reel	
Short Tail, A	Novelty	Sept. 10	1 reel	
Splash Yourself (Christie)	Bobby Vernon	Dec. 3	2 reels	
Stork Exchange, The	Krazy Kat Cartoon	Dec. 17	1 reel	
Sweeties	Bobby Vernon	Mar. 10	2 reels	
Swiss Movements (Christie)	Jimmie Adams	Dec. 31	2 reels	
Tired Wheels	Krazy Kat Cartoon	Oct. 8	1 reel	
Toddles	Novelty	Dec. 10	1 reel	Oct. 7
Topsey Turvey	Krazy Kat Cartoon	Oct. 22	1 reel	
Uncle Tom's Caboose	Krazy Kat Cartoon	Oct. 22	1 reel	
Water Bugs(Christie)	Billy Dooley	Feb. 4	2 reels	
Wedding Wows (Christie)	Bobby Vernon	Oct. 22	2 reels	
Wired and Fired	Krazy Kat Cartoon	Dec. 31	1 reel	

PATHE-DE MILLE

Title	Star	Rel. Date	Length	Reviewed
Alien Antics	Sportlight	Nov. 13	1 reel	Nov. 11
All Bull and a Yard Wide	"Aesop Fables"	Oct. 9	1 reel	Oct. 7
Assistant Wives	Charley Chase	Dec. 4	2 reels	Dec. 2
Beach Club, The	Bevan-Hurlock	Jan. 22	2 reels	Jan. 14
Best Man, The		Feb. 19	2 reels	
Big Tent, The	"Aesop Fables"	Oct. 23	1 reel	Oct. 21
Boy Friend, The	"Aesop Fables"	Jan. 22	1 reel	
Brave Heart, A	"Aesop Fables"	Oct. 30	1 reel	
Broncho Buster, The	"Aesop Fables"	Jan. 1	1 reel	
Bucking the Handicap	Sportlight	Dec. 25	1 reel	Dec. 23

Title	Star	Rel. Date	Length	Reviewed
Bull Fighter, The	Billy Bevan	Nov. 27	2 reels	Dec. 2
Busy Bodies	Sportlight	Jan. 8	1 reel	Dec. 31
Carnival Week	"Aesop Fables"	Dec. 4	1 reel	
Chicken Feed	"Our Gang"	Nov. 6	2 reels	Nov. 4
Christmas Cheer	"Aesop Fables"	Dec. 18	1 reel	
Comrades in Work	Mabel Normand		2 reels	
Cups and Contenders	Sportlight	Nov. 27	1 reel	Nov. 25
Cutting a Melon	"Aesop Fables"	Sept. 11	1 reel	Sept. 2
Daddy Boy	Ben Turpin	Oct. 23	2 reels	Oct. 21
Do Detectives Think?	Roach Stars	Nov. 20	2 reels	Nov. 18
Down to the Sea	Sportlight	Oct. 30	1 reel	Oct. 28
Exploring England with Will Rogers	Travelesque	Dec. 18	1 reel	Dec. 16
Family Frolics	Sportlight	Jan. 22	1 reel	Jan. 14
Fiddlesticks	Harry Langdon	Nov. 7	2 reels	Nov. 25
Flying Elephants	Roach Stars	Feb. 12	2 reels	
Flying Fishers	"Aesop Fables"	Nov. 27	1 reel	
Flaming Fathers	Max Davidson	Dec. 18	2 reels	Dec. 16
Football Officials	"Football Sense"		1 reel	Oct. 21
For Sale a Bungalow		Oct. 30	2 reels	Oct. 28
Fox Hunt, The	"Aesop Fables"	Nov. 20	1 reel	
Frolics in Frost	Sportlight	Dec. 18	1 reel	
From Soup to Nuts	Rarebits	Oct. 23	1 reel	Oct. 21
Gold Digger of Weepah, A	Bevan-Bennett-Burke	Oct. 2	2 reels	Sept. 30
Golf Nut, The	Bevan-Quillan-A. Bennett	Sept. 4	2 reels	
Good Ship Nellie, The	"Aesop Fables"	Feb. 5	1 reel	
Have a Drink	Rarebits	Nov. 20	1 reel	Dec. 2
High Stakes	"Aesop Fables"	Jan. 15	1 reel	
Honeymoon Hints	Rarebits	Jan. 15	1 reel	
Human Fly, The	"Aesop Fables"	Sept. 25	1 reel	Sept. 30
In and Out Again	"Aesop Fables"	Sept. 18	1 reel	
Junk Man, The	"Aesop Fables"	Dec. 25	1 reel	
Just Kidding	Rare-Bits	Dec. 18	1 reel	Dec. 23
King Harold	L. Baird-T. Holmes	Nov. 13	2 reels	Nov. 11
Ladies' Day	Sportlight	Dec. 11	1 reel	Dec. 9
Lateral Pass, The	Sportlight		1 reel	Oct. 14
Lindy's Cat	"Aesop Fables"	Oct. 16	1 reel	
Love at First Flight	Sennett Girls	Jan. 29	2 reels	
Love in a Police Station	E. Quillan-M. Hurlcok	Dec. 25	2 reels	Dec. 23
Man Without a Face (Serial)	A. Ray-W. Miller	Jan. 15	10 episodes	Jan. 14
Mark of the Frog, The (Serial)	M. Morris-D. Reed		10 episodes	
Masked Menace, The (Serial)	L. Kent-J. Arthur	Nov 6	10 episodes	Nov. 4
Now I'll Tell One	Chase-Laurel	Oct. 9	2 reels	Oct. 14
Olympic Games	"Our Gang"	Sept. 11	2 reels	Sept. 2
Outwitting Time	Spotlight	Oct. 2	1 reel	
Over the Bounding Blue with Will Rogers (Travelesque)		Feb. 12	1 reel	
Playing Hookey	"Our Gang"	Jan. 1	2 reels	
Prowling Around France with Will Rogers	Travelesque	Sept. 18	1 reel	
Rats in His Garret	"Aesop Fables"	Dec. 11	1 reel	
Reeling Down the Rhine with Will Rogers	Travelesque	Jan. 15	1 reel	Jan. 7
River of Doubt, The	"Aesop Fables"	Oct. 2	1 reel	Sept. 30
Run Girl, Run	Sennett Girls	Jan. 15	2 reels	Jan. 14
Sailors, Beware!	Roach Stars	Sept. 23	2 reels	Sept. 30
Saved By a Keyhole	"Aesop Fables"	Nov. 13	1 reel	
Second Honeymoon, The	T. Holmes-L. Baird	Oct. 16	2 reels	Oct. 21
Signs of Spring	"Aesop Fables"	Nov. 6	1 reel	
Should Second Husbands Come First?	Max Davidson	Oct. 23	2 reels	Oct. 21
Should Tall Men Marry?	Roach Stars	Jan. 15	2 reels	Jan. 7
Small-Town Sheriff, The	"Aesop Fables"	Sept. 4	1 reel	Sept. 2
Smile Wins, The	"Our Gang"	Feb. 26	2 reels	
Smith's Army Life	Hiatt-McKee-Jackson	Feb. 5	2 reels	
Smith's Bargain	Hiatt-McKee-Jackson		2 reels	
Smith's Candy Shop	Hiatt-McKee-Jackson	Aug. 21	2 reels	Aug. 12
Smith's Cook	Hiatt-McKee-Jackson	Oct. 16	2 reels	Oct. 21
Smith's Cousins	Hiatt-McKee-Jackson	Nov. 13	2 reels	Nov. 11
Smith's Holiday	Hiatt-McKee-Jackson	Jan. 8	2 reels	Dec. 31
Smith's Modiste Shop	Hiatt-McKee-Jackson		2 reels	Dec. 9
Smith's Pony	Hiatt-McKee-Jackson	Sept. 18	2 reels	
Soldier Man	Harry Langdon			
Spider's Lair, The		Feb. 19	1 reel	
Sunnyside (Re-issue)	Charlie Chaplin	Dec. 25		
Swim Princess, The		Feb. 26	2 reels	
Tackles and Touchdowns	Sportlight	Sept. 18	1 reel	
Their Second Honeymoon	Baird-Holmes	Oct. 16	2 reels	
Twenty-Four-Dollar Island	Novelty		1 reel	Dec. 23
Up the Ladder	Sportlight	Oct. 6	1 reel	Oct. 21
Weaker Sex, The	Rarebits	Sept. 25	1 reel	
Winning Around Europe With Will Rogers	Travelesque		2 reels	Nov 18
Wandering Minstrel, The	"Aesop Fables"	Jan. 29	1 reel	
Yellow Cameo, The (Serial)	Allene Ray		10 episodes	
Young Hollywood	Special Cast		2 reels	Dec. 9

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Animal Catchers	McDougall Kids	Bray		2 reels	Sept. 16
Bare Co-Ed, The	Murdock-Cavalier-Lancaster	Bray		2 reels	Jan. 7
Bear Escape, A	Parker-Reavis	Capitol Prod.		2 reels	Aug. 1
Berth Mark	Tarbell-Finch-Shaw	Red Seal		2 reels	
Custard's Last Stand		Bray		2 reels	Sept. 16
Dream of the Sea, A (Binocolor)		Film Dist. Corp		1 reel	May 27
Fat and the Canary	McDougall Kids	Bray		2 reels	Dec. 9
Fresh and a Devil	Clyde-Malone-Irving	Bray		2 reels	Oct. 21
Helpless Helper	Al Jay	Cranfield-Clarke		2 reels	
Here's Another One	Novelty	Bray		1 reel	Oct. 7
Here's Another One	Novelty	Bray		1 reel	Dec. 2
Heroes of the Wild (Serial)	Jack Hoxie	N. Levine	Dec. 1	10 episodes	
Iron Derby, The		Bray			
Isle of Sunken Gold, The (Serial)	A. Stewart	Nat Levine	Sept. 1	10 episodes	
Here Comes the Bride	Sketchograf	Cranfield-Clarke		1 reel	
His Off-Day	Tommy Albert	Cranfield-Clarke		2 reels	
His Ticklish Predicament	Jack Cooper	Bray		2 reels	Oct. 21
Iron Derby, The				2 reels	Oct. 21
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal		1 reel	July 22
Lost in a Pullman		Bray		2 reels	Sept. 23
Lunches and Punches	Sid Smith	Capitol Prod		2 reels	Sept. 1
Ma and the Auto (Guest Jewel)		A. C. A		1 reel	
Magic Game, The	McDougall Kids	Bray		2 reels	Dec. 2
Mr. Pooh	McDougall Kids	Bray		2 reels	Jan. 7
Mysterious Airman, The (Serial)		Weiss Bros		10 episodes	
Nothing to Live For	Al Joy	Cranfield-Clarke		2 reels	
Orphans, The	McDougall Kids	Bray		2 reels	
She Beast, The	Sid Smith	Capitol Prod		2 reels	July 1
Silence of the Snows (Guest Jewel)		A. C. A.		1 reel	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark			
Spooky Money	Al Joy	Cranfield-Clarke		2 reels	
Uncle Tom's Habit	Parker-Reavis	Capital Prod		2 reels	Sept. 1
Versatility	Sportlight		Feb. 5	1 reel	
Way of All Fish, The	J. Cooper-N. Cavalier	Bray		2 reels	Dec. 9
Who's Who	Al Joy	Cranfield-Clarke		2 reels	
Yellow Dog, The (Guest Jewel)		A. C. A		1 reel	April 15
You Can't Win (Serial)		Weiss Bros		10 episodes	

TIFFANY-STAHL

Title	Star	Rel. Date	Length	Reviewed
Bridal of Pennacock	Color Classic	Nov. 1	1 reel	Dec. 2
Comrades	Color Classic	Nov. 15	1 reel	Dec. 2
King of Sports	Color Classic	Sept 15	1 reel	
Memories	Color Classic	Oct. 1	1 reel	
Me and My Pal	Color Classic	Dec. 15	1 reel	
North of Suez	Color Classic	Jan. 1	1 reel	
Roaming 'Round the Carribbean	Color Classic	Oct. 15	1 reel	
Romany Love	Color Classic	Dec. 1	1 reel	
Rose of Killarney	Color Classic	Dec. 15	1 reel	
Scarface	Color Classic	Jan. 15	1 reel	

UNIVERSAL

Title	Star	Rel. Date	Length	Reviewed
All For Uncle	C. King-C. Doherty	Oct. 19	2 reels	Oct. 7
All Wet	Oswald Cartoon	Oct. 31	1 reel	
And How	"The Gumps"	Oct. 31	2 reels	
Andy Knows His Onions	"The Gumps"	Dec. 11	2 reels	Dec. 9
Any Old Count	"The Gumps"	Jan. 23	2 reels	
Banker's Daughter, The	Oswald Cartoon	Nov. 28	2 reels	
Bare Fists	Jack Perrin	Jan. 14	2 reels	Dec. 23
Battle Scarred Hero, A	"The Gumps"	Oct. 3	2 reels	Sept. 30
Battling Buckaroo, The (Western)	Bob Curwood	Nov. 12	2 reels	
Boss of the Rancho	Bob Curwood	Jan. 7	2 reels	
Brand of Courage, The	B. Curwood-P. Montgomery	Feb. 4	2 reels	Jan. 7
Buckskin Days	Newton House	Feb. 18	2 reels	
Buster's Big Chance	Trimble, Turner and Dog	Jan. 11	2 reels	Dec. 23
Buster Come On	Trimble, Turner and Dog	Sept. 14	2 reels	Sept. 9
Buster's Home Life	Trimble, Turner and Dog	Oct. 12	2 reels	Sept. 30
Buster Steps Out	Trimble, Turner and Dog	Feb. 8	2 reels	
Buster, What's Next?	Trimble, Turner and Dog	Nov. 16	2 reels	Oct. 28
By Correspondence	Arthur Lake	Jan. 30	1 reel	Jan. 14
Case of Scotch, A	"The Gumps"	Jan. 9	2 reels	Dec. 23
Clearing the Trail (Western)	Newton House	Nov. 26	2 reels	
Cloud Buster, The	"The Gumps"	Feb. 6	2 reels	
Crimson Colors	Lewis-Gulliver	Sept. 12	2 reels	June 17
Dancing Fools	C. King-C. Doherty	Sept. 21	2 reels	Sept. 2
Danger Ahead (Western)	Jack Perrin	Sept. 24	2 reels	Sept. 2
Dangerous Double, A (Western)	Bob Curwood	Oct. 15	2 reels	Sept. 23
Dates for Two	C. King-C. Doherty	Jan. 18	2 reels	Dec. 31
Daze of the West (Mustang)	Fred Gilman	Sept. 3	2 reels	
Dazzling Co-Eds	Lewis-Sullivan	Oct. 10	2 reels	
Disordered Orderly, The	Sid Saylor-Jean Doree	Nov 9	2 reels	
Empty Socks	Oswald Cartoon	Dec. 11	1 reel	
Fighting Finish, A	George Lewis			Oct. 14
Fighting Texan, The (Mustang)	Fred Gilman	Sept. 10	2 reels	Aug. 19
George Steps Out	Sid Saylor	Sept. 28	2 reels	
Great Guns	Oswald Cartoon	Oct. 17	1 reel	
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster		10 episodes	
Harem Scarem	Oswald Cartoon	Jan. 9	1 reel	
High Flyin' George	Sid Saylor	Jan. 25	2 reels	
Horns and Orange Blossoms	Charles Puffy	Jan. 30	2 reels	Jan.
Horse Play	Long-Adams-Laymon-McPhaill	Jan. 4	2 reels	Dec. 16
Keeping in Trim	Long-Adams-Laymon-McPhail	Sept. 7	2 reels	Aug. 19
King of Hearts (Northwest Series)	Jack Perrin	Dec. 17	2 reels	
Law Rider, The (Western)	Fred Gilman	Nov. 5	2 reels	
Lone Ranger, The	Fred Gilman	Dec. 31	2 reels	
Love Wallop, The	Arthur Lake	Nov. 7	1 reel	
Man of Letters	Sid Saylor	Feb. 15	2 reels	
Mechanical Cow, The	Oswald Cartoon	Oct. 3	1 reel	
Mild West, The	"The Gumps"	Dec. 26	1 reel	
Mistakes Will Happen	Ben Hall	Feb. 13	1 reel	
Model George	Sid Saylor	Dec. 28	2 reels	
Monkey Shines	Ben Hall	Sept. 25	1 reels	
Neck n' Neck	Oswald Cartoon	Jan. 23	1 reel	
Newlyweds' Advice		Jan. 2	2 reels	Dec. 16
Newlyweds Christmas Party, The	Snookums-Bartlett-McPhail	Dec. 11	2 reels	Nov. 4
Newlyweds' Mistake, The	Snookums-Young-McPhail	Nov. 7	2 reels	
Newlyweds' Servant, The	Snookums-Bartlett-McPhaill	Feb. 6	2 reels	
Newlyweds' Surprise	Snookums-Bartlett-McPhail	Oct 3	2 reels	Sept. 30
Newlyweds' Troubles	Snookums-Bartlett-McPhail	Sept. 5	2 reels	Aug. 19
Ocean Bruises	"The Gumps"		2 reels	Oct. 28
Ocean Hop	Oswald Cartoon		1 reel	
Ole Swimmin' 'Ole, The	Oswald Cartoon	Feb. 6	1 reel	
On Deck	Sid Saylor-Jean Doree	Nov. 30	2 reels	
Oh Mabel!	C. King-C. Doherty	Nov. 23	2 reels	
Oh Teacher!	Oswald Cartoon	Sept. 19	1 reel	Sept. 2
On Special Duty (Western)	Fred Gilman	Oct. 8	2 reels	Sept. 30
Passing the Joneses	Long-Adams-Laymon-McPhail	Nov. 2	2 reels	
Picking on George	Sid Saylor	Oct 26	2 reels	Oct. 14
Prince and the Papa	Charles Puffy	Feb. 13	2 reels	
Racing Wizard, The	Newton House	Dec. 24	2 reels	
Rattling Good Time, A	Ben Hall	Dec. 19	1 reel	Dec. 16
Red Warning (Western)	Newton House		2 reels	Oct. 14
Rickety Gin	Oswald Cartoon	Dec. 26	1 reel	
Riding Gold	Newton House	Jan. 21	2 reels	
Riding Whirlwind, The (Western)	Newton House	Oct. 1	2 reels	Sept. 23
Riding Wild	Bob Curwood	Dec. 10	2 reels	
Run Buster!	Trimble, Turner and Dog	Dec. 14	2 reels	Dec. 9
Running Wild	Lewis-Gulliver-Phillips	Dec. 5	2 reels	Nov. 18
Samson at Calford	Lewis-Gulliver	Nov. 7	2 reels	June 17
Saxophobia	Arthur Lake	Oct. 10	1 reel	Sept. 30
Scarlet Arrow, The (Serial—F. X. Bushman Jr.)			10 episodes	
Scrambled Honeymoon, The	Ben Hall	Nov. 21	1 reel	
Scrappin' Fool, The (Mustang)	Bob Curwood	Sept. 17	2 reels	Sept. 2
Sealed Orders	Jack Perrin	Feb. 11	2 reels	
Shady Rest	"The Gumps"		2 reels	
Showing Off	Long-Adams-Laymon-McPhail	Dec. 7	2 reels	Nov. 18
Sliding Home	Lewis-Gulliver-Phillips	Jan. 16	2 reels	Dec. 30
Smiling Wolf, The (Western)	Fred Gilman	Dec. 1	2 reels	
Society Breaks	Long-Adams-Laymon-McPhail	Oct. 5	2 reels	Sept. 30
Sodas and Shebas	Arthur Lake	Sept. 12	2 reels	Sept. 9
Some Pets	Arthur Lake	Jan. 2	1 reel	Dec. 16

Title	Star	Rel. Date	Length	Reviewed
So This Is Sapp Center	Ben Hall	Jan. 16	1 reel	Dec. 30
South of Northern Lights (Western)	Jack Perrin	Oct. 22	2 reels	Oct. 7
Splashing Through	Lewis-Gulliver-Phillips	Dec. 19	2 reels	
Start Something	Long-Adams-Laymon-McPhaill	Feb. 1	1 reel	Jan. 14
Swell Clothes	Arthur Lake	Dec. 5	1 reel	Nov. 18
Tale of a Shirt, The	Jimmy Aubrey	July 17	1 reel	July 1
That's No Excuse	Charles King	June 8	2 reels	May 20
There's a Will	C. King-C. Doherty	Dec. 21	2 reels	
Too Much Sleep	"The Gumps"	Sept. 19	2 reels	Sept. 2
Total Loss, A	"The Gumps"	Nov. 28	2 reels	
Trail of the Tiger, The (Serial)	Jack Daugherty	Nov. 7	2 reels	Aug. 5
Trolley Troubles	Oswald Cartoon	Sept. 5	1 reel	Aug. 19
Valiant Rider, The (Western)	Bob Curwood		2 reels	
Vanishing Rider, The (Serial)	Wm. Desmond	Jan. 16	10 episodes	
When Greek Meets Greek	"The Gumps"	Oct. 17	2 reels	Oct. 7
Winning Five, The	Lewis-Gulliver-Phillips	Sept. 26	2 reels	Sept. 16
Winning Goal, The	Lewis-Gulliver-Phillips	Jan. 2	2 reels	
Winning Punch, The	Lewis-Gulliver-Phillips	Nov. 21	2 reels	
Wolves of the Range	Fred Gilman	Jan. 28	2 reels	

Newspaper Opinions on New Pictures

"Sorrell and Son"—United Artists, Columbia Theatre, Washington

Daily News—"One of best. Will undoubtedly add much of pelf to coffers of chosen cinema houses. Great picture calculated to bring tears to eyes of even those who do not choose to be emotional. Direction must have been inspired. Story unfolds naturally and consistently; real big moments in no way forced or unnatural. Warner gives performance worthy of his considerable talents, than which there is no brighter praise. Decidedly one of best of year. After such emotional orgy, assembling of new Congress seemed a bit flat."

Times—"Neatly done. Photoplay of unusual distinction. Those who spent delightful few hours with book should enjoy film version. Warner dominates throughout. Devotion of Sorrell and Son is so all-embracing that there is no room for even mother in picture. Is from standpoint of story, photography and cast well-nigh perfect."

Star—"A great novel in its book form, is as great a picture. Audience almost unanimous in this decision. Picture is sufficient for any one and there is feeling of getting something for nothing when short subjects come on."

Herald—"Capably directed, splendidly acted. Thoroughly fine. Keen and sound plucking of strings of feeling and emotion rarely done in so masterly a manner. The sort of thing that even ready weepers won't weep over, because it seems too fine for that."

"Sorrell and Son"—United Artists, San Francisco

Plain Dealer—"Warner plays upon heartstrings. Brenon tells story with remarkable accuracy and terrific poignancy in brief confines of single photoplay. Has maintained strict contact with theme. Has told story with astounding fidelity and with almost reverential feeling. Greatest father-love story ever told on screen. Gentility without thought of self, nobility without snobbery, accented in Warner's portrayal. No finer portrayal of gentleman, scholar and father has been found on our screens. Nilsson gives rather remarkable portrayal of Sorrell's ex-wife. Wolheim does excellent work in short bit. Story sweeps before your eyes, one beautiful setting after another. Brenon's eye for pictorial beauty only eclipsed by great directional ability at catching true flavor of Deeping's 'Sorrell and Son.' I know of no greater screen love story than this one."

Press—"Here's a good picture. Excellent picture. Looking at finished picture, one wonders how anyone could have escaped seeing possibilities. Many in theatre were crying rather cheerfully long before finish."

News—"A fine drama. You'll have seen one of most absorbing and intensely interesting dramas you ever sat through. 'Sorrell and Son' sends us actor whose screen appearances are too infrequent—H. B. Warner. As Sorrell, man with but a single ambition—his son's success and happiness—his work was a treat to see and as fine a portrayal as he has ever done."

Plain Dealer—"Brenon makes remarkable picture from Deeping's novel. I came away more than ever astounded by Brenon's incredibly fine film version. Screen version builds and builds and holds interest as few other pictures this season have been able. Warner's work one of outstanding portrayals of year."

"The Jazz Singer" — Warner Bros., Garrick Theatre, Chicago

Tribune—"Tremendously effective—and affecting. Has been cannily directed, finely staged and splendidly photographed. As Jolson is in 'legit' so is he in movies. One hundred per cent there with personality plus that has anchored him so firmly in hearts of the world."

Chicago Journal — "Delightful and extraordinarily interesting. Every first nighter in crowded Garrick was certain that 'The Jazz Singer' was a good show. There's really no reason why theatre shouldn't be reserving seats now for film's performance in March. For 'The Jazz Singer' is going to be with us for long time."

Chicago Post—"Brilliantly effective entertainment. Aside from value in transferring famous player to new field and in marking an innovation in photoplays, has a world of emotional appeal. For all its novelty it fulfills old formula of showman 'makes 'em laugh, makes 'em cry, makes 'em wait.'"

Herald and Examiner—"Extremely fascinating picture. Jolson as good movie actor as you'll find in row of picture studios. Was applauded for several minutes after picture was finished and this is very, very unusual in film theatre."

"Man, Woman and Sin"—Metro-Goldwyn-Mayer, Capitol Theatre, New York City

Herald-Tribune—"One of most satisfying stories we ever have seen on screen, and it left us wondering just how soon one could reasonably expect to see Jeanne Eagles again. One of most interesting persons on screen—she has charm with certain strangeness which made her as fascinating to us as she was to impetuous boy who loved her. Gilbert does better acting than he ever has done before. . . . When it comes to direction Bell is a genius."

Sun—"Easily best of week-end rush of movies. . . . Dramatic and atmospherically correct. Bell's unusual cleverness supplied in almost every scene. Unquestionably one of ablest in his line."

Telegraph — "Will undoubtely prove box-office winner. Jeanne Eagles absolutely lovely. Photographs like million dollars and brings not only loveliness to interpretation but intelligence that is delightful. Gilbert also splendid."

Evening Post—"Remarkably moving story of disillusionment beautifully told in terms of pictures. Bell has framed story for camera and has presented it smoothly and convincingly. . . . most interesting motion picture to reach Broadway in several months."

American—"Boosts two fascinating backgrounds—newspaper office and habitat of Washington society. Gilbert gives one of best performances of career, and Jeanne Eagels splendid. She seems to have established very definite place for herself in picture world, and we are looking forward to seeing her in celluloid soon again."

Graphic—"Brings Gilbert in new type of role and introduces Jeanne Eagles as one of most fascinating recruits from legitimate for whom Hollywood doors have opened. She screens remarkably well and should be valuable material for future productions. Bell has attained real newspaper atmosphere and sequences carry excitement and action."

Journal—"If this column had a hat on, it would take it off to Bell, who wrote and directed 'Man, Woman and Sin.' There has been much talk of poignant characterization in European productions, but here is picture that is so real and strikes so true a note that one doesn't disguise tendency to sob by pretending to have a cold in head."

World—"Excellent motion picture dealing largely with newspaper life . . . Genuine flavor of newspaper office has been captured by Bell and his players. For first performance in films, Miss Eagles does extraordinary piece of work."

News—"A movie that any newspaper man or woman might see without feeling that he's being glorified—with feeling that his art is being depicted faithfully."

Evening World—"Picture one of most intelligent things seen on Broadway in many a moon. Bell, one of the few Hollywood directors who may be depended upon for consistently good entertainment, has prevailed upon Gilbert to put over some bits here which are by far best he has done. Miss Eagles photographs remarkably well, and of course her artistry is just as compelling here as it was in legitimate."

"Sorrell and Son"—United Artists, Cleveland

News—"Brenon has added one more masterpiece to his credit. Not only does this picture rank as masterpiece but it compares most favorably with greatest creations for silver sheet. Emphatically a powerful argument for motion picture as achievement of arts. Only few days ago I had completed my selection of the '10 best' pictures of year. Fortunately I had not sent my selection in. After viewing Brenon production, I put 'Sorrell and Son' well up on list, at sacrifice of another picture which it was no easy matter to eliminate. Seldom that reviewer is given opportunity and privilege of sitting through so entirely a worth while film-play. Sends one from theatre with tear-misted eye and pictured story so deeply impressed upon memory that this viewer, for one, expects to find it recurring to his mind's eye for many days to come. Masterly direction. Production that befits its greatness in every particular. Beautifully mounted. Sincerity is its keynote. Photoplay which should find place on entertainment schedule of every devotee of films with especial reference to those who have good of movies at heart. Warner superb."

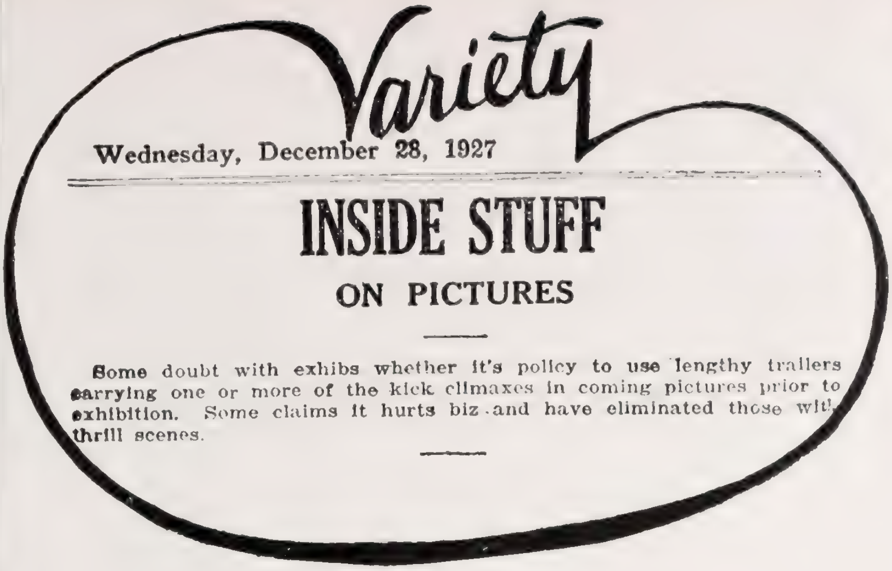
"Sadie Thompson"—United Artists, Columbia Theatre, Washington, D. C.

News—"We may indulge one of the happiest enthusiasms of our cinema experience, and be among the first to hail a prophet without particular artistic honor in her own country—Gloria Swanson! The Sennett bathing beauty is a fine actress! Her enactment of the title role is all but perfection. Her Sadie is real."

Herald—"I do not think she has ever had a vehicle comparable to 'Sadie Thompson' . . . nor do I recall any portrayal she has ever given to the screen that has more convincingly revealed her talents. This picture . . . is one of the best we are likely to get this year. 'Sadie Thompson' is the best thing she has done yet, and may very likely be the picture by which she will be remembered."

Times—"Prettier than she has ever appeared. Makes everything of her opportunities and holds you from start to finish. Gloria is marvellously good. Give her the material and she'll handle it."

Roy Press
Printers



Variety

Wednesday, December 28, 1927

INSIDE STUFF
ON PICTURES

Some doubt with exhibs whether it's policy to use lengthy trailers carrying one or more of the kick climaxes in coming pictures prior to exhibition. Some claims it hurts biz and have eliminated those with thrill scenes.

Which explains the rapid growth of

Advance Trailers

"The Press Sheet of the Screen"

* * *

MAJESTIC NOW HAS ADVANCE SERVICE

Something unique in film advertising is the advance feature service just inaugurated at the Majestic Theatre.

In reality an "animated ad," the film announcing the coming photoplay attractions for that theatre gives a peppy glimpse of the stars and locale of the story, with just enough action to arouse one's curiosity without "giving away" the high moments of the coming play.

From The Bulletin,
Okla. City, Okla.

When a newspaper comments on a trailer service it's worth sitting up and taking notice.

* * *

YOU OWE IT TO YOURSELF AND YOUR BUSINESS TO SEE THE LATEST

ADVANCE TRAILERS

They carry a ticket selling message to the entire family in your naborhood or town. The increasing importance of ADVANCE TRAILER SERVICE to every exhibitor, large or small, has been acknowledged everywhere.

Distributing for the entire country from

729 SEVENTH AVENUE
New York

845 SO. WABASH AVENUE
Chicago

LABORATORIES—Bronx, New York City

Clip the coupon for further details

ADVANCE TRAILER SERVICE CORP.
729 Seventh Avenue, New York, N. Y.

Gentlemen:

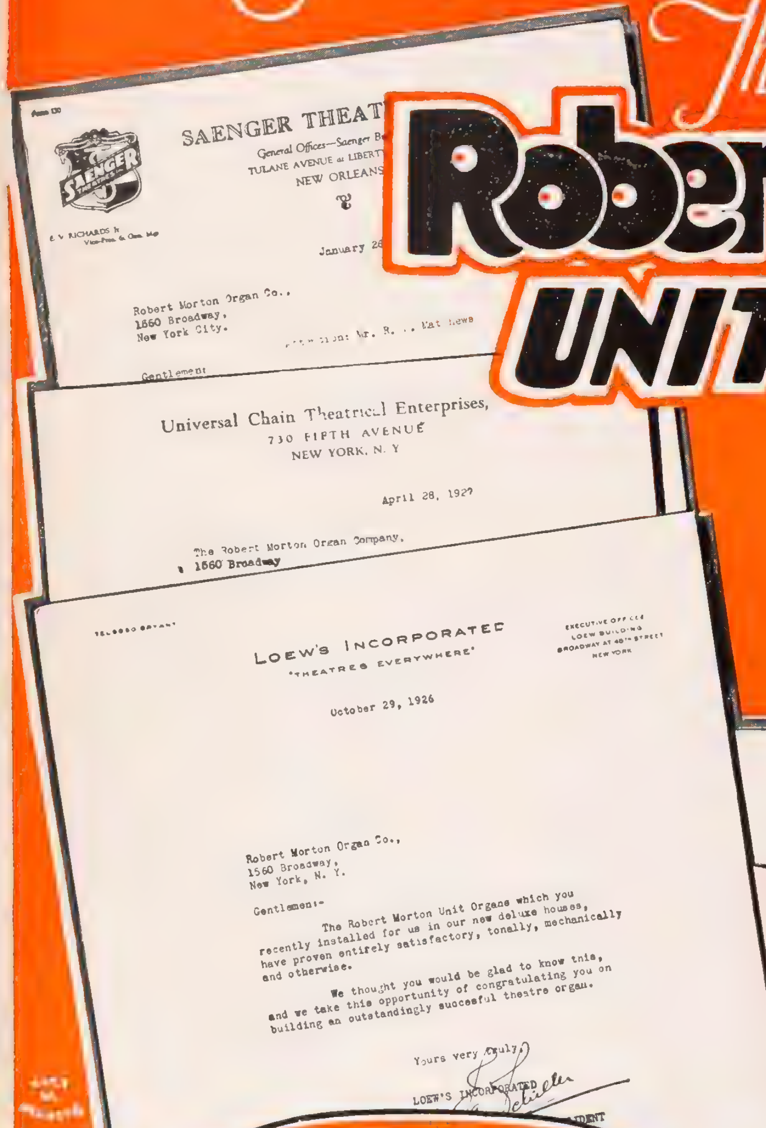
Kindly supply me, without obligation, complete information regarding Advance Trailer Service.

NAME .... THEATRE

BY .... POSITION..........

CITY .... STATE...........

Successful exhibitors of discerning-judgment prefer— *The* Robert Morton UNIT ORGAN



Form 130

SAENGER THEAT

General Offices—Saenger B

TULANE AVENUE at LIBERT

NEW ORLEANS

E. V. RICHARDS Jr.
Vice-Pres. & Gen. Mgr.

January 28

Robert Morton Organ Co.,
1560 Broadway,
New York City.

Attention: Mr. R. . . Mat hews

Gentlemen:

Universal Chain Theatrical Enterprises,
730 FIFTH AVENUE
NEW YORK, N. Y

April 28, 1927

The Robert Morton Organ Company,
1560 Broadway

LOEW'S INCORPORATED
"THEATRES EVERYWHERE"

EXECUTIVE OFFICES
LOEW BUILDING
BROADWAY AT 45TH STREET
NEW YORK

October 29, 1926

Robert Morton Organ Co.,
1560 Broadway,
New York, N. Y.

Gentlemen:-

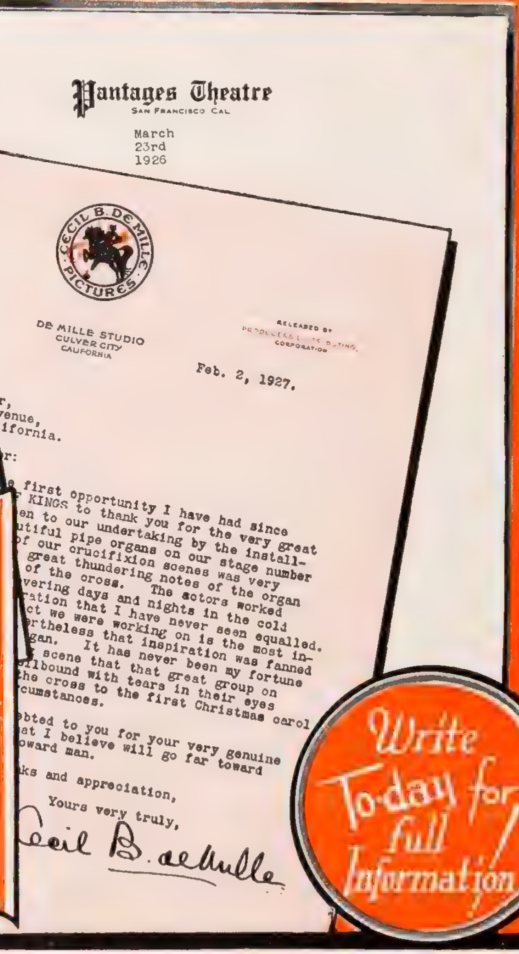
The Robert Morton Unit Organs which you recently installed for us in our new deluxe houses, have proven entirely satisfactory, tonally, mechanically and otherwise.

We thought you would be glad to know this, and we take this opportunity of congratulating you on building an outstandingly successful theatre organ.

Yours very truly,

LOEW'S INCORPORATED

IDENT



Pantages Theatre
SAN FRANCISCO CAL.

March
23rd
1926

CECIL B. DE MILLE PICTURES

DE MILLE STUDIO
CULVER CITY
CALIFORNIA

RELEASED BY
PRODUCERS DISTRIBUTING CORPORATION

Feb. 2, 1927.

er,
venue,
lifornia.

r:

e first opportunity I have had since
KINGS to thank you for the very great
en to our undertaking by the install-
utiful pipe organs on our stage number
of our crucifixion scenes was very
great thundering notes of the organ
of the cross. The actors worked
vering days and nights in the cold
ration that I have never seen equalled.
ct we were working on is the most in-
ertheless that inspiration was fanned
gan. It has never been my fortune
scene that that great group on
llbound with tears in their eyes
the cross to the first Christmas carol
cumstances.

bted to you for your very genuine
at I believe will go far toward
oward man.

ks and appreciation,

Yours very truly,

Cecil B. deMille

"Hammond" Robert Morton Golden Console
Saenger Theatre
New Orleans

Write To-day for full Information!

A few recent Robert Morton *Installations*

- Loew's and United Artists' — Pittsburg, Pa.
- Loew's and United Artists' — Columbus, Ohio
- Universal's Capitol — Atlanta, Ga.
- *The* Alhambra Garden — Sacramento, Calif.
- New Cecilia Theatre — Panama City, Pan.
- Loew's Oriental — Brooklyn, N.Y.
- Loew's Midland — Kansas City, Mo.
- *The* "Up Town" — Kansas City, Ka.
- Tacoma Theatre — Tacoma, Wash.
- Universal's Rivoli — Indianapolis, Ind.
- Hoffman's Strand — Hartford Conn.
- *The* Capitol Theatre — New Britain, Conn.
- *The* 55th St. Cinema — New York City, N.Y.
- *The* Pantages — San Francisco, Cal
- *The* Carolina — Greensboro, N.C.
- Saenger's Century — Jackson, Miss.
- Saenger's Majestic — Shreveport, La.
- Saenger's Marion — Clarksdale, Miss.
- Publix-Saenger Theatre — Hope, Ark.
- Publix-Saenger National — Greensboro, N.C.
- Saenger's Columbia — Baton Rouge, La.
- Berkeley Theatre — Denver, Colorado
- *The* Avalon — Brooklyn, N.Y.
- *The* Jefferson — Beaumont, Texas
- Aztec Theatre — San Antonio, Texas
- Loew's Grand — New York City, N.Y.

Robert Morton Organ Co.

World's Finest Theatre Organ

New York
1560 Broadway

Chicago
624 So. Michigan

Los Angeles
1914 So. Vermont

San Francisco
168 Golden Gate

January 28, 1928

Motion Picture News

Reg. U. S. Patent Office

THE STAR OF THE DAY!

Greta Garbo

Sets New York aflame!

MARVELOUS THE WAY M-G-M IS CLICKING AT THE BOX-OFFICE!

BEN-HUR
BIG PARADE
LOVE (*Gilbert-Garbo*)
LONDON AFTER MIDNIGHT (*Chaney*)
THIRTEENTH HOUR
MAN, WOMEN AND SIN (*Gilbert*)
FAIR CO-ED (*Davies*)
WEST POINT (*Haines*)
BABY MINE (*Dane-Arthur*)

also THE STUDENT PRINCE (*Novarro-Shearer*) a sensation at popular prices. Get ready for THE ENEMY

CAPITOL, N.Y.

breaks policy for first time in year to hold over

GRETA GARBO in THE DIVINE WOMAN

METRO-GOLDWYN-MAYER

Vol. XXXVII No. 4

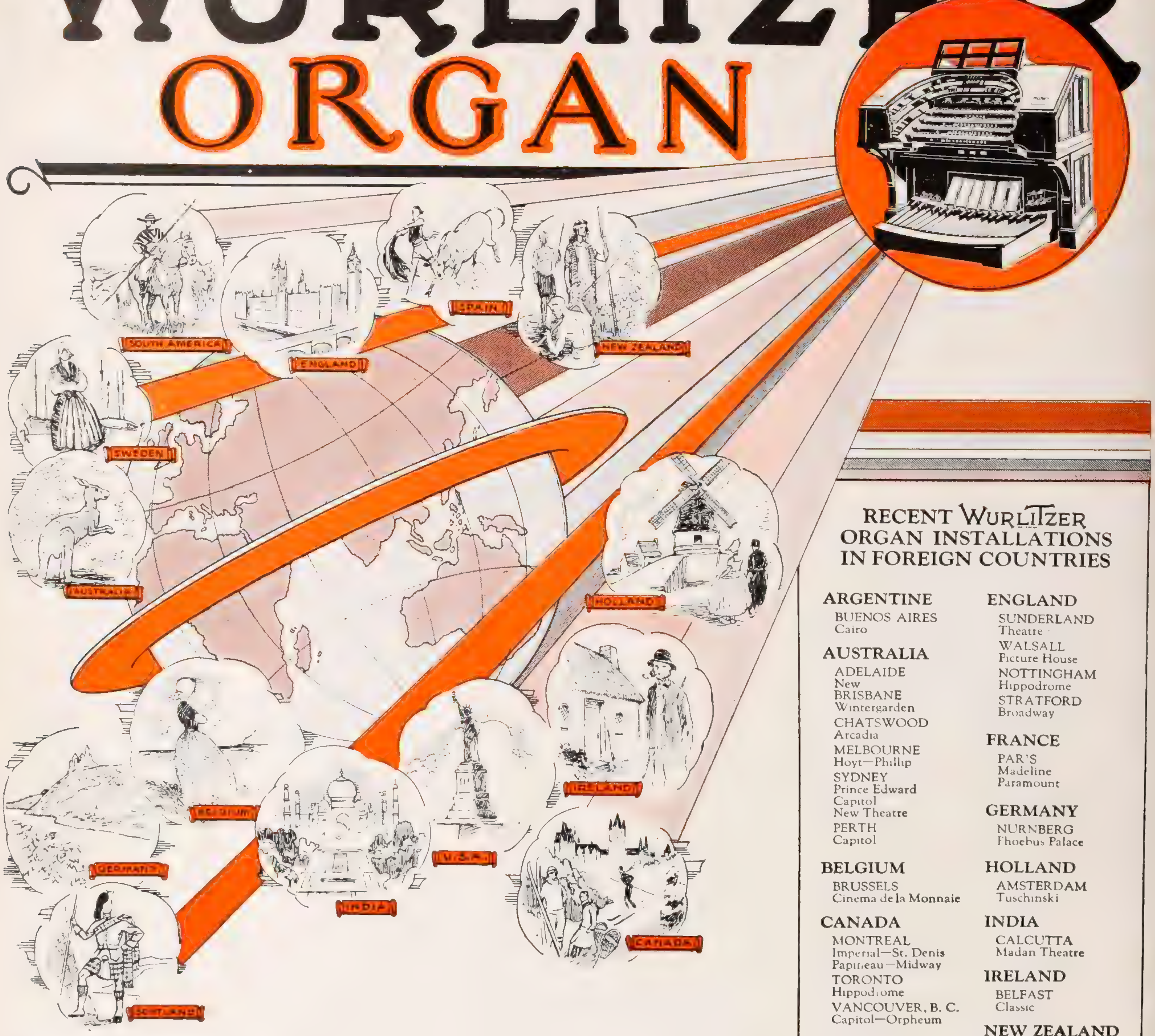
Entered as second-class matter April 22, 1926, at the Post Office at New York, N. Y., under act of March 3, 1879

PRICE 20 CENTS

Published Weekly—$2.00 a Year

Los Angeles New York Chicago

WURLITZER ORGAN



The fame of the Wurlitzer Organ as a musical attraction in the leading motion picture theatres of America has spread to the far corners of the civilized world. As a result the famous Wurlitzer Organ has been installed in many progressive theatres in foreign countries. The list of Wurlitzer installations throughout the country during the past year is evidence of Wurlitzer supremacy. Wurlitzer Organs are world famous—they possess exclusive features which give the organist an instrument of marvelous flexibility and instant responsiveness to the slightest touch.

RECENT WURLITZER ORGAN INSTALLATIONS IN FOREIGN COUNTRIES

ARGENTINE
BUENOS AIRES
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AUSTRALIA
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New
BRISBANE
Wintergarden
CHATSWOOD
Arcadia
MELBOURNE
Hoyt—Phillip
SYDNEY
Prince Edward
Capitol
New Theatre
PERTH
Capitol

BELGIUM
BRUSSELS
Cinema de la Monnaie

CANADA
MONTREAL
Imperial—St. Denis
Papineau—Midway
TORONTO
Hippodrome
VANCOUVER, B. C.
Capitol—Orpheum

ENGLAND
BIRMINGHAM
Lozelles
West End Cinema
HULL
Picturedrome
KILBURN, LONDON
Grange
LEICESTER
Theatre
LIVERPOOL
Trocadero
LONDON
Brixton Palladium
Finsbury Park
Maida Vale
New Galleries
Plaza
Tottenham Palace
Madame Tussands
SHEFFIELD
Picture House

ENGLAND
SUNDERLAND
Theatre
WALSALL
Picture House
NOTTINGHAM
Hippodrome
STRATFORD
Broadway

FRANCE
PARIS
Madeline
Paramount

GERMANY
NURNBERG
Phoebus Palace

HOLLAND
AMSTERDAM
Tuschinski

INDIA
CALCUTTA
Madan Theatre

IRELAND
BELFAST
Classic

NEW ZEALAND
AUCKLAND
New Regent
New Wellington
PALMESTON W'TH
Cozy Theatre

SCOTLAND
EDINBURGH
Theatre
GLASGOW
Theatre

SPAIN
MADRID
Real Cinema

SWEDEN
GOTHENBERG
Cosmorama
STOCKHOLM
Scandia

WURLITZER
REG. U.S. PAT. OFF.

PIANOS · ORGANS · HARPS · MUSICAL INSTRUMENTS

CINCINNATI 121 E. Fourth St.
NEW YORK 120 W. 42nd St.
CHICAGO 329 S. Wabash Ave.
SAN FRANCISCO 134 Golden Gate Ave.
LOS ANGELES 814-18 S. Broadway

And All Principal Cities from Coast to Coast

they sure give this little girl a hand!

RUTH TAYLOR
"Lorelei" in
"Gentlemen Prefer
Blondes"

> "Infinitely better than book or play. Miss Taylor superb."
> —*N. Y. Eve. World*

> "One of the outstanding successes of 1928."
> —*Photoplay Magazine*

> "Hilarious, uncommonly amusing screen comedy."
> —*N. Y. World*

> "One of the comedy hits of the year."
> —*Motion Picture News*

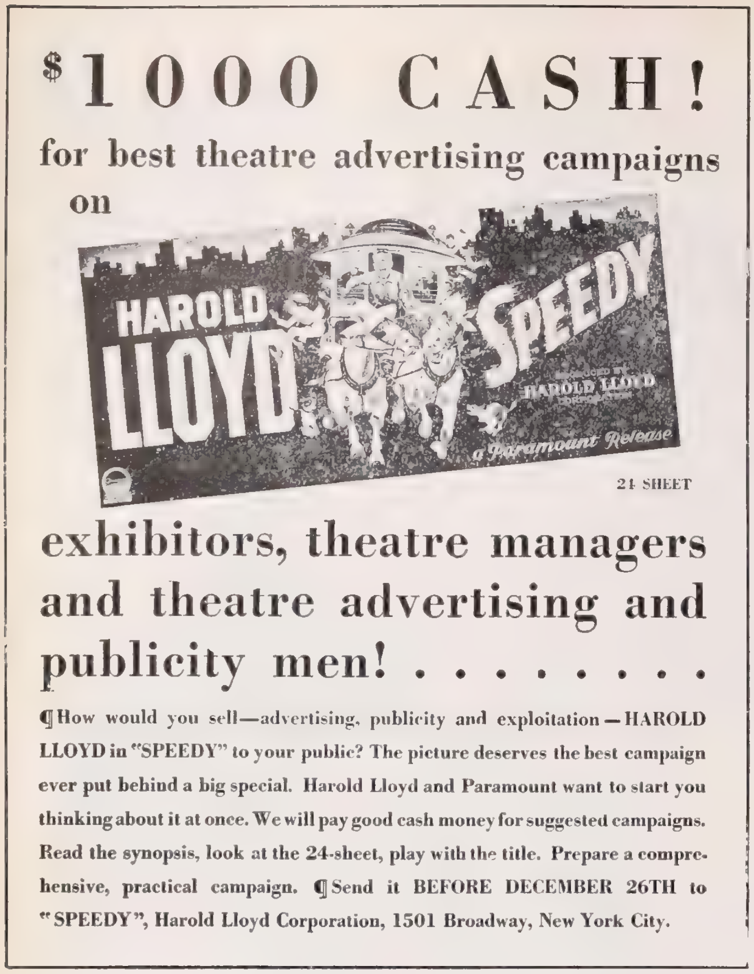
> "This picture can't fail to make money."
> —*N. Y. Telegraph*

> "A good show. Funny, wise and sparkling."
> —*N. Y. Mirror*

"GENTLEMEN PREFER BLONDES"

From the famous story by Anita Loos and the play by Anita Loos and John Emerson. Hector Turnbull Production, directed by Malcolm St. Clair.

Paramount's Sparkling Special!



$1000 CASH!

for best theatre advertising campaigns on

HAROLD
LLOYD
SPEEDY
HAROLD LLOYD
a Paramount Release

24 SHEET

exhibitors, theatre managers and theatre advertising and publicity men! . . . .

¶ How would you sell—advertising, publicity and exploitation—HAROLD LLOYD in "SPEEDY" to your public? The picture deserves the best campaign ever put behind a big special. Harold Lloyd and Paramount want to start you thinking about it at once. We will pay good cash money for suggested campaigns. Read the synopsis, look at the 24-sheet, play with the title. Prepare a comprehensive, practical campaign. ¶ Send it BEFORE DECEMBER 26TH to "SPEEDY", Harold Lloyd Corporation, 1501 Broadway, New York City.

winners of the $1000 "Speedy" Contest!

1st Prize, $200

H. E. Jameyson, Miller Theatre, Wichita, Kansas

2nd Prize, $150

C. Harrison, Palace Theatre, Cincinnati, Ohio

3rd Prize, $100

Clark Munson, Virginia Theatre, Champaign, Ill.

Next Best Campaigns, $50 each

Joe Meyer, Palace Theatre, Hamilton, Ohio

Oscar Doob, Kunsky Theatres Corp., Detroit, Mich.

H. F. Storin, Leroy Theatre, Pawtucket, R. I.

M. A. Malaney, Loew's Theatres, Cleveland, Ohio

Russell Moon, Paramount Theatre, New York City

G. J. Meredith, Saenger Theatres, New Orleans, La.

Harry E. Browne, New Stanford Theatre, Palo Alto, Cal.

H. E. Schlichter, Liggett Theatre, Madison, Kansas

E. F. Nutter, American Theatre, Rowlesburg, W. Va.

Roy L. Smart, Rivoli Theatre, Greenville, S. C.

Vernon Gray, Metropolitan Theatre, Boston, Mass.

Honorable Mention

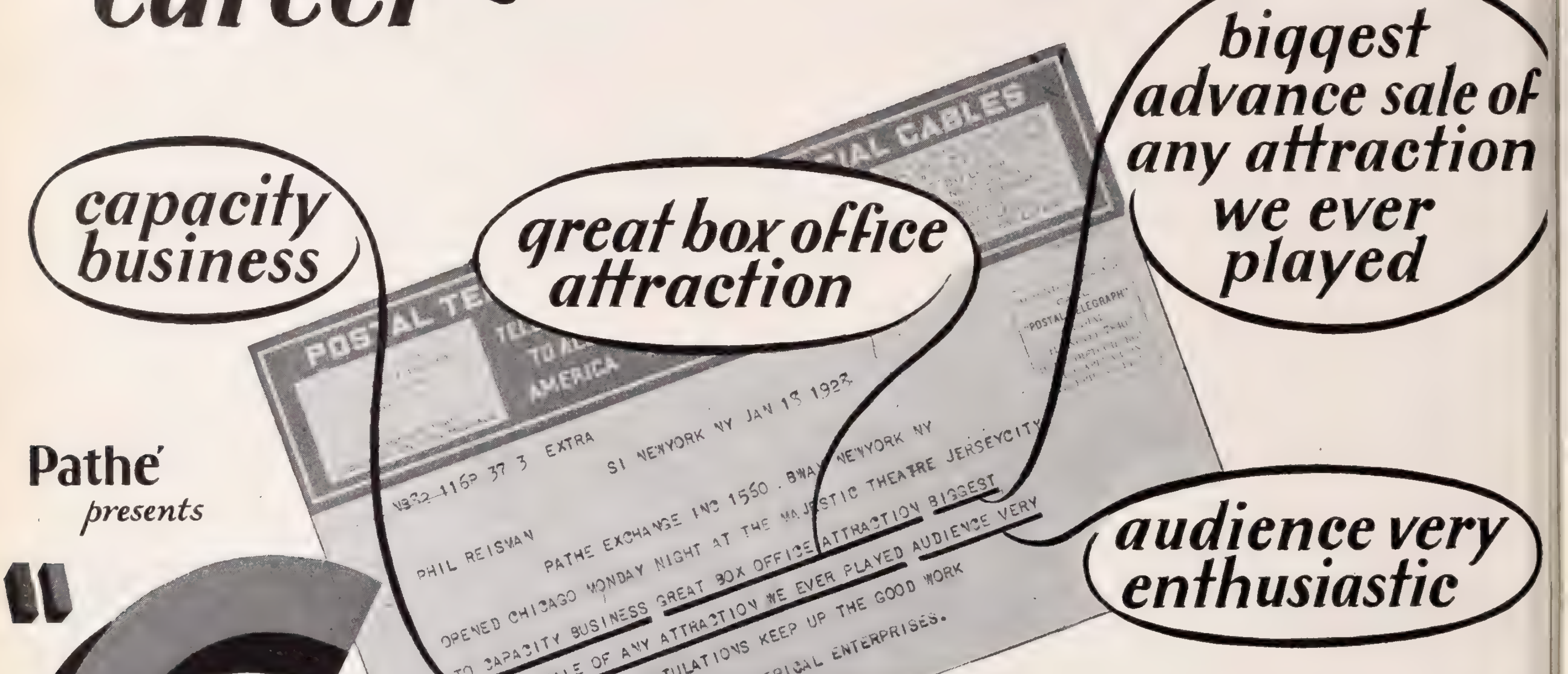
(Awarded Special Consideration prize $10 each)

Henri Tussenbroek, Majestic Theatre, Hartford, Conn.
J. W. Creamer, Orpheum Theatre, Atchison, Kans.
Harold D. Barnes, Rialto Theatre, Burlington, Iowa
George F. Teckemeyer, State Theatre, E. Lansing, Mich.
Marsline K. Moore, Capitol Theatre, Oklahoma City, Okla.
Bob Kelley, Texas Theatre, San Antonio, Texas
J. R. Mendenhall, Pinney Theatre, Boise, Idaho
Geo. E. Planck, Publix Theatres Corp., New York City
David F. Perkins, Merrimack Sq. Theatre, Lowell, Mass.
A. Swanke, Majestic and Riceland Theatres, Stuttgart, Ark.
G. W. Carlson, Peoples-Savoy Theatres, Superior, Wis.
C. T. Perrin, Sterling Theatre, Greely, Colo.
Joel A. Levy, Wilmer and Vincent Theatres, Richmond, Va.
Alvin Hostler, Strand Theatre, Altoona, Pa.
Ernie Smithies, Capitol Theatre, Kingston, Ont.
W. F. Howell, Al-Dun Theatre, West Point, Ga.
E. M. RuLon, Rialto Theatre, Mechanicsville, Ia.
Wallace R. Allen, Penn Theatre, Pittsburg, Pa.
S. L. Stokes, R. and R. Theatres, Kingsville, Texas
James Frotheringham, Wellmont Theatre, Montclair, N. J.

Lloyd thanks all contestants!

¶ "I'm more than pleased at the nation-wide interest this 'Speedy' contest aroused", says Harold Lloyd. "I'm only sorry every one who sent in a campaign couldn't win a prize. ¶ I got a great kick out of reading over the campaigns. They're fine. We're putting the best ones in the press sheet on 'Speedy', so everybody can benefit. ¶ The first time a press sheet has actually been written by exhibitors! 'Speedy' is practically finished now. ¶ I never make predictions about my pictures—but we're all very happy over 'Speedy'!" . . . .

A Pathé big money attraction starts on its history-making career~


capacity business
great box office attraction
biggest advance sale of any attraction we ever played
audience very enthusiastic
POSTAL TELEGRAPH
COMMERCIAL CABLES
AMERICA

NB32 116P 37 3 EXTRA SI NEWYORK NY JAN 18 1928

PHIL REISMAN

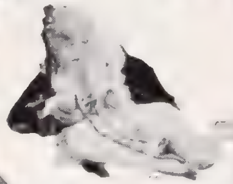
PATHE EXCHANGE INC 1560 . BWAY NEWYORK NY

OPENED CHICAGO MONDAY NIGHT AT THE MAJESTIC THEATRE JERSEYCITY TO CAPACITY BUSINESS GREAT BOX OFFICE ATTRACTION BIGGEST ADVANCE SALE OF ANY ATTRACTION WE EVER PLAYED AUDIENCE VERY ENTHUSIASTIC CONGRATULATIONS KEEP UP THE GOOD WORK

MORRIS KUTINSKY NJ THEATRICAL ENTERPRISES.

Pathé
presents

"CHICAGO"



National release date Feb. 12th

ADAPTED BY LENORE J. COFFEE
FROM THE PLAY BY MAURINE WATKINS
Produced Upon the Stage by SAM H. HARRIS

DIRECTED BY
Frank Urson
DEMILLE STUDIO PRODUCTION

WITH
Phyllis Haver,
Victor Varconi, Virginia Bradford, Robert Edeson, Julia Faye, May Robson *and* T. Roy Barnes

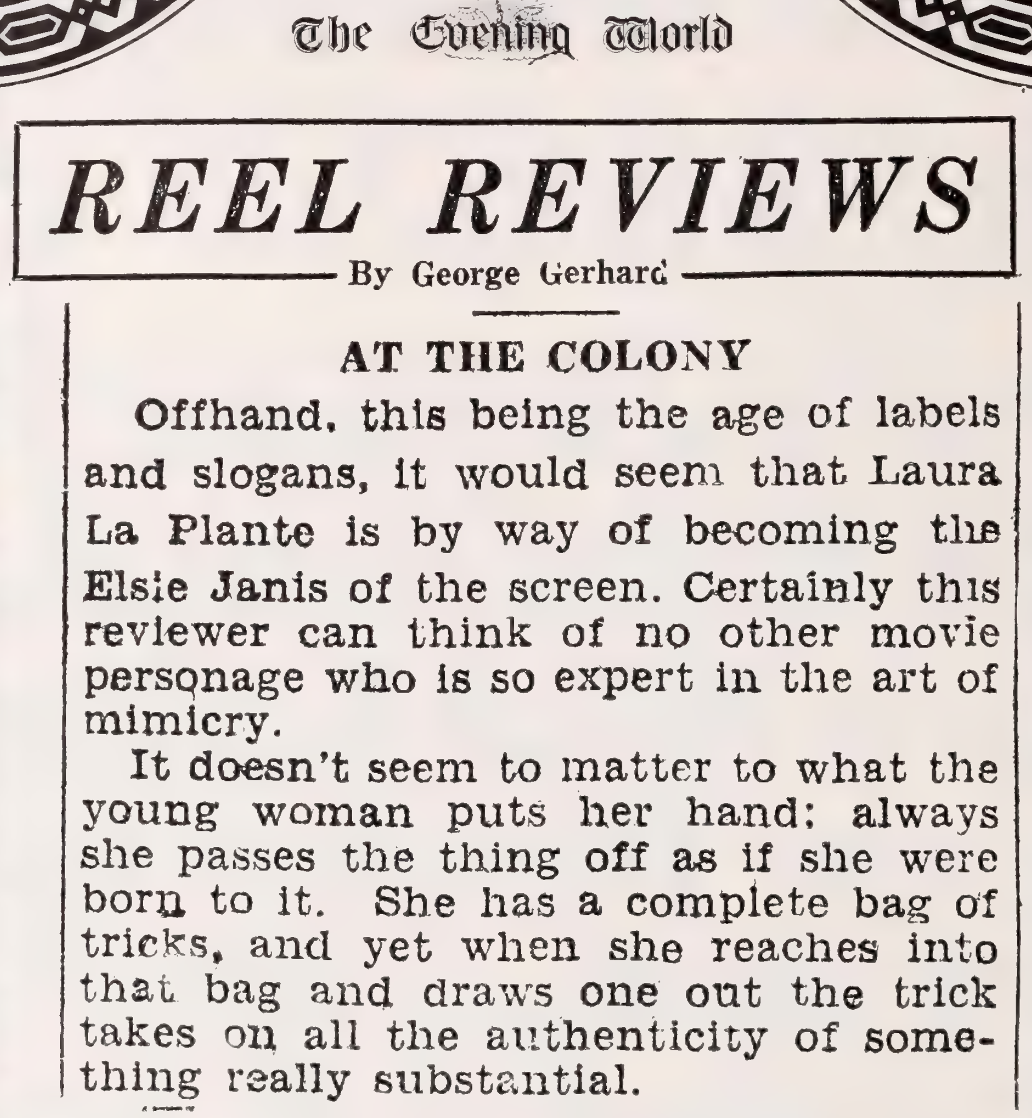
watch this picture smash all records

Pathé

THE COHENS AND KELLYS IN PARIS

took $3,862.75 on Monday January 16th $4,084.00 on Tuesday January 17th at Skouras Ambassador Theatre St. Louis; $21,710.00 first 6 days-$10,856.00 first 2 days *at the* Granada Theatre, San Francisco!

Latest wire news gives a grand total for 6 days at Skouras' Ambassador Theatre of $29,873.00, so while others give you "hooey" and Blah! Blah! about "breaking house records," Universal publishes actual cash receipts which any exhibitor anywhere can compare and quickly learn whether these receipts are something to talk about or not. Universal salesmen aren't selling "THE COHENS AND KELLYS IN PARIS;" they are accepting play dates in order of their receipt. This time, the line forms on the right, and if you're not in the line, that's just your bad luck. While the line is forming to receive bookings on Universal's box office specials, slap your play dates down NOW also for "THE CAT AND THE CANARY"—"LES MISERABLES"—"WE AMERICANS"—"LOVE ME AND THE WORLD IS MINE"—and—LAURA LA PLANTE, in her greatest box office hit in years, "FINDERS KEEPERS" which is slated to smash all box office records.



The Evening World

REEL REVIEWS

By George Gerhard

AT THE COLONY

Offhand, this being the age of labels and slogans, it would seem that Laura La Plante is by way of becoming the Elsie Janis of the screen. Certainly this reviewer can think of no other movie personage who is so expert in the art of mimicry.

It doesn't seem to matter to what the young woman puts her hand; always she passes the thing off as if she were born to it. She has a complete bag of tricks, and yet when she reaches into that bag and draws one out the trick takes on all the authenticity of something really substantial.

Thanks Brother Gerhard, all you've said is true!

A WESLEY RUGGLES
PRODUCTION

with Johnny Harron, Edmund Breese, Arthur Rankin, Capt. Duncan.

At the very pinnacle of her career, right now and getting bigger every picture.

LAURA LAPLANTE

"FINDERS KEEPERS"

It's a Universal Long Run Special

Laura getting better and better with each picture is now at the peak and pinnacle of her screen career—the screen's great commedienne. In "FINDERS KEEPERS" we give you a story written by MARY ROBERTS RINEHART a real box office name with a star whose name alone is a signal for a grand rush to buy tickets. Don't let this one get away from you. Its a big money motion picture.

Playing to a Million People a Week

WARNER BROS. *Supreme Triumph*

AL JOLSON

in

The JAZZ SINGER

THRILLING THE WORLD!

6th WEEK IN COLUMBUS, O.
And Going Stronger Than Ever!
Columbus is a ONE Week Town

⁂

5th WEEK IN CHARLOTTE, N. C.
And Going Stronger Than Ever!
Charlotte is a ONE Week Town

⁂

4th WEEK IN READING, PA.
And Going Stronger Than Ever!
Reading is a ONE Week Town

⁂

4th WEEK IN SEATTLE, WASH.
And Going Stronger Than Ever!
Seattle is a ONE Week Town

⁂

NORTH—EAST—SOUTH—WEST
BREAKING RECORDS EVERYWHERE

5th Week St. Louis; 5th Week Detroit; 4th Week Milwaukee; 5th Week Los Angeles; 3rd Week Baltimore

AND

ONE HUNDRED OTHER CITIES DAY AND DATE

WATCH SIERRA IN 1928-'29

EXHIBITORS!
If you have not
already played
Sierra's

"THE FEUD WOMAN"
(Mary Carr)
"WAS HE GUILTY?"
(William Boyd)

"THE LOVIN' FOOL"
(T. Roy Barnes)

Earle Douglas
in
"HERE HE COMES"
"KEEP GOING"
"I'LL BE THERE"
"SEE YOU LATER"
"THERE HE GOES"
"SO LONG, FOLKS"

"VANISHING MILLIONS"
(Serial)
&
ANIMAL SERIES

See Your Leading
Independent Exchange
TODAY
Or Write Us Direct

Entering its fifth year in the Independent field, Sierra Pictures, Incorporated, announces its greatest program of production and distribution of High Grade Motion Pictures.

A series of Specials, Features, Comedies, and Short Subjects of unsurpassed quality is offered the Independent Exchangeman that guarantees him satisfied Exhibitor patronage.

Correspondence from Exchangemen desiring to secure the best possible product at reasonable prices is invited.

Full details of production will be published in advertisements appearing from time to time in the leading film trade papers.

A record of four years past performance assures Exchangemen and Exhibitors of Quality Productions Delivered When Promised.

SIERRA PICTURES INCORPORATED
DALE HANSHAW, *President.*

PRODUCERS OF EXCEPTIONAL PICTURES, WHO ARE DESIROUS OF SECURING ECONOMICAL AND EFFICIENT DISTRIBUTION, ARE INVITED TO COMMUNICATE WITH US.

SIERRA'S
FIRST
GREAT
SPECIAL
FOR
1928

"THE
PORT
OF
MISSING
CHILDREN"

WATCH FOR IT
WAIT FOR IT
IT'S WORTH IT

Distributed Thruout the World

SIERRA PICTURES

DALE HANSHAW, PRES.
(INCORPORATED)
H. B. CARPENTER, V. PRES.
HOLLYWOOD
CALIFORNIA
TAFT BUILDING
GRANITE 9370

The Roxy

The worlds largest theatre

Books UNIVERSAL'S

BIG MYSTERY THRILLER

13 Washington Square

that chased the chills up and down the spines of Broadway. From Leroy Scott's famous novel and big N. Y. stage success with a great cast that means capacity. Look at this line up, JEAN HERSHOLT—ALICE JOYCE—ZAZU PITTS—GEORGE LEWIS—HELEN JEROME EDDY,—and others. See Universal's crowd producing press sheet on this one.

Reg. Denny in "On Your Toes"

Directed by Fred Newmeyer whose comedy ideas will spread the fame of this latest Denny to every corner of your community . . . and what a cast—REGINALD DENNY—BARBARA WORTH—MARY CARR—HAYDEN STEVENSON—and many others . . . It's DENNY at his best—a Dancing Master who turns prize fighter and cleans 'em up . . . and they'll eat it up at your box office with admissions.

LOVE ME And the World Is Mine

Starring Mary Philbin whose

recent tremendous publicity in her latest and greatest dramatic success triples her box office drawing power. Note this marvelous cast—MARY PHILBIN—NORMAN KERRY—HENRY B. WALTHALL—BETTY COMPSON—GEORGE SIEGMANN—MARTHA MATTOX and a host of others . . . It's another "Merry-Go-Round" on a bigger scale, bound to smash plenty present day box office records. Directed by Du Pont—director of "Variety." AND ROXY BOOKS 'EM ALL,—proof positive of Universal's leadership of the big ones.

No Question About It---Universal Has the Sure Fire Box Office Winners

"—SO WE PUT IN STAN LAUREL AND OLIVER HARDY AND PANICKED THE HOUSE—"

"I predict that Stan Laurel and Oliver Hardy will be the most popular comedy pair in pictures."

Hal Roach

WHEREVER film men meet today they talk of Metro-Goldwyn-Mayer's achievements in the short subject field.

The marvelous reception of Stan Laurel and Oliver Hardy again proves the unquestioned superiority of Hal Roach comedies.

WITH M-G-M News amazing its competitors — with M-G-M's Great Events and Ufa Oddities playing in thousands of theatres, M-G-M's Shorts are truly the talk of the industry.

STAN LAUREL *and* **OLIVER HARDY** *in* "THE BATTLE OF THE CENTURY," *and* "LEAVE 'EM LAUGHING" *are even funnier than in* "THE SECOND HUNDRED YEARS."

COMEDY PRODUCER FOR METRO-GOL N-MAYER

Here's a SURE-FIRE BOX-OFFICE *BUY!*

Samuel Goldwyn
presents

GILDA GRAY

in

"The Devil Dancer"

by HARRY HERVEY
With Clive Brook
A
FRED NIBLO
production

"Now's the time to draw to this ace and queen for the biggest full house you ever held. It combines every element of box-office appeal. 'The Devil Dancer' will raise hell with the competition."

—*Morning Telegraph*

UNITED ARTISTS PICTURE

Specify Prints on Eastman Film

The commanding position which Eastman film occupies to-day has been won by years of consistently high quality, backed by years of cooperation with the industry.

To get the highest possible photographic quality on your screen, always specify prints on Eastman Positive.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

WARNING

In April of 1925 we purchased from the receivers of the Mutual Chaplins, through the United States District Court, all right, title and interests in the following Mutual Chaplin Comedies:

BEHIND THE SCREEN
THE FIREMAN
THE CURE
ONE A. M.
EASY STREET
THE IMMIGRANT
THE PAWNSHOP
THE ADVENTURER
THE RINK
THE FLOORWALKER
THE VAGABOND
THE COUNT

All prints have been *ordered returned to us by the United States District Court,* but we have learned that there are still some unscrupulous dealers who are renting these films to exhibitors. Therefore we hereby notify all theatre owners booking any of these pictures, that we intend to hold them strictly liable by reason of the exhibition thereof, as the same is in violation of our rights, acquired as aforesaid.

We hereby also desire to advise all Exchanges that if they have any of these pictures on hand to immediately return same to us.

MUTUAL CHAPLINS

ARE NOW BEING REISSUED THROUGHOUT THE ENTIRE WORLD

A FEW TERRITORIES IN THE UNITED STATES AND FOREIGN COUNTRIES STILL OPEN

MUTUAL CHAPLINS, INC.
EXPORT & IMPORT FILM COMPANY, INC., AGENTS
729 SEVENTH AVENUE NEW YORK CITY
CABLE ADDRESS: EXIMFILM, N. Y.

Stories of Success ∽ by Successful Showmen ∽ No. 2

How I Boosted Business 233% with "THE PATENT LEATHER KID"

Applause for The Patent Leather Kid
JAN 18th
Played at
Globe Theatre, New York - 4 months - $2.20
Woods Theatre, Chicago - 2 months
Miles Theatre, Detroit - 6 weeks
San Antonio is the first city in the United States to see it at regulation night
Aztec Prices

Mr. Epstein and his advance lobby display, used for ten days previous to the showing of "The Patent Leather Kid".

By WILLIAM EPSTEIN
Managing Director, Aztec Theatre, San Antonio

"WHEN I signed with First National for 'The Patent Leather Kid', I knew I had a picture with practically unlimited profit opportunities—and I determined to see just how much I could possibly get out of it.

"The record business of the 16-week run in New York, the 7 weeks in Chicago, and the 6 weeks in Detroit (at $2.20 and $1.65 top), and John Kumler's record-breaking extended run in Toledo, were tough marks to shoot at . . . But I was out to beat them if I could.

"Now, after the first three days of the run here at the Aztec, I can report a 233% INCREASE EVERY DAY, over my average daily gross!

"Does that lick the world or not? I ask you!

Practical Publicity Ideas

"This is no bull . . . 'The Patent Leather Kid' is a simon pure knock-out. It's a positive delight to show such a magnificent picture.

"Maybe you'd like to know just what kind of exploitation and publicity I used to more than triple my average gross. Well, here's the dope:—

"In the first place, I held a special preview for newspaper men and ex-Army officers.

"Then for ten days in advance I flashed an 80-foot locally made trailer at every show.

"I doubled my ad space in the San Antonio papers and used 21 out-of-town weeklies covering a radius of 100 miles.

"I took stories from the First National special press sheet to the newspapers, and have gotten over 250 inches of free publicity already, with more to come.

"But one of the best stunts, I think, was having the manager of a local prizefighter change his pug's name to 'The Patent Leather Kid'. He fought under that name shortly before the opening!

"I got 13 window tie-ups; and 10 book stores and the Somers Drug Stores are set for windows as soon as the photoplay edition of the story is received. I also worked a special tank tie-up that had them all staring.

"For the lobby I had special frames built with patent leather backgrounds.

"Besides all this, I used the following accessories:—

75 twenty-four sheets (instead of the usual 15)...40 three-sheets...5,000 regular heralds...10,000 special novelty heralds...3,000 hotel cards...5,000 special fight heralds for the Athletic Club, etc.

Sensational Profits at Negligible Cost

"*The extra cost of this campaign was carfare compared to the increase in business.*

"We went to capacity the very first day and have been turning away THOUSANDS at the night shows.

"The consensus of patrons' opinions is that it's the GREATEST PICTURE IN YEARS.

"My own opinion is that it's the biggest box-office picture yet.

"I recommend it to every exhibitor."

Starring
RICHARD BARTHELMESS
Presented by
RICHARD A. ROWLAND
by **RUPERT HUGHES**
An **ALFRED SANTELL PRODUCTION**
Directed by **ALFRED SANTELL**
Production Management **AL ROCKETT**
TITLES BY.....GERALD C. DUFFY
SCENARIO BY..WINIFRED DUNN
A First National Special

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays President

Motion Picture News

Volume XXXVII NEW YORK CITY, JANUARY 28, 1928 No. 4

A Challenge

Will Coercive Block-Booking Be Abolished Voluntarily?

By William A. Johnston

WE said last week that the Brookhart Bill means nothing more or less than Federal control of this industry.

That, of course, was our opinion. Some people might quite rightly have decided that our estimate of the situation might be open to doubt.

But—we were right. Senator Brookhart himself has told an exhibitor delegation which conferred with him that his measure "surely provided for Government control and that to take this out would remove its strength."

* * *

So the issue is clear-cut. The bill does mean Government control of the business workings of this industry.

And—as we announced last week—we are unalterably opposed to any such thing.

The bill plainly provides for price-fixing under the supervision of a Federal commission. You can't fix prices in this industry without going to the heart of all its problems—and that means all its economic processes, from studio to theatre.

The bill would also give the Federal commission wide powers of regulation, for the enforcement of the act. The economics of this business are already badly tangled. By the time the Federal commission got through attempting to untangle them, we would be in a state of industrial chaos.

* * *

We say again—the Brookhart Bill, in our deliberate and carefully considered opinion, is not the solution.

The first step—and it must be taken—is the abolition of coercive block-booking, unfair allocation of product and all forms of coercion, intimidation and trade restraint by those in the industry who are responsible for these evils.

To us, that issue is just as clear-cut, just as imperative, as the issue of Governmental control.

* * *

What this industry needs is a new Bill of Rights—written by itself and enforced by itself.

Will such a document be created and put into effect? Perhaps it can be done at Chicago next week when the exhibitor-distributor committee on the revision of the contract meets.

This would seem to offer a real, practical opportunity, if it is grasped properly, with all political jockeying or any other kind of monkey business laid aside.

We shall watch the results of that meeting with great interest.

* * *

Meanwhile:

The challenge goes forth for every man to declare whether or not he is in favor of Federal control.

There is another challenge, just as imperious. We stated it last week; we repeat it now:

Will those in this industry who are responsible for coercive block booking abolish it voluntarily or will they not?

Richards Warns of Danger To Industry From Brookhart Bill

THE following telegram has been received by William A. Johnston dated New Orleans, January 25, from E. V. Richards, general manager of the Saenger Amusement Company:

"Just read your editorial after sending you wire on Brookhart Bill. You cover situation well but not as forcibly as the imminent danger of situation warrants and demands.

"Our industry, including the small independent exhibitor nationally, should be impressed with conditions that exist at Washington because of a thousand and one commissions, the personnel of which is selected politically as a reward for service with utter disregard of experience and application, attempting to regulate the nation's industry and commerce in general.

"It takes a commission of commissioners at Washington to keep them from running over one another. Once established, they are rarely ever abolished but are added to in the shifts of administrations and according to the lame ducks they have to feed, to whom our business, on the surface, appears as a luscious virgin green field they must shift to for their natural expansion. The number of them now exceeds the combined personnel of the army and navy.

"Don't let us open the gate if we can prevent it."

New Boston Corporation

$25,000,000 Theatre Operation Corporation to Expand Activities of Older Concern

A NEW corporation to expand the business already operated by the New England Theatres Operating Company has been launched at Boston, with an authorized capital of $25,000,000. It is known as the New England Theatres Operating Corporation. The authorized capital of $25,000,000 consists of $15,000,000 first preferred and $10,000,000 second preferred stock, and 10,000 shares of common stock without par value.

Of this new issue $2,000,000 is being issued at the present time to those stockholders of the older company who have gone into the new corporation, for their holdings. Both the old and the new company are to continue to function, the new concern to use the old company's business as a nucleus for extensive expansion, and will also be the operating company for both. It is emphatically stated that the new corporation is in no sense of the word a reorganization of the older company.

Samuel Pinaski, for the past few years vice-president of the older company, is president of the new corporation, and Jacob Lourie, president of the older company, is treasurer of the new corporation. James Solomont, the third incorporator, is a director of the older company. He is vice-president of the Bank of Commerce and Trust Company of Boston.

The older company has been in operation for the past eighteen years, during which time it has acquired outright and operates sixteen theatres, of which thirteen are within the city of Boston. It is interested in many other theatres, and it is regarding these playhouses that an announcement is expected at an early date.

The sixteen theatres owned and operated by the older company and which will come under the operation of the new company are the Modern and Beacon, both downtown Boston houses. The Shawmut, Dudley, Morton, Regent, Rivoli and Criterion, also located in the business section of Boston, with the Franklin Park, Allston, Jamaica, Roslindale Rialto and East Boston Gem Theatres in the community type locations. Outside Boston they own and operate the Marlboro Theatre at Marlboro, Opera House at Milford, and the Hudson Theatre at Hudson, all in Massachusetts.

Lachman to Produce for British International

Harry Lachman, film producer, who has his studio on the Riviera at Nice, has entered into a contract with John Maxwell, president of British International, England's largest producing company, to direct a number of pictures and supervise production at the Elstree studios during the present year, during which time the agreement is to run, it is said. By its terms, the English producing company will enlarge the Lachman studio at Nice for the purpose of making several pictures at the spot. The new quota law in England permits this for one year because of a lack of studios in Britain.

United Artists Theatre in Detroit to Open Soon

On Friday, February 3, the newly-built United Artists Theatre in Detroit will be opened with the feature film, "Sadie Thompson," as its initial cinema presentation. This date will be in exact accordance with the one announced for the opening more than six months ago. Nellie Revell, in charge of advertising and publicity of the United Artists house in Chicago, spent several days of last week making preparations for the opening of the Detroit addition to the United Artists theatre chain.

The Detroit house has a seating capacity of 2,000 on two floors. It occupies the ground floors of a new 18-story theatre and office building at the corner of Bagley Avenue and Clifford Street. The building was financed by sale to bankers and public of an issue of bonds, and the theatre was leased to United Artists Theatre Circuit.

Liberty Theatre, Seattle Closed for Good

West Coast Theatres' large downtown house in Seattle, Washington, the Liberty, closed its doors to the public for good this week, at least as a West Coast house. It is openly announced that the theatre is for lease to any operating concern or individual.

The Liberty, built about 12 years ago and operated for many years by the former Jensen-Von Herberg circuit before being taken over in a deal between Jensen-Von Herberg and Pacific Northwest Theatres, Inc., shortly afterwards becoming a West Coast house, was at one time a veritable "gold mine." In the fall of 1927 the house was closed, completely renovated, and became the first United Artists theatre in the country as the result of a deal between West Coast and United Artists. Due to location, managerial troubles and admission prices business rapidly declined at the house, so far, in fact, that West Coast made it into a program attraction house and again named it the Liberty. The return of the old policy, however, failed to affect the slump.

Bombing of Palace Hip in Seattle Attempted

Windows in buildings for several blocks around the Palace Hip Theatre in Seattle, Washington, were shattered one night last week by the explosion of an unidentified bomb in the alley in the rear of the theatre, which Seattle police are now investigating in the belief that the bomb was meant to deal destruction to the theatre itself.

The Palace Hip is one of the chain of downtown houses operated by the Sterling Theatres, Inc., a chain over which John Danz presides. Danz has been bucking Seattle theatre unions for many months, and his houses and employees have been the subjects of several attacks and acts of vandalism. The bomb explosion, it is suspected, was another union sympathy move in order to force Danz into line.

Representative Exhibitors' Views on Brookhart Bill

Opinions Received by News Show Some Against Measure; Others See It as "Lesser of Two Evils"

OPINIONS received this week by *Motion Picture News* from representative exhibitors in various parts of the country on the Brookhart Bill in every instance condemn coercive block booking. Some of the exhibitors are against the bill because it would mean Federal regulation of the industry; others favor it as "the lesser of two evils." The opinions follow:

By E. V. RICHARDS, Jr.

Saenger Amusement Co., New Orleans

WE DO not believe in coercive block booking nor do we believe in coercive politicians forming a bureaucratic interference in business—and the Brookhart Bill is leading to that. State rights are waning fast enough without our helping it along. Let's fight in our own backyard or expect to meet the fanatics nationally in all future problems if the Brookhart gate is opened.

By NATHAN YAMINS

of Fall River, Mass.; Official of M. P. T. O. A. and Member of Committee on Revision of Contract

A CLOSE study of the Brookhart Bill discloses that it is aimed primarily at the abolition of block booking. In addition to this it seeks to bring about a more equitable distribution of product so that the Independent Exhibitor will be in a position to show worth while product even in cities where the Distributor-Producer may have competitive theatres. Both of the problems interest vitally, not only the Producer-Distributor and Exhibitor, but what is of greater importance is the public interest concerned; and consequently and consideration of the problem must be had with the public interest in mind.

My personal feeling is that block booking is the most vicious practice existing in our industry and must be abolished in some way or other. It is vicious because the Exhibitor is made to take a block of average and poor pictures in order to get one or two worth while pictures, and consequently must assume the loss of showing poor pictures or of keeping them on the shelf.

Moreover, it is vicious from the point of view of the public because they are forced to see product that is not worth while because that product has been purchased by the Exhibitor in order to secure a picture that may be worth while. In my opinion, as long as block booking will exist, there will be no incentive to make good pictures. Since it is practically admitted that block booking should be eliminated, the question then is whether this can be done within the industry itself or whether we must resort to government regulation in order to bring about this elimination.

After many years of organization work which brought me in close contact with Producer-Distributor representatives and with the problems of the industry, I feel convinced that the only hope for the elimination of this vicious practice lies in government regulation.

I am free to admit that government regulation is not to be desired, but I am a firm believer of the old adage, "of two evils choose the lesser," and I am personally in favor of supporting the Brookhart Bill even though it brings with it some phase of government regulation, if it will bring about the elimination of block booking.

By KARL HOBLITZELLE

President, Interstate Amusement Co., Dallas

FRANKLY, the idea of shying away from government regulation impresses me as illustrating the present state of our industry. We are supposed to be already subject to the general laws, and therefore subject to government regulation.

The Producer-Distributor Companies are perfectly aware that the present system of running the industry is a violation of existing law. This was settled by the Supreme Court in the Binderup case. All of us are familiar with the history of the Federal Trade Commission proceeding. Yet nothing is done. In other industries where ordinary merchandise is concerned, the public has been protected by enforcement of our anti-trust laws. But in this great popular art, affecting the very habits, beliefs and ideals of our people, they are being left at the mercy of centralized capital.

What if the Brookhart Bill should be passed? Presumably just another statute—to be evaded or forgotten. Under existing conditions, and in view of the record on other laws, it is reasonable to suppose that arrangements would be made to keep the law from being enforced.

By C. W. DEIBEL

Liberty Theatre, Youngstown, Ohio

AM certainly opposed to coercive block booking. Also opposed to Brookhart Bill or Federal regulation. Believe motion picture business big

Exhibitor Views on the Brookhart Bill

enough in itself to remove any objectionable features.

By E. M. LOEW

Head of E. M. Loew's Theatres, Dorchester, Mass.

I BELIEVE the Brookhart Bill is a step in the direction of justice to the exhibitor because of the following reasons:

1. It eliminates block booking, which is and has been for a long time an unnecessary evil both as far as the public and the exhibitor are concerned. I think it is also injurious to the distributor because it eliminates competition to a certain extent. The distributor is assured of the sale of all his pictures whether they are good or poor.

2. It eliminates the "pig in the bag" buying of pictures. The exhibitor should not be forced to buy pictures he has never seen, any more than one would buy a pair of shoes without seeing them and trying them on. This block booking method of selling makes the exhibitor take all the chances, as he has to sell the pictures to the public.

3. It affords the opportunity to the independent exhibitor to bid for pictures with the producer-exhibitor. The booking control which the producer-exhibitor has in a large number of the states today amounts to almost a monopoly of the best first run motion pictures and in some places also the best second run photoplays. The independent exhibitor is compelled to sell out to the producer or affiliate with them because he is unable to go out and bid for pictures.

By V. U. YOUNG

General Manager, Gary Theatre, Gary, Indiana

AS A member of Associated Theatre Owners of Indiana I am committed to support the Brookhart Bill in its entirety without amendment. My thought is that if it should lead to Federal regulation of the industry that that outlook is safer than what we are now facing.

Franchise Plan Is Reported Ready As Block Booking Substitute

THERE has been no little speculation in film circles as to what action the producers and distributors would take if the Brookhart bill should become a law or if the Federal Trade Commission succeeded in making its order against block booking, applied at this time against Paramount, generally effective.

It is natural that the film companies should have at least considered ways and means of operating if this alleged mainstay of their selling plans were taken away from them.

It appears that at least one company has done something more than speculate and that an elaborate franchise plan has been evolved and worked out in detail which it is expected will accomplish the same results as the present block booking system

Just what the details of this new idea are is a closely guarded secret but it is known that six months have been utilized in getting it ready. It is said that the plan is not only practicable but also will pass the government's interpretation of what constitutes block booking.

In connection with the possibility of the franchise idea being adopted generally by distributors, it is pointed out that First National would be in a fortunate position in case of enforcement of anti-block booking either in the passage of the Brookhart bill or other legislative action.

Under the distribution arrangement which First National has with its franchise holders it would seem certain that no governmental action could be made to stick that prohibited the theatre owners identified with First National from doing as they pleased in their territories with any or all franchise pictures produced.

One of the provisions of the Brookhart bill makes the offering for sale of pictures not made, illegal, yet the First National franchise holders pay their percentage of every franchise picture whether or not the production is played in any theatre.

Some observers say that no governmental regulations or legislation could disturb this well known plan of First National operation and then argue that any other company adopting the same method of distribution would be entitled to the same treatment on the part of the government.

(*Continued on page 263*)

Federal Regulation Provided in Brookhart Bill

Senator Sees No Reason To Except Picture Industry From Government Regulations; February Hearings Scheduled

THE battle over the Brookhart anti block booking bill moved into first place in importance in film affairs this week.

R. F. Woodhull, President of the M.P.T.O.A., issued a statement, following a conference with Senator Brookhart at Washington. Mr. Woodhull quoted the Senator as saying that his bill surely provided for Government control and that to take this out would remove its strength.

"He saw no reason to except the motion picture industry from Federal regulation, as radio, railroads and many other industries are now operating under Government supervision," the Woodhull statement added.

At the request of Mr. Woodhull, Senator Brookhart saw Chairman Watson, of the Senate Interstate Commerce Committee, before which the bill is pending, and was told that the committee probably will not reach the bill until about February 9 because of the pressure of other business before it.

This will give opportunity to conclude the Contract Conference which begins in Chicago January 31 before hearings on the bill start.

In response to an inquiry as to whether he thought the law would be necessary if the new contract brought about the result sought by the legislation, Senator Brookhart expressed the belief that if the distributors and producers change the contract in conformity with his bill, it will show all the more need for the legislation so as to prevent a recurrence of the conditions to which his bill is directed as a remedial act.

Mr. Woodhull made the following statement:

"In an interview with Senator Brookhart of Iowa at the Capitol yesterday, January 19th, the Senator stated he fully realized the importance of the meeting of the new Contract Committee to be held in Chicago January 31st, and expressed the hope that the new conference would be productive and that many of our difficulties would be smoothed out.

"He can see the desirability of concluding the Contract Conference prior to the hearings on his Bill S-1667, and he stated, after a conference with Senator Watson of Indiana, Chairman of the Interstate Commerce Committee to which the Bill has been referred, that it was fairly safe to say at this time that the hearings on this Bill would not start prior to February 9th, by which time the Contract Committee should have completed its work, but that in no case would hearings be closed before the results of the Contract Conference were brought into the hearings.

"He further said that his Bill surely provided for Government Control and that to take this out would remove its strength. He saw no reason to except the motion picture industry from federal regulation, as radio, railroads and many other industries are now operating under Government supervision."

Bill Gains Further Support

The Motion Picture Theatre Owners of Eastern Missouri and Southern Illinois has joined the ranks of the independent theatre owners' organizations that have officially endorsed the Brookhart Bill.

The organization, which is headed by Fred Wehrenberg, who owns several neighborhood theatres in St. Louis, Mo., favors the Brookhart measure because it is designed to control so-called blind booking, block booking, and to insure the fair allocation of motion pictures to all exhibitors.

The Brookhart Bill was the chief subject for discussion at a recent meeting of the Eastern Missouri and Southern Illinois exhibitors and the organization passed a resolution urging all independent exhibitors to vigorously and actively support the measure and to write Senator Brookhart at Washington and thank him for having introduced the bill. The exhibitors have also been asked to write or wire or get into personal communication with their Senators and Congressmen and ask help for the bill.

The resolution adopted was as follows:

"Whereas there has been introduced in Congress by Senator Smith W. Brookhart of Iowa a bill concerning the general subject of blind booking, block booking and the fair allocation of motion pictures to exhibitors, and

"Whereas, the matters that would be corrected by the passage of this bill are the very aims of the independent exhibitors of the country as expressed through resolution adopted by them at the Federal Trade Conference held in New York City the week of October 10, 1927, and

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Pettijohn Calls on All in Industry to Declare Attitude

C. C. PETTIJOHN, general counsel of the Hays organization, in a statement issued this week, called on everybody in the industry to take a positive and open stand on the Brookhart Bill. The Pettijohn statement follows:

"Senator Brookhart's statement to exhibitors who called on him in Washington, as reported in Film Daily of January 22nd, leaves no doubt either as to the meaning of the Brookhart Bill or the intent of its sponsors. He is quoted, speaking of the Bill, as follows: 'This will surely provide for Government control and that to take this out would remove its strength.'

"The issue is now clean-cut and everybody in the business understands its meaning and purport. The question now plainly is: Are you in favor of Government Control of the Motion Picture Business or against it?

"Those who advocate the Brookhart Bill are for Government Control. Those opposed to the Brookhart Bill are against Government Control. Now is the time for everybody to take a positive stand one way or another—in the open—and be responsible to his fellows for all time in the future for his position."

Chicago Contract Conference Has Opportunity To End Many Troubles, Says Myers

DECLARING that the meeting of exhibitors and distributors which begins in Chicago, January 31, on revision of the exhibition contract has an opportunity to end many troubles that now beset the industry, Abram F. Myers, of the Federal Trade Commission, issued an important statement late last week.

Commissioner Myers, who presided at the Trade Practice Conference held in New York in October, said, in a communication to R. F. Woodhull, President of the M. P. T. O. A.:

"The agreement at the Trade Practice Conference to negotiate a new standard contract was easily the outstanding accomplishment of the meeting. The coming meeting at Chicago will afford exhibitors and distributors an opportunity to continue the good work of the Conference in working out a definite adjustment of important differences along constructive and mutually satisfactory lines. It is earnestly to be hoped that this opportunity will be availed of, and that the proceedings will be characterized by the same spirit of cooperation, frankness and tolerance that prevailed at New York. If so, I am sure the meeting will be a success and that many of the troubles which now beset the industry will pass into history."

Sessions of the exhibitor and distributor committees on the contract will start in Chicago, January 31, and are expected to last at least a week.

It was reported in New York this week that the distributor conferees would offer the two "block booking concessions" which were included in the Six Points' Agreement adopted by the Trade Practice Conference in October. They would be prepared, so it was reported, to offer these concessions for inclusion in the new contract.

If the distributors succeed in having Clauses 3 and 4 of the Six Points' Agreement put into the new contract, they would then go to the Brookhart hearings in Washington, it is believed, and declare that outside regulation is unnecessary.

The text of Clauses 3 and 4 are as follows:

"3. If any exhibitor shall claim within a reasonable time prior to the date fixed for the exhibition of any picture included in any block leased by him that such picture will be offensive to the clientele of his theater because of racial or religious subject matter, such claim shall be arbitrated by the board of arbitration of the proper zone, and, if sustained, such exhibitor shall be relieved of obligation to take and pay for such picture.

"4. If any exhibitor who has purchased an entire block of pictures offered by any distributor so elects within a reasonable time prior to the date fixed for exhibition of any picture included in such block, such exhibitor may refuse to take such picture by paying one-half the allocated price thereof, provided that the picture so rejected out of any block shall not exceed ten per cent of the number included in such block, and, if a rejected picture is resold by the distributor, one-half the net price received on such resale shall be credited against the exhibitor's obligation in respect of such picture up to the amount of such obligation."

"Whereas, the passage of this bill would inure to the benefit of the theatre-going public by tending to prevent the trustification of the industry,

"Be it therefore resolved, that the Motion Picture Theatre Owners of Eastern Missouri and Southern Illinois, the organization representing the independent exhibitors in the City of St. Louis, Eastern Missouri and Southern Illinois, embracing approximately eight million people, in general meeting assembled, do hereby assure Senator Brookhart of its unqualified approval and endorsement of his bill and its full cooperation in securing the enactment of same, and

"Be it further resolved, that this organization stands ready and willing to co-operate with any and all independent exhibitors and exhibitors' organizations toward the furtherance of this resolution, and,

"Be it further resolved, that this organization use every influence in its power to have the representatives of the States of Missouri and Illinois in Congress support in every manner this measure and that a copy of this resolution be forwarded to Senator Brookhart immediately."

California exhibitors are "unalterably opposed to any legislation that savors of Federal control of this industry," states Thomas D. Van Osten, secretary-manager of the Allied Amusement Industries of California.

"I guess probably we are renegades out here, because of this stand," he observes.

"Personally, I believe the exhibitor end has brought this [the Brookhart Bill] about by incompetent leadership, and I can assure you that I regret to see the thing come into the halls of Congress for discussion."

Opinions of exhibitors of this territory on the Brookhart Bill are diversified, but sentiment is that relief is needed, according to C. E. Williams, president of the Nebraska and western Iowa exhibitor association.

"There is no doubt that the opinion of the exhibitors in this territory is that we need relief," he declares. "Personally, I am rather reluctant to go before Congress to have the affairs of our household set in order. If, however, our contract committee is unable to get the things we are justly entitled to, then I am whole-heartedly for the Brookhart Bill without any amendment."

Ohio Backs Measure

The M. P. T. O. of Ohio has sent a letter to each of its members officially endorsing the Brookhart Bill. A postcard was also enclosed on which the exhibitor was asked to state his attitude toward the bill and return same to association headquarters. Names and addresses of Senators and Congressmen were also given so that members in sympathy with the endorsement of the bill can state their approval in letters to their representatives.

Following is the copy used on trailers by Cleveland exhibitors:

"To our Patrons:

"Senator Smith W. Brookhart has introduced an Anti-Film-Trust Bill in the United States Senate.

"The passage of this bill will permit this and all other independently owned theatres to choose from a greater list the kind of pictures best suited for our audiences.

"Under existing conditions we are compelled to buy the entire block of pictures and are forced to show some pictures that are not adaptable to our clientele.

"We appeal to our patrons to kindly write to your Senator and Representative and ask them to support the Brookhart Anti-Film-Trust Block Booking Bill.

"The Management."

Northwest Launches Campaign

The Northwest territory is strong for the passage of the Brookhart bill and has launched a well organized campaign for the passage of the measure. The entire board of directors has taken a hand in the mustering of support for the bill. This is the result largely of a telegraphic poll made by President W. A. Steffes before his departure for New York.

Steffes wired every member of the board of directors and of the executive committee urging them to state their views on the Brookhart bill and the replies were overwhelmingly in favor of it. It was then decided to inaugurate the campaign in a big way and Greater Movie Season methods were applied.

Billboard space was contracted for, as were the advertising columns of the newspapers. Slides were prepared for the motion picture houses to acquaint the public with the details of the bill; posters were placed profusely in prominent places and circulars were strewn everywhere they may do some good.

Inside
Slants
on the
Industry

PICTURES AND PEOPLE

The
Mirrors
of
Filmdom

"DRUMS OF LOVE," the new D. W. Griffith picture, which had its world premiere at the Liberty Theatre, New York, this week, is, in many ways, remarkable.

As a piece of direction, it ranks at the top, and, if we must single out one phase of the film in this regard, let it be the handling of the players.

In this field, Griffith has no rival. He evokes from his actors a certain, finished quality of mood and expression, hard to define, but bearing unmistakably the stamp of genius. Of this fact, "Drums of Love" is preeminent proof. Lionel Barrymore gives a performance which must be put down as a work of genius, both on his part and Griffith's.

There is also a new Mary Philbin in this film. Her response to the superb direction caused the Liberty audience to break into applause more than once; and the same was true in the case of Don Alvarado, in the role of the lover, and Tully Marshall, as the villain.

Barrymore's inspired rendering of his role places him with the select few who are genuinely great on the screen.

The story is the classic one of Paolo and Francesca, as it has come from Dante through others of the literary elect, but modernized by transference, for colorful background, to South America in the early Nineteenth century.

This adaptation, done skillfully by Gerrit J. Lloyd, gives opportunity for swift action, including a glimpse of battle scenes, picturesque costumes and scenery, and providing most effective contrast with the tragic love story.

All the Griffith command of suspense and tempo is present. The building of climaxes is done with the sure hand of a master.

In sum total, "Drums of Love" belongs to the new world of pictures. It is unusual—far out of the beaten path—a delicate and beautiful tragedy; one of the great love stories of the world; no sugar-coating, no compromise, of course, with the happy ending.

* * *

DANIEL E. POMEROY, president of the Martin Johnson African Expedition Corporation, presented the world's premiere of Martin and Osa Johnson's natural history picture, "Simba," at the Earl Carroll theatre on Monday evening, January 23, before a particularly distinguished audience which from time to time demonstrated its approval with rounds of applause.

"Simba" is undoubtedly one of the finest collections of wild animal photography extant and represents four years of toil by these two intrepid explorers on dozens of "safaris" through the African wilderness. It is undeniably a very valuable document of natural history which will by sheer force of educational value live for many years.

Comparison of pictures is one way by which reviewers in this field reach a decision as to their value at the box office and in defense of what this writer thinks is lack of understanding and appreciation, certain critics have without a moment's loss of time and the same amount of thought harked back to "Chang" as the means of determining just what "Simba" will be worth to those who show it. Now, Meriam Cooper's and Ernest Schoedsack's "Chang" was an excellently and cleverly made animal film, probably the cleverest from a point of dramatic value ever made and its worth has clearly been evidenced by the box office returns.

"SIMBA" is a different kind of picture. Little or no attempt has been made throughout the entire film to build up a story, with the possible exception of the last reel where considerable drama creeps in when a Lumbwa tribe works itself to a frenzy in preparation for a lion hunt. Inasmuch as it is a well known fact that either the natives or lions must live in this region one can scarcely doubt even the sincerity of this sequence.

The Johnson film is replete with beautiful scenic shots, several of which drew applause from the first night audience. There are winding rivers with banks lined with ferns twenty-five or thirty feet in height; there are streams writhingly alive with crocodiles, hippopotami and other denizens of African waters; in fact, practically every animal, including the giraffe, tribes of baboons, herds of elephants, rhinoceri, gnu and antelope, are shown—*and all in close ups* that took days and days of patient stalking, the right drift of the wind and vast amount of courage.

* * *

A NOVEL method of presentation accompanied "Simba" and for probably the first time a motion picture audience heard a complete musical program by phonograph record. The automatic Brunswick Panatrope was the instrument used,

Three Points

THE address on trade paper advertising made by G. B. Gallup before the A. M. P. A. last week is of more than passing importance.

We are entirely in accord with his deductions:

1.—That there should exist a wise and sympathetic community of interest between the trade press and the advertising manager.

2.—That trade paper advertising must be bought on a strict basis of value and only for the better merchandising of pictures.

If the industry is now on the much more stable basis that is claimed for it, then Mr. Gallup should find hearty cooperation among his associates on both these valued points.

It is, decidedly, to the best interests of all concerned that he should.

We would like to add a third point to Mr. Gallup's constructive platform. It is this: that trade advertising in this business be put on exactly the same basis as prevails in every other industry in this land—namely, a budget, based upon a percentage of the gross sales. In other fields that percentage runs from three to four. The intangible prices for product in this field would seem, obviously to any advertising expert, to demand a higher percentage. But, if you will, make it less. Only, make it. And—I am talking to the bosses—put your advertising and your advertising men on a basis of approved business methods —and self respect.

W A Johnston

A film magnate and radio men get together. Joseph P. Kennedy, president of F B O, meets David Sarnoff, vice-president of the Radio Corporation of America, and C. W. Stone, of the General Electric Company, at a recent demonstration of television at Schenectady, New York

The foremost exponents of the screen and stage confer. David Wark Griffith shows a print of his new United Artists production, "Drums of Love," to Morris Gest, who presented the film at its New York premiere at the Liberty Theatre last Tuesday

Bon Voyage! Irene Rich, star of Warner Bros. pictures, bids adieu to the Warner executives and their wives as they are about to embark on board the Majestic for a vacation in Europe. Left to right, they are: Mr. and Mrs. Jack L. Warner, Miss Rich, Mrs. and Mrs. Harry M. Warner

Columbia Pictures opens its new exchange in Mexico City. Left to right the staff includes Senator Jose J. Reynoso, president of Columbia Pictures de Mexico, Matthias Radin, executive, Augusto Genin, treasurer, and J. M. Ruiz Esparza

Goodbye to America for a time! Captain Alwell of the S S Tahati shows Robert Flaherty, M-G-M director, his last look at the Pacific Coast as the steamer leaves for the South Seas where he will spend six months making a special production, "Southern Skies"

The big guns of Tiffany-Stahl Productions. The Tiffany-Stahl studio in Hollywood recently received its principal executives. M. Stahl and M. H. Hoffman, vice-president supervising production and vice-president and general manager respectively, were shown around the studio by Director George Archainbaud

Pictures and People—*Continued*

with results that were all that any one could ask for.

A recorded address by Martin Johnson preceded a prologue consisting of a film "The Highlights of the Johnson's Travels for the Past Fifteen Years." Following this, "A Movielustration" songologue, "Song of the Safari," the theme song of "Simba." Frank Munn, exclusive Brunswick artist was the vocalist.

As "Simba" will no doubt be roadshowed, the Panatrope method will make the presentation end of the program a simple one in the way of expense and transportation.

* * *

COLUMBIA seems to be picking the good men of the business right and left—or, should we say, East and West? Now comes E. A. Eschmann in the important capacity of sales manager. And it looks like a good union of forces.

Columbia is up and coming and Eschmann is second to none in the business in field experience and theatre acquaintance and in executive ability. He has, moreover, that new and necessary capacity in sales work, namely, an appreciation of and experience in general merchandising methods.

* * *

AFTER several months of considering exhaustive testimony, the Australian Film Commission has admitted its inability to discover an American film combine in that market. During that period 288 witnesses have been heard, only one of whom, Senator Guthrie, has asserted definitely his knowledge of the existence of such an organization. Because of this fact Senator Guthrie was recently recalled before the Commission now sitting at Canberra and requested to produce evidence verifying his allegations.

When Senator Guthrie was recalled he was asked by the Commission to present the evidence which he had given it when the examining body was a parliamentary joint committee. In reply, he said that there were two combines in Australia which were forced by American producers to accept films which they had never seen mentioned in a three years' block-booking contract. In reply, one of the members of the commission stated the evidence obtained indicates that the Australian combines have been using the "big stick" over the American companies.

Another commissioner reminded Senator Guthrie that, in his previous appearance, he had stated that proprietors in the big Australian groups were unwilling to come forward and give evidence to support his (Senator Guthrie's) statements. This, the commissioner said, has not been found to be true and he asked the witness to produce definite evidence. Senator Guthrie did not reply to this request, whereat another member of the Commission (Senator Duncan) expressed the opinion that the witness had no evidence to support his statement. At this point, Senator Guthrie again maintained that an American combine exists which has a stranglehold on the industry throughout the world and that its effect is seen in the difficulty in having British motion pictures shown in Australia.

The Chairman of the Commission (Mr. Marks) then asked if the witness had evidence to prove his statement, to which no reply was made. Another member thereupon asked Senator Guthrie if he believed the alleged combine operates against the interests of British and Australian pictures, to which the witness answered affirmatively. The same member then asked if the witness believed that legislative action should be taken to prevent Hoyt's and the Union Theatres (local, exhibiting organizations) from carrying on their business. Senator Guthrie replied in the negative but said there should be a quota for Empire and Australian films.

Senator Guthrie came into some prominence early in the life of the Film Commission by launching a violent attack against the alleged American "film combine." As a result of his assertions the commission has inquired throughout its hearings for further evidence to support these allegations, with the result mentioned above.

* * *

JOSEPH MEDILL PATTERSON, publisher of *Liberty*, the New York *Daily News*, and interested in the Chicago *Tribune*, was a visitor to Tampa, Fla., recently. He was asked by the Tampa *Tribune* to comment on Tampa's newspapers.

After complimenting the Tampa papers he said: "I have only one suggestion to make, and that is that you pay more attention to the movies. Judging from the fine theatres here, and the films which are of this year's vintage, and released practically simultaneously with those on Broadway, there must be a vast following for the pictures in Tampa.

"Why not have daily reviews of the pictures," he inquired, "just as the New York and Chicago papers do?" *The Tribune* assured him that they would follow the suggestion and since then they have carried a two column review under the heading "Tampa Theatre Attractions."

* * *

WILLIAM R. FRAZER, general manager of the Harold Lloyd Corporation, takes decided issue with a recent statement that the big four of pictures, Harold, Douglas Fairbanks, Charlie Chaplin and Mary Pickford, are "negligible factors when the product of the coming year is considered, because they cannot be counted on for any specified number of productions.

"Far from being negligible factors, they are most important, even though their output might total only one picture a year," asserts Mr. Frazer. "When their pictures are released they furnish box office stimulation and arouse from their lethargy countless numbers of theatregoers who for one reason or another, and most often a run of poor pictures, have dropped the habit of picture going.

"Pictures starring Lloyd, Fairbanks, Chaplin and Pickford are the sparks that set off the fire of enthusiasm for millions of persons.

"More than that, this quartet virtually set the fashion for motion pictures. As they do, so do their producers. If they were to fall down with inferior product the entire industry would have to suffer along with them.

* * *

Franchise Plan Reported Ready as Substitute

(*Continued from page 258*)

Whether or not the Brookhart bill even in amended form will become a law there is much apprehension on the part of the producers and distributors that as an outgrowth of the bill similar bills will be introduced in state legislatures, or that the results which the Brookhart bill is supposed to obtain, will be secured through the Department of Justice or the Federal Trade Commission.

Anyway, it seems a reasonable theory that the distributors have not been marking time on the Federal Trade Commission order and have made such plans as they are able in the event of actual effective disbarment of the use of block booking.

Pantages Expansion Looked For as Result of Present Tour

THE present trip of Alexander Pantages through the Southern states is said to be for the purpose of making a survey of conditions in the different cities with the idea of expansion of the Pantages operations.

After a visit to New Orleans, Pantages spent a day in Atlanta with Willard C. Patterson, Southern division manager of Universal Theatres, inspecting Universal's Capitol, where Pantages vaudeville is shown. After looking over the Atlanta field, Pantages went to Birmingham, where his new house opened recently, and then to Memphis and Kansas City.

This trip of Pantages through the south was the first he has made over that territory for several years, and it was immediately anticipated that it would be followed shortly by some sort of announcement regarding the company's expansion through the South. Following the completion of his survey in Kansas City, Pantages was expected to go directly to his home in California.

Canon Chase Airs Views

Gives Support to BrookhartBill But Would Put Control Under Special Commission

WHILE Canon Sheafe Chase will give his support to the Brookhart bill, he is of the impression that better results would be obtained under it if, in the event of passage, supervision was vested in a special commission to be created, rather than in the Federal Trade Commission. He is of the opinion that the trade commission's duties are already too diversified and that, consequently, they could not devote the required time to motion pictures.

In substantiation of his argument, Dr Chase points to other industries over which supervision is vested in special commissions, such as the meat packers, railroads, radio and Federal bank currency. He can see no reason why a special commission serving in behalf of exhibitors could not work just as effectively.

In discussing the Brookhart measure Dr. Chase said:

"Heretofore many exhibitors have been afraid to commit themselves, but with an independent commission exercising authority they would be able to express themselves freely in all matters affecting their welfare."

Dr. Chase declared that the arguments against the Brookhart bill are based principally on the feared government control of motion pictures, but that that angle would readily be overcome by the appointment of a special commission created for the administration of the proposed law.

It was revealed by Dr. Chase that the Federal Motion Picture Council of America, a nation-wide church organization sponsored by Protestant faiths, was ready to present a bill of its own with regard to the motion picture situation but that it was being withheld in favor of the Brookhart bill. The church measure would place the supervision of the industry in the hands of a special commission and guard against political influence or graft affecting the work of the proposed body.

Another Quota Bill Up

New Zealand Parliament Is Considering Measure Very Similar to British Law

A REPORT to the Department of Commerce in Washington is to the effect that the New Zealand Parliament now has before it for consideration a quota bill, which in the event of passage would become effective the first of next year. In many respects the measure is said to be similar to that recently passed in Britain in an effort to aid the British industry. While considerable interest is reported in New Zealand in the proposed bill, it is also said that indications are it will not pass during the present Parliamentary session.

According to the conditions of the bill renters would be required to handle at least 7½ per cent of British and New Zealand films. It also provides for the licensing of film renters from January 1st next, coincidental with the start of the quota requirements.

As in the British quota bill, the conditions provide that the quota will be increased annually until 1936. Just what the annual scale of increase is has not yet been divulged, nor has the maximum percentage that will ultimately be reached. It is presumed it will increase at the same rate as does the British bill.

New Zealand exhibitors will be compelled to show five per cent of British and New Zealand pictures the year beginning next January 1st. The bill provides a tax on gross rentals of five per cent for New Zealand films and seven and one-half per cent for British. On all foreign made films, including American product, a tax of twelve and one-half per cent will be charged exhibitors.

While every effort is being made by proponents of the measure to rush it through to a successful passage in order to protect local product, it is not thought the sentiment of the present Parliament at this time is favorably disposed toward it.

November Film Exports Amounted to $662,844

Exports of motion picture films for the month of November have been recorded by the Department of Commerce, Washington, D. C., as totaling 21,004,590 feet valued at $662,844, as compared with 25,586,617 valued at $670,676 in October.

With the exception of negatives, all classes showed a decrease in value for the month. Exports of positives for November totaled 16,361,979 feet valued at $422,759, against 18,815,776 feet valued at $461,535 in October, and shipments of raw stocks were 2,337,737 feet valued at $73,111, against 4,741,655 valued at $110,510. Exports of negatives increased in value from 737,293 feet valued at $83,277 in October to 727,021 valued at $141,599. Shipments to non-contiguous territories were reported as 1,577,853 feet valued at $25,415 in November, against 1,291,893 feet valued at $15,354 in the previous month.

Fait Becomes Manager of Buenos Aires Exchange

William Fait, former manager of First National's Mexican office, has been promoted to take over the supervision of First National's distributing interests in Buenos Aires. He sails January 29 on the S.S. American Legion for his new post. His company's product is now being handled by Max Glucksman and Metro-Goldwyn and Mr. Fait, it is understood, will center his activities around these two concerns.

Robert McFarlane, formerly assistant manager of the company's Mexican exchange, has succeeded Mr. Fait as manager of the Mexico City branch.

Canadian Theatre Building Declined in 1927

Figures have been compiled under Government auspices to show the extent of theatre building in Canada during the past two years. The statistics give the value of theatre construction contracts awarded in Canadian cities during 1927 as $1,519,000, as compared with the total value of theatre contracts during 1926 as $2,433,000.

Anti - Censorship Bill Introduced at Albany

THEY are getting right after motion picture censorship in the New York state Legislature, Assemblyman Irwin Steingut, of New York City, a Democrat, having introduced a bill during the past week, which would amend the Education law of the state to the end that it would wipe out the censorship bureau, which is now housed in the Education Department. Mr. Steingut has ideas of his own relative to motion picture censorship, and there is evidence that the sparks will fly when he gets up later on to ask support for his measure.

According to Mr. Steingut's belief, it is high time that motion picture censorship in New York state, at least, was a thing of the past. In this he is in perfect accord with the Governor. According to Mr. Steingut's bill he would have it end on June 30 next, at which time all of the records in the Bureau would be turned over to Secretary of State Robert Moses.

Fox Buys West Coast Theatres and Interest in First Nat'l

Gets Control of 300 Additional Theatres and Partnership in First National With Stanley; One of Industry's Biggest Deals

ONE of the biggest deals in the history of the industry was closed this week, when it was officially announced that William Fox had bought the controlling interest in West Coast Theatres, comprising more than 300 houses in California, Washington, Oregon, Montana, Wisconsin, Nevada and Iowa.

This was brought about through the purchase by Fox of the capital stock of the Wesco Holding Corporation and carries with it joint control of First National with the Stanley Company of America.

Stanley and West Coast obtained control of First National several months ago, management of the production-distribution concern being vested for a period of years in the Stanley Company.

Fox bought for a cash consideration, the amount of which was not made public, the Richard Hoyt block of Wesco shares, which includes the Hayden, Stone & Co. interest, and that of a number of First National franchise holders.

Whether this gigantic deal will be followed by the merger of First National with Fox, or the merger of Stanley with Fox carrying First National along with it, remains to be seen.

Mr. Fox stated that Harold B. Franklin, president and general manager of West Coast Theatres, would continue in charge of operating that circuit, with headquarters in Los Angeles. Executive offices of Wesco will be maintained at the Fox headquarters in New York.

In obtaining the majority interest in the Wesco Holding Corp., Fox gets control of Midwesco Theatres, Inc., subsidiary owned outright by Wesco, and embracing the Saxe theatres in Wisconsin and the Alexander Frank theatres in Wisconsin.

Participating in the deal were William Fox; John Dillon, of Hayden, Stone & Co.; and Mr. Franklin, who arrived in New York recently from the Coast.

Fox already held 34 per cent interest in Wesco, and the latter controls North American Theatres, 100 per cent; Golden State Theatre Corp., 80 per cent; Pacific Northwest Theatres, 92 per cent; Saxe Amusement Co., 100 per cent; Frank Amusement Co., of Iowa, 75 per cent; and 20 per cent interest in the Golden State Theatre and Realty Corp.

The Fox chain, through the new deal, is expanded to 340 theatres. According to the Fox announcement, the total seating capacity of the West Coast circuit is 350,000, and the gross receipts $700,000 a week, or $35,000,000 a year. In 1927, it was stated, 105,000,000 paid admissions to these theatres.

The value of the West Coast chain was put in the announcement at $100,000,000.

It was also stated that Fox is progressing with his plans for a chain of key city houses, and that, in addition to those in work, 25 others seating 5,000 or more will be built in the next two years. The total financial outlay for this program will be, it is said, about $150,000,000.

''These projects average between $5,000,000 and $10,000,000 each. Striking an average of $6,000,000 for each theatre the total would therefore reach $150,000,000,'' Mr. Fox said.

''In Brooklyn we are building a theatre of over 5,000 capacity. In Detroit, a house with upwards of 5,000 seats will be completed in September. Likewise, in St. Louis, a 5,000-seat theatre will be ready in September. The San Francisco theatre, seating 5,500, will be finished in October. In Los Angeles, a house identical in capacity with the San Francisco house, will be built. Twenty-five more like these will be finished in two years.''

''The acquisition of the Roxy Theatre undoubtedly was a significant stroke,'' Mr. Fox contiuned. ''It involved the greatest theatre in the world, seating 6,200. This new venture, however, is far more important, and, frankly, I consider it one of the greatest steps in my career.''

On the West Coast circuit payroll there are 7,500 employees, it is said. Combining this with the Fox Film Corp. and Fox Theatres employees, it was said that there are 27,500 employees on the payroll of all the Fox enterprises.

"4 Sons," Fox Special, at Gaiety, February 13

''FOUR SONS'' the Fox Films special production made by John Ford and featuring James Hall, Francis X. Bushman, Jr., Charles Morton and George Meeker in the title roles, will open Monday evening, February 13, at the Gaiety Theatre in New York. Winfield R. Sheehan will arrive in New York Tuesday, it is said, to supervise the opening.

The picture will have a special musical setting composed by Erno Rapee. The story deals with the experiences of a woman at Ellis Island and her subsequent wanderings in New York. Margaret Mann has this important role.

Laemmle Made Honorary Member by Pressmen

Carl Laemmle, president of Universal, has been notified by the Association of Foreign Press Correspondents in the United States that they have elected him an honorary member of their organization, an honor so far extended to only about ten noteworthy men. In communicating the message, Sudney J. Clarke of the London Daily Telegraph, secretary of the association, stressed the fact that the press correspondents laid much emphasis on Laemmle's efforts towards establishing international good will and also his friendly interest in members of the press.

"Sadie Thompson" to Play at Rivoli Soon

''Sadie Thompson,'' Gloria Swanson's second production for United Artists following ''The Loves of Sunya,'' her first, will come to the United Artists' Rivoli Theatre in New York on Saturday, February 4th. On the day before the picture now playing at the Rivoli, ''Gentlemen Prefer Blondes,'' will have moved.

Washington, D. C., was the scene recently of a premiere of the new Swanson vehicle. It opened there at the Columbia Theatre, where it established a new record for the house.

Amusement Tax Increase Suggested in Montreal

Ald. Leon Trepanier of the Montreal City Council has come out with the recommendation that the Quebec Provincial Government pass legislation authorizing the Montreal civic administration to make an increase in the amusement tax at Montreal theatres so that the city would gain more revenue. Under the present arrangement, the amusement tax collected in Montreal in a year runs over $700,000, which is divided equally between the city and the Province, the Provincial share being turned over to hospitals and charities.

Milne and Adamson New Columbia Scenarists

Peter Milne and Ewart Adamson have joined the scenario staff of Columbia Pictures. Milne's first work will be the continuity for ''The Sporting Age,'' adapted by Elmer Harris, Columbia's scenario editor, from the original story by Armand Kaliz. Adamson is working on an untitled original that has a foreign setting.

Londoners Plan Gigantic Chain to Combat American Invasion

SIR WALTER GIBBONS, well known theatrical producer of London, in association with F. A. Szarvasy, London financier, is planning a chain of 100 theatres to combat the threat of invasion of an American chain of theatres in Great Britain.

Already this pair have assembled a chain of sixty music halls and cinemas purchased at a cost said to have been $25,000,000. This number will be increased to 100 as soon as additional houses can be acquired or built. Specifications have already been submitted for a new 5,000-seat theatre to be built along the lines of the Paramount in New York City.

The policy of the houses will be new to England as they will present combination programs of pictures and vaudeville. There will also be Vitaphone productions of stage plays, color photography, and vast orchestras to present the music. Admission prices will be exceptionally low, the cost of a loge seat being approximately 36 cents.

Wall Street News Sees Big Year Ahead

Activities of Past Year Will React to Increased Benefit of Industry During 1928

SUMMING up the activities of the past year, and looking ahead to results from numerous of these activities, the Wall Street News foresees a prosperous year for the motion picture industry. The improvement in the business is attributed largely to the method of chain operation which has been applied during the past few years and to the concentration of production, distribution and exhibition into single organizations.

The article in the Wall Street News points out the several important consolidations of producing and exhibiting units, the completion of theatre expansion plans by some of the companies, and the continuance of theatre construction by others. These will all serve to make for an even more prosperous year during 1928, it is predicted.

The article reads in part as follows:

''Earnings of the companies engaged in motion picture activity in 1927 are understood to have averaged in the main higher than those of 1926.

''This has been especially the case with the larger corporations, notably Paramount and M-G-M. Some of the smaller corporations may have experienced somewhat lower earnings than in 1926, but earnings of these concerns were not substantially under those of the previous year.

''The haphazard, chance-taking days of the motion picture are a thing of the past as far as the major corporations, and practically all of the smaller ones, too, are concerned. There is now an established outlet for the product. It is possible to set quotas for production which can be filled and the sales of the pictures are virtually assured almost upon completion.

''Trend in the industry, particularly in recent years, has been concentration of production, distribution and exhibition into single organizations. These units correspond respectively in other industries to manufacturing, wholesaling and retailing.

''Many of the larger producers in past years acquired their own distributing agencies. But in more recent years development has been centered primarily on the exhibition of the product. To this end of the business many companies have applied the method of chain operation so successful in merchandising such commodities as tobacco, drugs, five and ten-cent articles, groceries, etc. This, in most instances, has been found to be highly profitable.

''Whereas the industry in its infancy was forced to depend on its own financing resources to extend its business, today leading companies are able to obtain commercial credits from representative institutions throughout the country, thus bearing testimony to the opinion of the banking element that the industry now is on a sound basis.''

3 United Artists Road Shows for Broadway

BESIDES "Drums of Love," the D. W. Griffith production which opened last Tuesday at the Liberty Theatre for an extended run, United Artists Corporation will have "Tempest," starring John Barrymore, and "The Passionate Adventure," co-featuring Ronald Colman and Vilma Banky, running at $2 prices in legitimate houses on Broadway.

"Tempest" will come to Broadway some time during the Spring, it is announced. The Colman-Banky film will be given its first showing in New York in about six weeks.

Several Changes in Pathe Selling Force

Several changes have been made in the sales organization of Pathe Exchange, Inc.

Stanley C. Jacques, district manager of District No. 4 for some time, has become divisional sales manager of the Central West with headquarters in the New York office. Robert Mochrie, branch manager at Pittsburgh, succeeds Mr. Jacques at the District No. 4 post. He will make his headquarters in Cincinnati. Filling the position left vacant by Mr. Mochrie at Pittsburgh is B. M. Moran. George Collins is the new short subject sales manager there.

Fred Aiken, short subject division sales manager in the central west, has been transferred to New York from Chicago, his former office; he continues in the same capacity. Ralph Morrow, district manager of district No. 7, has resigned, effective January 29. Dan Michalove succeeds him and will have his headquarters in Atlanta.

E. C. Leeves is again filling his old post as branch manager of the Dallas office and J. L. McKinney is the new short subject sales manager at Dallas. Another resignation is that of C. U. Martin as branch manager of New Haven. This office will be in charge of L. J. Hacking, district manager, until Mr. Martin's successor is named.

New Companies Chartered at Albany, New York

Motion picture companies incorporating in New York State at Albany showed an increase during the past week, with the result that the following companies were chartered by the department of state: Scalo Productions, Inc., $60,000. C. T. Scaife, Bernard Lohmuller, Frederic C. Bellinger, New York City; Rostate Realty Corporation, capitalization not stated, G. W. Byrne, H. Fahrer, F. G. Brown, New York City; Burt Automatic Slide Company, Inc., $10,000, John S. Herman, Brooklyn; Mayer Sher, Philadelphia, Pa.; Dora Newstead, New York City; Padnic Operating Corporation, capitalization not stated, Edwin Gower, Ina Israelite, Belle S. Krutoff, New York City; Italo American Theatre Arts Company, Inc., $100,000, Antonio Salerno, Dr. John J. Salerno, Giusseppe Cassana, New York City; Naro Corporation, capitalization not stated, Henry D. Goram, Nathan and Albert Robbins, Syracuse; John Van Bruten, Inc., $10,000, Bernard M. L. Ernst, Melville M. Cane, David J. Fox, New York City.

Syracuse Movie Fan Club Celebrates Birthday

The Herald Cinema Critics Club, organized in Syracuse, New York, by Chester B. Bahn, dramatic critic of ''The Syracuse Herald,'' celebrated its first birthday recently with a dinner for the members and invited guests.

When the organization was first formed it immediately received the support of local exhibitors as well as producers and distributors. It has become so popular, it is said, that there is a large possibility of its becoming a national organization with headquarters in cities throughout the nation.

Pathe Warns Against Fake Canvassers Selling Stock

Pathe Exchange, Inc., having learned that there are house-to-house canvassers going about New York City offering to sell what they call ''stock'' in ''The King of Kings,'' the Pathe-De Mille release, has issued a warning that these canvassers are crooked, as no stock has ever been or ever will be issued on ''The King of Kings.'' The company would deem it a favor if anyone who is approached to buy this ''stock'' will notify the home office at 35 West 45th St.

Northwest Exhibitors Playing Out Old Dates

THE refusal of exhibitors to buy new product before playing out the old is the reason behind the present tough buying in the Northwest district says the "M. P. Record," one of the regional publications.

The exhibitor was advised, the publication states, "that he must buy only what he needs. And he is buying just what he needs, and playing out the old contract before he buys anew." This is a result of the change in the exchanges' custom each year of cancelling old contracts when selling the new schedule.

Burr Completes Cast for New Hines Vehicle

"Chinatown Charlie," C. C. Burr's newest production for First National starring Johnny Hines, is assuming celluloid form at the Tec Art studio in Hollywood under the direction of Charles Hines now that the long list of players has been finally chosen. Heading the cast, believed to be the largest and most varied for any of Hines' comedies, is Louise Lorraine, borrowed from Metro-Goldwyn-Mayer. In an elaborate Chinese cabaret scenes a troupe of acrobats, the Flying Mazettis, will be featured.

Comedy sequences already completed include scenes in the Old Bowery Mission, a chop suey palace, a trip aboard a sight-seeing bus into Chinatown and a wax works shop. At the present time the Burr unit is working on a set that represents New York's Chinatown.

Promotions in Ranks of Tiffany-Stahl Personnel

New promotions in the organization of Tiffany-Stahl productions are those of George Calderes and M. M. Lentz, two salesmen, the former having been appointed branch manager of the Denver exchange and the latter now assuming charge of the San Francisco office.

Calderes and Lentz are both from Los Angeles. Calderes takes the place formerly assigned Able Davis.

Warners Making Film in Spite of Studio Closing

Warner Bros. began filming a new comedy, "Five and Ten Cent Annie," last week in spite of their plan to shut down the studio until late in February. It was decided to have Louise Fazenda, one of the players in the picture, work during the shut down as the new picture is one of her vehicles scheduled for spring release and because she has been busy for several weeks at other studios prior to the shutdown.

Forthcoming Chaney Film Will Be "Chinatown"

Lon Chaney's next starring vehicle for Metro-Goldwyn-Mayer to follow "Laugh, Clown, Laugh," will be "Chinatown." A. P. Younger, now working on the story, recently came to New York, where he spent some time around the oriental section studying local atmosphere. William Nigh, it is announced, will wield the megaphone over the new Chaney vehicle.

Hess Denies Charges of Board Intimidation

Hays Organization Counsel Says He Has At No Time Tried to Influence Arbitration Decisions

GABRIEL L. HESS, general attorney of the Hays organization, denies emphatically the charges made by J. B. Clinton, Duluth exhibitor, last week that Hess has attempted to intimidate or influence the Minneapolis arbitration board in arriving at decisions in film matters. He also denies ever having attempted such procedure with any of the other 31 boards in the United States.

Th charge against Hess was made by Clinton as the result of the controversy in the Northwest territory through which Warner Bros. were denied arbitration privileges, and applied to the civil court for a writ restraining the board from taking such action.

In denying the Clinton charge, Hess said:

"I read the statement made by J. B. Clinton setting forth his reasons for the withdrawal of the exhibitor arbitrators of the Minneapolis board of arbitration claiming that I attempted to intimidate the arbitrators of that board by setting myself up as a disinterested seventh arbitrator, and that my conduct would result in making it impossible for the members of the board of arbitration to act with a free mind.

"At no time have I ever in any wise attempted to intimidate or to influence the arbitrators of the Minneapolis board of arbitration, or of any of the other 31 boards of arbitration in the United States or to set myself up as a seventh arbitrator. Nor has my conduct in the past in any wise made it impossible for distributor or exhibitors to honestly reach a just determination of the matters submitted to them as members of the boards of arbitration.

"In the controversy, concerning which Mr. Clinton made his statement, the members of the Minneapolis board of arbitration and the parties to the controversy requested Mr. Pettijohn and me to give an opinion and decision. This was done."

Vitagraph, Inc., of New York, obtained an order in Hennepin county district court this week directing the Minneapolis Film Board of Trade and the Motion Picture Theatre Owners of the Northwest to show cause why it should not be entitled to hearings in dispute before a board of arbitration. The order was issued before Judge Thomas H. Salmon, and is returnable next week. The New York company, in asking for the order, charged that it had been illegally barred from the privilege of settling controversies with northwest film exhibitors before an arbitration board composed of distributors and theatre owners.

Tiffany-Stahl Completes 2 More Productions

"The Tragedy of Youth" and "The Clash" (tentative title) are two more feature productions on the Tiffany-Stahl schedule of 24 pictures for 1927-28 that were recently completed. In the former George Archainbaud directed Patsy Ruth Miller, Warner Baxter and Buster Collier. In the latter picture Antonio Moreno and Claire Windsor were directed by Christy Cabanne.

Seymour FBO's Hollywood Publicity Director

James Seymour, former director of publicity of Harvard University, has been made publicity director of the F B O studios in Hollywood, succeeding Earl Wingart.

Sound Reproducing Equipment Being Made on Volume Scale

SOUND reproducing equipment is now being produced on a volume scale by the General Electric Company at its plant in Schenectady, and by the Westinghouse company at Pittsburgh, according to announcement made by F B O, in which company a few weeks ago the General Electric Company, Westinghouse Company and Radio Corporation of America acquired a substantial interest. It was not thought when the original announcement was made that volume production would be under way for some time.

Joseph P. Kennedy, president, and Calvin W. Brown, vice-president of F B O, were the guests last week at Schenectady of David Sarnoff, vice-president of the Radio Corporation, and C. W. Stone, of the General Electric Company. The F B O executives were shown the extensive manufacturing resources which General Electric Company had converted to the manufacture of sound reproducing equipment, and were advised that the Westinghouse plant at Pittsburgh had equally as large a factory in operation.

Three laboratories, containing complete apparatus, have already been equipped. One is at the studios of the Radio Corporation of America in New York, one at the General Electric Company in Schenectady, and the third also at Schenectady. The latter is to be transported intact to the F B O studios in Hollywood and operated under the supervision of the General Electric Company engineers.

More Partnership Spirit Needed, Says Laemmle

"U" Chief, Celebrating Anniversary, Says Producers, Exhibitors Should Work as One

When producers and exhibitors can conduct their affairs more along partnership lines there will be much more rapid progress and an abundance of prosperity in the motion picture industry, according to Carl Laemmle, president of Universal Pictures Corporation. Mr. Laemmle is soon to celebrate the 22nd anniversary of his entry into the motion picture business and therefore feels well qualified to discuss a subject of this character.

Here is what the veteran Universal chief has to say regarding the matter:

"Many people, producers, distributors and exhibitors alike, seem to lose sight of the fundamental idea upon which our industry is built. This idea is that those who make pictures, those who market them and those who exhibit them are fundamentally partners. The public, not the theatre, is the ultimate consumer, and the producer and the distributor are just as much concerned with the public as the theatre man. The viewpoint of all concerned should be focused on the screen, rather than on each other.

"The motion picture business is the same as any other business as regards the relations between the manufacturer, merchant and customer. The success of the business is based on satisfied customers. Satisfying the ultimate consumer is the joint problem of all, the producer to make pictures that the public will want to see, and the exhibitor to select and exhibit them in the proper way.

"It is a straightforward merchandising proposition. It is similar to any merchandising proposition. And the more that the viewpoint of everyone concerned is shifted to the merchandising angle, rather than the price angle, the better co-operation there will be and the more satisfaction on the part of the public.

"There should be no 'dotted line' pictures, made solely with sales contracts as the objective. Neither should there be 'dotted line' salesmanship, with the signing of the contract as the supreme end of all effort. Pictures should be pointed at the screen. Salesmanship should be pointed at the screen just as surely.

"Such salesmanship is linked with service. Service that takes the form of square dealing, assistance in presenting the picture to the public and, back of all this, a fertilization of the public mind in favor of the picture.

"The ideal partnership co-operation between producer and exhibitor is obtainable by the following efforts on the part of each: The producer should strive to make pictures absolutely keyed to the public taste, he should aid the exhibitor in marketing these pictures, by general campaigns as well as by specific advertising aids, and, most important of all, he should play square in his dealings with the exhibitor, treating him as any manufacturer would treat a retailer whose business and whose prosperity is of mutual concern.

"The exhibitor should regard the producer in the light of a friendly and interested source of his picture supply. He should meet the producer half-way and recognize that the square-shooting producer is primarily trying to turn out pictures that will bring the public to the exhibitor's theatre. He is not primarily trying to get the exhibitor's signature on a contract. Also, that in the making of such pictures, the producer must frequently involve himself in an exceptional outlay, and naturally deserves increased returns.

"Finally, the exhibitor owes it to himself and to the picture to market it in the best possible way—which includes taking advantage of the many publicity, advertising and exploitation aids placed at his disposal by the maker of the picture. In this way he is putting the final touches to the operation of the ideal partnership co-operation by which this industry should make and deliver its product to the ultimate consumer.

"I long have guided the Universal organization into these channels. To the limit of human ability, we are making pictures with the greatest possible audience appeal. In the matter of distribution, the square-deal policies of Universal have become an axiom in the industry. In the matter of co-operation marketing, we go to extreme measures in aiding the exhibitor, not only in the current pushing of individual pictures by advertising accessories of tried and proven value and design and by campaigns pointed, not at the exhibitor, but at the public, but also by fertilization of the public's interest in good screen entertainment in general and Universal pictures in particular.

New Single-Reel Series Deals With Science

A new idea in the making of short subjects has been used by Charles F. McManus, who has just completed a set of four single reel subjects. Science for the first time has been brought to the screen in these pictures, which were made around southern California and mainly at the Mount Wilson observatory at Pasadena, according to Mr. McManus, who stated that in addition to the scientific angle contained they had a travelog feature as well as a touch of comedy.

"The Pictorial Digest" is the name given this idea. In addition to this first set plans have been made to produce three other sets of four each. They will cover various other subjects of scientific interest to theatre goers.

Before producing these pictures, Mr. McManus managed theatres on the Pacific coast for eight years.

Quebec Legislature in Anti-Theatre Moves

Legislators of the Province of Quebec, now attending the session of the Provincial Legislature at Quebec City, have announced drastic moves affecting the picture theatres of the Province.

Premier L. A. Taschereau of Quebec announced on January 21 that the Government would enter action against several moving picture theatre companies as a test case on Sunday shows, this subject having become both a political and religious issue in the Province. The point to be tested is whether the Lord's Day Act, a Federal statute which prohibits Sunday performances, can be enforced in the Province of Quebec or not.

Hon. Jacob Nicol, Provincial treasurer, gave notice in the Quebec Legislative Assembly on January 17 of a bill to prohibit the entry of children to motion picture theatres when such children are under the age of 16 years. Hitherto such children have been permitted to attend shows when accompanied by parents or adult guardians.

Both measures have aroused the attention of exhibitors and the latter are taking steps to meet the proposals.

Sennett Plant Active Again After Shutdown

The Mack Sennett studios are again actively engaged in the business of manufacturing two-reel comedies for Pathe release. Three companies are now at work on stories prepared for them during the three weeks' shut down over the vacation season.

Composed of Mary Ann Jackson, Raymond McKee and Ruth Hiatt, the Smith Family are again performing under the direction of Alf Goulding in a new comedy. Daphne Pollard, the Sennett bathing girls, Johnny Burke and others have begun a new girl comedy under Harry Edwards' direction. Paul Whitman is directing Billy Bevan, Vernon Dent and Dot Farley in another new comedy.

New Fox Western Star at Work on First Vehicle

Fox Films' new western player, Rex King, whom Fox hopes to nurse along so that he will eventually be able to take the place of Tom Mix, who has announced his intention to quit making westerns, has started "Wild West Romance," his first effort. While he is launched into the new production the Fox staff of writers are engaged in composing stories for him.

Tom Mix has also started his last picture for Fox Films, titled "The Painted Post."

Charles Farrell Extends Contract With Fox

Charles Farrell, young leading man who climbed to prominence with Janet Gaynor in "Seventh Heaven," has signed a new five-year contract by the terms of which he will appear exclusively in Fox Films pictures. He is now working in "The Red Dancer of Moscow," which Fox plans to present at the Roxy in New York next September.

Defense in Miles Theatre Case Scores Point

The defense scored a point this week in the Miles theatre case involving the profits of the Garrick theatre in Minneapolis and the disposition of its stock. Judge W. A. Cant in federal court granted the defense motion for vacation of an order requiring cancellation of 34,672 shares of stock of the Twin City Amusement Trust Estate on condition that the shares be allowed to remain in the custody of the Merchants Trust Co., St. Paul, where they had been placed as collateral for a loan. The Amusement Trust Estate, owner of the theatre, is controlled by William Hamm and Finkelstein & Ruben. Judge Cant previously had ordered the firm to return to the stockholders $585,000 in profits of the theatre, which was originally the Miles but which later became the Garrick when taken over by F. & R.

No Reductions in Ontario Tax Forthcoming

Formal announcement has been made by Hon. J. D. Monteith, Ontario Provincial Treasurer, that there will be no further reduction in the Ontario amusement tax at the coming session of the Provincial Legislature at Toronto.

Rumors have been current that the Government would remove the tax on tickets up to 50 cents, he declared, following the removal in 1927 of the impost on theatre tickets up to 25 cents. No further cut could be considered by the Government for the present, it is said.

2 Columbia Productions Finished, Another Started

"Lady Raffles" and "So This Is Love" were completed last week at the studios of Columbia Pictures in Hollywood. Simultaneous with their completion, another production, "A Woman's Way," was begun.

"Lady Raffles" was made under the supervision of Earl Hudson, who is also credited with the adaptation. "So This Is Love" was made by Frank Capra. "A Woman's Way" is being directed by Edmund Mortimer. The story concerns Paris night life.

"Leave It to Me" Tryon's Next for Universal

The title of Glenn Tryon's next venture into comedy for Universal will be titled "Leave It to Me." It concerns the adventures of a correspondence school detective. Tryon has just finished the third of his comedies for Universal entitled "Hot Heels."

New Dates for W. Pa. and W. Va. T. O. Meet

THE Motion Picture Theatre Owners of Western Pennsylvania and West Virginia will hold their eighth annual convention in Pittsburgh on April 15, 16 and 17, instead of April 22, 23 and 24 as announced some time ago in the News. They will convene in the William Penn Hotel. On Sunday there will be a pre-release showing at one of the first run theatres in Pittsburgh for the out of town delegates and their friends who will arrive on Sunday.

Paramount-Famous-Lasky Net Profits Show 44% Increase in Year

NET profits of Paramount-Famous-Lasky Corporation for the year 1927 show an estimated increase of 44 per cent over those of 1926, according to a statement just issued. The estimated net profits for 1927 are given as $8,050,000, as against $5,600,000 in 1926.

The 1927 figures are the estimated profits after depreciation and taxes, and include the company's undistributed share of earnings of Balaban & Katz, a 65 per cent owned subsidiary.

The statement reveals that the 1927 net profit, after allowing for preferred dividends, is equal to $12.83 per share on 879.327 shares of common stock, the average issued and outstanding during the year, as compared with the 1926 profits which were equal to $10.88 per share on 459,000 shares of common stock, the average issued and outstanding during the year 1926. The profits for the fourth quarter are estimated at $2,400,000, as against $1,960,000 in the corresponding quarter of 1926.

Paramount Staff Re-Set

Executive Production Organization Undergoes Changes for Big Yearly Schedule

THE Paramount production staff has been re-aligned to take care of the big production schedule for the new year, according to an announcement by B. P. Schulberg, associate producer. The changes in the line-up came following a series of conferences in which Jesse Lasky participated before leaving New York for Hollywood.

Some of these changes are the result of a new contract signed by E. Lloyd Sheldon, one of the editors-in-chief for the company. This contract is unique in that it calls for but five months of studio work each year. The other seven months of the next three years will be spent by Mr. Sheldon in fiction writing, scenario preparation, audience study and rest. He will sail for Europe on May 1st for a vacation trip.

As a chief step in the new re-alignment, B. P. Fineman, for the past year and a half executive assistant to Mr. Shulberg, has been relieved of his general executive responsibilities, and will now assume active and more direct supervision of several important production units. With this change in Mr. Fineman's work the position of executive assistant to Mr. Schulberg has been abolished.

Louis D. Lighton, B. F. Zeidman and J. G. Bachmann will continue their present duties as editors-in-chief on Mr. Schulberg's production staff.

Upon Mr. Sheldon's return to the Paramount studios, scheduled December 1st, 1928, he will re-assume his duties as one of the supervising editors.

Benjamin Glazer and Ernest Vajda will continue to adapt and supervise special productions as in the past.

To further carry out the plan of having proved film executives give their individual attention to each Paramount picture, Mr. Schulberg announced the signing, in executive capacities, of Albert Shelby LeVino and David O. Selznick. Both men came to the Paramount organization with long experience in picture making.

Le Vino will write stories and supervise productions, while Selznick, in addition to supervising productions, will act as general assistant to Mr. Schulberg.

Educational Rushes Work

Will Complete Current Program Late in March and Will Then Close Studios for Few Weeks

EDUCATIONAL studios are rushing to completion the 1927-28 program of 62 two-reel comedies and 26 one-reelers, work on which was inaugurated in May of last year. With four companies shooting steadily since the program was launched, it is anticipated the season's schedule will be completed the latter part of March or shortly thereafter. The present plan is to close the studios then for a period of a few weeks and to reopen about May 15th for the new season's program.

Of the eight series of two-reel comedies, work has been completed on two series and one other is virtually completed. Lupino Lane recently wound up the camera work on his eighth comedy, while Lloyd Hamilton's work is under way on the concluding comedy in the Dorothy Devore star series under the direction of Norman Taurog. Johnny Arthur has finished more than half of his program of six Tuxedo comedies, while "Big Boy" also has passed the half way mark with his completion of "Chilly Days."

Approximately two-thirds of the Mermaid fun films have been completed. There are sixteen two-reelers in ths series, and director Stephen Roberts will soon start work on the twelfth. H. L. Muller is now shooting on the third of the new series of six Bowers comedies recently added to Educational's program.

About two-thirds of production work has been completed on the series of one-reel Cameo comedies, with Jules White directing the most recent one to go into production.

Frisco Theatre Firms Buy 3 Levin Houses

ACKERMAN AND HARRIS, in association with George A. Oppen, San Francisco theatrical company, announced on January 8 the purchase of three of the Samuel H. Levin theatres in the Richmond district, a deal involving slightly over $1,000,000. The official name of the new firm is Ackerman, Harris and Oppen.

The theatres purchased are the Coliseum at Ninth Avenue and Clement Street, the Alexandria at 18 Avenue and Geary Street, and the New Balboa near 38 Avenue. W. H. Crosby, former manager of the Roosevelt Theatre, will manage the Coliseum and Arthur P. Loring will assist him. The acquisition of these houses increases the total of Ackerman and Harris theatres in the bay region to 15.

A sixteenth house, the El Capitan, at 19 and Mission Street, costing $1,250,000, seating 3,100, will be opened in April. A seventeenth theatre, to be a $350,000 structure erected on the Amazon-Crocker tract and to seat 1500, has also been announced.

Gotham Production Forces Resume Activities

Production work on the remaining pictures on the Gotham schedule was resumed with the arrival last week of Sam Sax at the Gotham studio in Universal City. The next film to be made by the company will be started immediately under the supervision of Harold Shumate and the direction of Howard Bretherton. The picture is "Turn Back the Hours." It is planned to follow it up with "The Chorus Kid," from a story by Howard Rockey.

The company's announced intention of making 30 subjects next season has caused several changes in the current production schedule and a re-alignment of releases in the remaining group of films. Mr. Sax intends to place an additional unit into work in order to have his schedule cleared up before spring.

C. Sprague in Charge of Fox Scenarists

The scenario department of Fox Films will be in charge of Chandler Sprague, former newspaper man who comes from Cecil B. De Mille to assume his new duties at the Fox plant beginning February 1st.

In 1926 Mr. Sprague joined the staff of Joseph M. Schenck as assistant to John Considine, general manager of the Schenck film units. After an association with Schenck, he went to Famous Players, where he became associated with Benjamin Glazer on several productions. During his connection with Famous he was loaned to First National to do the film adaptation of "The Barker."

Mr. Sprague obtained his journalistic experience on the Baltimore Sun.

Metzger Enroute to Coast to Lay Plans

LOU B. METZGER, general sales manager for Universal, has left New York for Universal City, where he will confer with Carl Laemmle and Universal studio heads concerning the new Universal production for 1928-29. He is accompanied by his wife and small daughter.

Universal, with few exceptions, has already acquired stories, novels, rights to plays and other material for the new line-up. From the sales point of view Metzger will help to determine the priority of production for the stories in hand.

5 in M-G-M's Schedule of February Features

The quintet of pictures announced for release next month by Metro-Goldwyn-Mayer includes "The Enemy," "Rose Marie," "The Big City," "The Latest From Paris" and "The Smart Set." These are starring vehicles for Lillian Gish, Joan Crawford, Lon Chaney, Norma Shearer and William Haines.

"The Enemy" is now in its fourth week at the Astor in New York. "Rose Marie" is a screen interpretation of the musical success of the same name. All its exterior scenes were shot on location in northern California. Again Tod Browning supplied the story for a new Chaney picture as well as the direction in "The Big City" in which the star has the role of a gang leader. "The Latest From Paris," a comedy by A. P. Younger, deals with the adventures of a traveling saleswoman. In "The Smart Set" Haines is a principal in an international polo match.

McLaglen Substituting for Farnum in Ford Film

Due to a severe attack of rheumatism, William Farnum, who was planning to make a come-back in films in the John Ford production, "Hangman's House," has been forced to abandon the role which Fox has filled with Victor McLaglen.

News Reel Resume

M-G-M News, Vol. 1, No. 47: Leonard Sepalla's Alaskan huskies win dog sled derby; the arrival in Italy of Afghanistan king; Spanish shawls displayed at Havana; American Orientals celebrate arrival of new year; society children at own riding show; kiddies study science of self defense; white elephants parade in Paris; mountain girls enjoying wintry swim; President Cosgrave of Ireland welcomed in New York; Paul Whiteman and Mayor Walker of New York; President Cosgrave welcomed in Chicago; little Gloria Caruso cuts Rosa Ponsell's birthday cake; Englishwoman who submitted winning design in Shakespeare memorial contest.

Kinograms, No. 5363: Cubans honor Coolidge; New York public school youngsters watch firemen's demonstration; Thomas Edison experimenting with commercial rubber in Florida; traveling circus departs on steamer for Hawaii; Ireland's president arriving in New York.

No. 5364: Cosgrave welcomed in Washington; city tags legs of ducks; Chinese celebrate New Year in New York; hot dog cafeterias on the West Coast; airplane passenger service started between U. S. and Cuba; children of navy officers don the boxing gloves; Swedish capital builds ski-jump in picturesque spot; tornado damages Cincinnati.

International News, Vol. 10, No. 6: Chinese flee Chocow in rush for safety; English street flooded by swollen Thames River; new fire extinguishing device tried out; tiny boats race at Catalina Island; Irish president greeted in New York; tourists scaling a peak in Rainier National Park; shepherd dogs at exhibition in 'Frisco; self-branding—new fad of girls; Houston getting ready for Democratic convention; poultry aristocrats in New York City show; the President and Mrs. Coolidge entertained in Cuba.

No. 7: Skaters' contest at Bear Mountain; the King of Afghanistan received in Italy; Canal swimmers show Lindbergh their swimming prowess; exquisite Spanish shawls; Congressional party inspecting submarines; King of the Belgians tobogganing at St. Moritz; New York airport studies city's environs for plane stations; Ireland's president landing at New York; the world's smallest horse; officers' children at Annapolis go in for boxing.

Pathe News, No. 9: New York welcomes President Cosgrave; King Michael of Rumania makes first public visit; flooded Thames floods London streets; sea birds make 'Frisco their home during winter months; French rush new bridge over the Seine; poultry show in New York; the Presidential party returns from Cuba; army fliers test parachutes.

No. 10: Infantry maneuvers on skis; Pan-American meeting at Havana; Chamberlin begins flight in tiny plane; delegates at Havana conference behold rare Spanish shawls; Canal Zone troops in parade for Lindbergh; freak cyclone hits southern Ohio; Standard Oil's plant at Tientsin burned; Bavaria's historical dances revived; future middies trained as gunners; Afghanistan ruler visits the Italian coast.

Fox News, Vol. 9, No. 34: President Coolidge at Pan-American conference; first modern concrete bridge is built over the Seine; Grecian devout on Island of Tinos journey to shrine above Aegean Sea; birds find shelter on nesting grounds off Queensland, Australia; Everglades hunter captures alligators with his bare hands.

No. 35: Erin's president makes trip across the U. S.; Italian king greets Afghanistan ruler; Lindbergh entertained by Panama; bathing girls tame wild ducks on Florida shore; skating on waxed floor in Atlanta park; sons of Naval officers learn how to fight; styles for ladies' footwear.

Paramount News, No. 51: Ireland's chief greeted; Japanese girls grow athletic; Lindbergh flies president of Panama; Royal engineers build pontoon bridge in Halifax; wild African monkeys invade towns looking for food; White River in Washington overflows banks; Coolidge back home; new attempt made by 'Frisco airmen to break endurance record; Helen Wills; models of pre-historic mammals get a bath; starts 'round-the-world tour in a tramp steamer; new vertically-rising plane tested.

No. 52: The army puts on skis; Erin's president at Washington, D. C.; Italy's king receives Afghanistan royalty; dogs race in winter contest; Congressmen study submarines; fashion revue in Havana displays the latest in Spanish shawls; Chamberlin starts aloft in miniature plane; Canton again in hands of Chinese Nationalists; sons of Navy officers take up science of self-defense; marines make canal passage en route to Nicaragua.

William Shirley Again With "Farash"

ALBANY exchangemen are welcoming back to the fold William M. Shirley, who is again associated with Farash Theatres, Schenectady, N. Y., and this time as President and General Manager.

Mr. Shirley left Farash some time ago to engage in other enterprises, principally the real estate field, but within the last year the exhibition end of this business once more commanded his attention. Prior to the above named post he was associated with other Schenectady theatres

Farash Theatres operate the Strand, State, Wedgeway, Van Curler, Albany and Barcli theatres, all in Schenectady, N. Y.

The most important change in the circuit will be the transfer of a high class entertainment policy and Vitaphone from the Van Curler to the Strand. The State, Barcli and Wedgeway will continue their present policy. The Albany reopened Christmas with a Western program.

Dates Announced for New Cohen-Puffy Comedies

A new comedy series to take the place of "The Collegians" on the Universal release schedule will be the Octavus Roy Cohen-Charles Puffy comedies in which the Hungarian comedian will be starred in special stories written for him by the Saturday Evening Post writer.

The new series will consist of six two-reelers. In the order of their release they are: "Horns and Orange Blossoms," January 29; "The Prince and the Papa," February 12; "All Balled Up," February 27; "His In-Laws," March 12; "Some Babies," March 26, and "Married Bachelors," April 9. Supporting Puffy in these new comedies are Gloria Grey, Marie Mosquini, Hazel Howell, Arthur Rankin, Lydia Yeamans Titus, Bud Jamison and James Bradbury. The comedies were made under the direction of either Harry Sweet or Ralph Cedar.

First National Buys Two Plays and Story

"Applesauce," the play by Barry Conners, "The Squall," the play by Jean Bart, and "Out of the Ruins," the story by Sir Phillip Gibbs, have been acquired by First National Pictures as screen material for future productions.

The Connors play, it is said, will be a vehicle for Jack Mulhall. No announcement has been made by First National as to who of its feminine stars will be assigned the leading role in "The Squall," in which Blanche Yurka starred on the stage. The Gibbs story will be produced with Richard Barthelmess in the stellar role and will present the late war from the French angle.

"Lady Raffles" Set for January Release

"Lady Raffles," the Columbia production starring Estelle Taylor, will be that company's third and last release for January. The other two are "The Wife's Relations" and "That Certain Thing," R. William Beill directed "Lady Raffles."

N. J. Unit Plans Company

Files Corporation Papers to Make Independent Exhibitors Own Producers and Distributors

THE New Jersey Motion Picture Theatre Owners have sponsored a new corporation in the interest of independent theatre owners throughout the United States. Incorporation papers have been filed for the Independent Theatre Owners of America, a corporation formed for the purpose of combating and competing with producers, distributors and affiliated exhibitors outside of the independent field.

According to the plans outlined the new corporation will engage in production and distribution of pictures and the buying, selling and operation of theatres. Membership will be on the basis of stock allotment and all members will be holders of stock, which will be non-transferable and non negotiable.

The new organization was proposed by George L. Record at a meeting of the New Jersey directors and the plan was unanimously adapted. Record is the counsel for the state unit and he was authorized to immediately prepare the incorporation papers and proceed with organization of the corporation, which already has been done.

Details of the campaign to bring in outside exhibitors have not yet been revealed, but the sponsors of the corporation declare they will lose no time in bringing the plan to the attention of exhibitors in every city of the United States. Every independent and unaffiliated exhibitor will be given the opportunity to secure his allotment of stock.

The complete method of procedure that will be adopted in launching the campaign for the new corporation will doubtless be revealed at a meeting scheduled to take place in Newark next Wednesday. At that time officers and directors will be elected and a discussion of all phases of the movement will be in order. The Jersey exhibitors are most enthusiastic over the whole proposition and are confident it will win the approval of independent exhibitors in all parts of the country.

M-G-M Sets Big Congress

International Event in N. Y. Will Bring Executives, Exhibitors from All Parts of World

METRO-GOLDWYN-MAYER have completed plans for what is announced as the first international convention ever sponsored in New York by a motion picture company. The event is scheduled for the week beginning Wednesday, February 15th at the Hotel Astor, and will bring together exhibitors, executives and film workers from practically every corner of the world. It will be known as the First International Film Sales Congress.

In arranging for the sessions M-G-M considered they would do much to promote a better international understanding among those concerned with the making and marketing of films, and afford opportunity for a profitable exchange of sales, publicity and production ideas.

An ambitious schedule has been provided for the week of the Congress, which will open on Wednesday and will not be concluded until the following Tuesday evening. During the week all of the picture palaces along Broadway will be visited, and on Sunday, February 19th the delegates will adjourn to Pembroke, the estate of the late Marcus Loew at Glen Cove, L. I., where they will be the guests of Arthur Loew and Mrs. Marcus Loew.

The complete schedule of activities planned is as follows:

Wednesday, Feb. 15—Morning: addresses of welcome byArthur Loew and Nicholas M. Schenck, an address, "The Great World Force," by Will Hays, and reports of delegates. Afternoon: screening of special international M-G-M film: talk, "Foreign Sales Possibilities," by Morton A. Spring; "International Office Operation," by Henry F. Krecke; "Domestic Sales Progress," by Felix F. Feist; "Sales Hints," by Paul F. Burger. Evening: theatre party.

Thursday, Feb. 16—Morning: talks, "The International Future by Arthur M. Loew; "Recent Film Productions." by J. Robert Rubin; "Short Features," by Fred Quimby and "Governmental Cooperation," by William Orr. Afternoon: talks, "International Publicity," by David Blum; "General Publicity, Advertising and Exploitation," by Howard Dietz, "Pre-Release Theatre," by Major Edward Bowes; "General Run Theatre," by Edward A. Schiller. Evening· Capitol Theatre performance.

Friday, Feb. 17—Morning: screening of new pictures. Afternoon: tour of Roxy and Paramount theatres. Evening: visit to Madison Square Garden.

Saturday, Feb. 18—Morning: attendance at Capitol Theatre rehearsal and inspection tour of theatre. Afternoon: visit to Astor Theatre.

Sunday, Feb. 19—Delegates invited to Pembroke, the Loew estate, as guest of Arthur Loew and Mrs. Marcus Loew.

Monday, Feb. 20—Morning: tour of the Consolidated Film Printing Laboratories. Afternoon: tour of inspection of Loew Building offices. Evening: visit to the Embassy Theatre and attendance at showing of picture; visit to M-G-M Radio Club.

Tuesday, Feb. 21—Evening: Farewell banquet at Astor Hotel.

Special Bands to Tour "U" Vaudeville Chain

EVERY group of vaudeville acts or presentation units sent out by Chain Vaudeville Agency, formed recently under the management of William Stevens to handle vaudeville bookings for Universal's theatre chain, will be accompanied by a special orchestra to be included as part of the act. About 12 or 14 persons will be the personnel of these presentation companies. They will be routed by the agency which has just added 14 new theatres to its circuit.

The Avon, Utica, the Echo, Syracuse, and the Schine, Watertown, New York, have booked specialty acts from Chain Vaudeville Agency. Special presentations will also be supplied, it is said, the Weinberg houses at Winchester, Clifton Forge, Harrisonburg and Danville, Virginia.

Bernard Granat, Exhibitor of Mexico City, Dead

Bernard Granat, prominent exhibitor in Mexico City, died at his home there on January 9.

Exhibitors Service Bureau

One of the highlights in a model campaign based on a national tie-up! The window display above co-featuring "Pep" and the Will Rogers starring vehicle. "The Texas Steer," was used in a store at Battle Creek, Mich., in connection with the presentation of the picture at the Post theatre.

Leap Year Idea Used to Exploit Showing of "Get Your Man"

THE advent of Leap Year made it possible for Manager Sidney Dannenberg, and Publicity Director Larry Cowlin to get plenty of newspaper publicity for "Get Your Man" at the Alabama Theatre, Birmingham, Ala.

The Birmingham News agreed to run a contest through their columns and on the first day contest broke, it was given front-page publicity. Here is what was printed:

> "Have you got your man? That's the pertinent question to the marriageable young women of Birmingham, and it is pertinent even though it is seemingly impertinent. Here it is days since the opening of the first Leap Year since 1924 and certainly Birmingham girls are forehanded. Therefore, the query: Have you got your man? If you have, referring to all fair readers of The Birmingham News, then there is a party in store for you and The Man.
>
> The party is down at the Alabama Theatre this week, and the formalities are simple.
>
> Before noon Thursday call at the office of The News, go up to the second floor and ask for the Leap Year Editor. When you get him give him your name and address and you will be given two tickets to the Alabama where you can see Clara Bow who shows how to 'Get Your Man.'
>
> It isn't necessary to give the man's name, the Leap Year Editor will take your word for it that you got one.
>
> Remember the final hour for asking for your tickets is noon Thursday and you must give your name and address. And anyone who can get her man in four days won't mind that."

Thirty-six girls told the Leap Year Editor that they had their men. Many of the girls' pictures were shown in the paper during the run of the contest—with copy about the contest, picture, theatre and play dates.

County Schools Join Drive for "Les Miserables"

Universal Exploiteer A. J. Sharick put on a campaign for "Les Miserables" that brought high school children from all over the county to the Virginian Theatre in Charleston on Saturday afternoons. Before the playdate Manager Lea Richmond procured school cooperation that had never been heard of before in Charleston.

Not only were the Carl Laemmle-Victor Hugo scholarship entry blanks distributed liberally in schools and libraries, but the high school superintendent wrote a special article for the newspapers about the picture. Book marks were distributed by the thousands in libraries and book stores. The latter displayed the book during the run of the picture and the Kresge store put in the ten cent edition. The radio was used to broadcast news about the film.

Saxton Now City Manager for Loew in Buffalo

W. K. Saxton, city manager for the four Loew theatres in Memphis—Loew's Palace, Loew's State, and Strand and Majestic—has been transferred to Buffalo, N. Y., as city manager of the Loew houses there, effective next week.

Showmanship

Briefs

BY inviting local army officers of the recruiting and other branches of the military service to be his guests at a showing of "West Point," which was booked for the week of January 9th, in Loew's Regent, Harrisburg, Pa., Manager Edward J. Melinker won the good will of military folk in general and acquired some newspaper publicity that helped the picture. The guest officers included Colonel G. G. Heiner, Major E. C. Hanford and Captain George H. Millholland, and their escort consisted of the famous Governor's Troop of cavalry men, a unit of the Pennsylvania National Guard.

HARRY W. CRULL, managing director of the Branford Theatre, Newark, N. J., put over a publicity stunt on "The Gay Defender" which attracted considerable attention at little expense. Through the co-operation of the Nash-Newark, Inc., a new Nash car was placed at the disposal of the Branford Theatre with a driver. The car was rigged up in a colorful manner, with signs and pennants.

IF Jake Rosenthal keeps on buying souvenirs and various other things, which he gives away at his Troy theatre, Troy, N. Y., he will soon find himself needing a warehouse in which to store his stock. Mr. Rosenthal returned last week from several days spent in New York City, where he purchased $1,000 worth of novelties, including Japanese baskets and aluminum sets, which are to be handed out to patrons as a means of building up business.

W. P. WILSON, manager of the Rialto Theatre, Williamsport, Pa., published in his newspaper advertisements on January 21, a telegram signed "Paramount-Famous-Lasky Corporation," stating that the Pennsylvania Board of Censors has just given its O. K. to the showing, in the state, of the Emil Jannings picture, "The Last Command." Mr. Wilson further announced that the play would have its first Pennsylvania showing in the Rialto.

MANAGER SIDNEY DANNENBERG was swamped under an avalanche of letters in response to a letter contest on "Sorrell and Son" when that film was showing at the Alabama Theatre, Birmingham, Ala. The Birmingham News co-operated by announcing the contest. Contestants were asked to write on, "Does the father love his child as much as a mother?"

BUDDY HOOTEN, manager of the Strand theatre in Ogdensburg, and an oldtimer in the business, is making a name for himself these days and last week handled the filming of a grade crossing accident which was shown this week in connection with a campaign being staged in that city. The New York Central Railroad placed a special passenger train at the disposal of Mr. Hooten.

THE Strand theatre, Altoona, is advertising that it is the only theatre in that city showing two news reels at each performance—Paramount and International.

Floods City With Summonses to Theatre

Novel Heralds for "2 Arabian Knights" Used by Pat McGee

Manager Pat McGee flooded Oklahoma City with summonses to advertise his showing of "Two Arabian Knights" at the Criterion theatre. Although there is nothing new about the use of a summons form for theatre advertising, McGee's application of the device was so extensive and the handling so effective, that the Criterion benefited greatly as a result of the publicity.

The bills were made up in the usual summons form, with name, dates, etc., inserted as though written in by a typewriter. The Summons read:

"Supreme Court of Entertainment, on Main Street, between Broadway and Robinson, City of Oklahoma, County of Oklahoma, State of Oklahoma: To YOU, wherever you are: You are hereby summoned to appear at the CRITERION THEATRE Saturday, Sunday, Monday, Tuesday, Wednesday, Thursday or Friday, Jan. 7, 8, 9, 10, 11, 12 and 13th, 1928 between the hours of 10:30 A. M. and 10 P. M. to serve as a WITNESS of Two Arabian Knights—William Boyd vs. Louis Wolheim to answer the question if two post war doughboys were lost in a Turkish harem, would the harem scare 'em?"

The Summons continued, "Failure to appear in answer to this summons will mean the loss of an opportunity to laugh at the season's funniest comedy."

These Summonses were distributed through office buildings, homes, and other public places in the business district.

Armour Tie-up Helps Show at Cleveland Cameo

A tie-up profitable to the box-office of the Cameo Theatre was effected in Cleveland by John Curran, Warner Bros. exploiteer in behalf of the comedy feature "Ham and Eggs at the Front." Armour & Co. cooperated in getting up one thousand window cards printed in red and black with the following copy:

"Build Up on Armour's Star Ham. Get in condition to enjoy The Laughing Riot Ham and Eggs at the Front at the Cameo Theatre, Cleveland."

School Girls Ballyhoo Hippodrome Show

FOUR Waco High School girls were the stars of an exploitation campaign put on in that city by Manager J. P. Harrison in connection with his showing of "Love" at the Hippodrome theatre. The girls, who are well known and come from good homes, went about the town hand-in-hand, each wearing one letter of the title "Love" on her back.

The girls visited soda fountains, department stores and other public places, always hand-in-hand so that the title of the Hippodrome attraction was spelled out on their backs. The girls drew plenty of attention wherever they appeared and gave the picture a wide range of publicity.

Guild Sponsors Morning Matinees for Children of Albany

THE first program to be given in Albany under the auspices of the Junior Entertainment and Film Guild of that city attracted hundreds of boys and girls to the Mark Ritz last Saturday morning, when "Topsy and Eva" was shown. Under the direction of the Guild, a ten cent ticket was offered to the children of the city good for admission on Saturday between the hours of 10 a. m. and 4 p. m. It is thought that these shows for the children at an extremely low price will prove of sufficient interest to keep the children off the streets and out of harm's way for several hours, and, at the same, afford wholesome entertainment. The Guild is not limited to any creed, including as it does, in Albany, the Catholic Daughters of America, the Jewish Women's Council, as well as the Woman's Club of Albany.

Capital Punishment Subject of Essay Tie-Up for "The Noose"

CONTINUOUS publicity for one week for the theatre and a quickened interest and circulation builder for the newspaper, were the benefits derived by both parties to an exploitation tie-up recently executed in Bridgeport, Conn., in connection with showings at the Majestic theatre in that city of "The Noose."

The tie-up was arranged by Manager Maurice Rosenthal of the Majestic theatre and sponsored by the Bridgeport Post.

The basis of the contest was an essay writing competition for cash prizes of $60 and 100 tickets to showing of "The Noose" at the Majestic. The Post put up the money prizes and the tickets were supplied by the theatre.

The newspaper announced the contest with a front page story, in which the rules were outlined and the prizes listed, and in addition carried mention of the event on the editorial page. The response from readers of the Post far exceeded the expectations of the editor, more than 2500 letters containing readers' views on capital punishment being received by the newspaper.

The rules governing the contest were as follows:

"For the best letters on the subject of capital punishment The Post offers its readers a series of prizes, consisting of six cash awards and 50 pairs of tickets to 'The Noose,' at the Majestic theatre next week. For the best three letters upholding capital punishment, First prize, $15.00; second prize, $10.00; third prize, $5.00. For the best three letters opposing capital punishment, First prize, $15.00; Second prize, $10.00; third prize, $5.00. For the next 50 letters selected as outstanding, two tickets each to a performance of 'The Noose' at thte Majestic theatre."

As the contest was launched at a time when there was widespread interest in the much publicized Snyder-Gray case, the subject of this essay writing competition afforded a topic about which nearly everybody had something to say. However, as capital punishment becomes one of the major issues in the course of the unfolding of "The Noose," similar tie-ups offer possibilities which no doubt many other exhibitors will take into account when they plan exploitation of that attraction.

On the day the winners were announced in the Post the newspaper expressed its great satisfaction over the results obtained in an editorial which concluded with the following statement:

"The Post congratulates not only the winners, but all who took part in this contest, for the sincerity and ability displayed in the letters, and wishes heartily to thank the judges, who gave a great deal of time and conscientious effort in the final selections."

Mr. Rosenthal informs Motion Picture News that this exploitation more than compensated for the effort it required, and the cost, which consisted of the donation of 100 free tickets for prizes. According to Rosenthal, this is the first time the Post has cooperated in this manner with a motion picture theatre.

Scene Drop Announces "Now We're in the Air"

H. B. Howard, manager of the Rex Theatre in Sumter, S. C., repeated a stunt he had previously used as an announcement of his showing of "Now We're in the Air." This was a scene drop featuring cutouts from the 24-sheet as an advance trailer.

The drop was lowered in advance of the showing of the feature at each performance for two days previous to the opening date of "Now We're in the Air."

Morrison Leads in Publix "Harvest Month" Drive

Manager Ernest Morrison of the Howard Theatre, Atlanta, has been declared winner of the first prize in Publix Theatres "Harvest Month Drive." Exceeding the quota fixed for the Howard by a wide margin, Mr. Morrison led the field, which included twenty-two Publix de luxe houses and finished "in the money"—$500.00 cash being the prize.

Studio Briefs

Louis Van den Ecker, technical director for "Beau Geste" and "Barbed Wire," will portray a role in "Captain Ferreol," the tentative title of Adolphe Menjou's new picture.

After several months away from the Paramount studio James Hall, leading man, returns to Paramount direction to play in "Hold Everything."

Richard Arlen is to enact the lead in "Ladies of the Mob," Clara Bow's next.

"Love and Learn" and "Ko Ko's Kozy Korner," two Paramount pictures, have been selected for the Photoplay Guide of entertaining films and will appear in the February issue of the National Board of Review Magazine.

Tiffany-Stahl Productions have signed William Collier, Jr., to a long-term contract. The actor has just completed a role in one of the company's productions, "The Tragedy of Youth." A special story is now being written for him.

Doris Dawson has been selected by Neal Burns to play the leading role in his newest Paramount-Christie comedy, "Just the Type." His support will consist of Billy Engle, Bill Blaisdell and the Christie girls. Harold Beaudine is directing.

Edward Sutherland will direct "Quick Lunch," the next W. C. Fields-Chester Conklin co-starring vehicle. Sam Mintz, J. W. Ruben and Harry Fried are adapting the story, an original, to the screen.

Sojin, the Chinese player, will have the heavy role in Esther Ralston's next comedy for Paramount, "Nothing Never Happens."

"Lady Be Good," a screen adaptation of the Gershwin musical comedy, was started last week at the Burbank studio by First National with Jack Mulhall and Dorothy Mackaill in the leads. Richard Wallace is directing them.

"The Show Down" has been chosen as the definite title of George Bancroft's initial starring vehicle for Paramount, which is set for release on February 18. Victor Schertzinger directed the production.

Bessie Love will have the title role in F B O's "Sally of the Scandals," the last production on the 1927-28 program.

Hobart Henley will direct Adolphe Menjou in the star's next vehicle to follow "Code of Honor."

Carolyn Snowden, colored actress, will be seen in a screen story upon which Tiffany-Stahl scenarists are now at work. She will be supported by a well-known company of colored players headed by Steppin Fetchit, a vaudeville headliner.

Jack Canzhorn, George Irving, Burton Rupp and Ethan Laidlaw have been cast for "Partners in Crime," Paramount's comedy drama of the underworld.

Sojin, Japanese character actor, is to play a role in Paramount's "Something Always Happens." Pascal Karns and James Pierce will also be seen, Karns replacing Johnnie Morris.

Some of the world's outstanding short stories are to be produced by Frank P. Donovan as two-reel productions. The first story that will be filmed will be "The Necklace," the De Maupassant tale. Mary Alden, John Hopkins, Emil Chautard, Maurice Costello, Jean Girard, Bill Cody, William Strauss are in the cast.

Several of the Tiffany-Stahl color classics will be produced at the company's studios in Hollywood. The first that will go into production will be "Treasure Land." It has been set for release on February 1.

Arrangements have been made with Fred Thomson whereby Nora Lane, Thomson's leading lady, will have the role opposite Adolphe Menjou in the Paramount filming of Sardou's "Captain Ferreol." Evelyn Brent also has an important part.

Vera Clark is now working on a story for Tiffany-Stahl which will be one of George Archainbaud's productions for the new year.

Ethel Doherty will do the adaptation of "Hold Everything" for Paramount.

Helena Dime, Czecho-Slovakian stage actress who appears in "The Cossacks," has been added to the cast of Metro-Goldwyn Mayer's "Laugh, Clown, Laugh."

Johnny Hines will have a large supporting cast in "Chinatown Charlie." Several well known players, some of them said to be vaudeville figures, will appear in a number of sequences. Besides Hines there are 24 people in the cast.

"The Finishing Touch" is the title of Hal Roach's newest comedy for Metro-Goldwyn-Mayer co-starring Stan Laurel and Oliver Hardy. Ed Kennedy and Dorothy Coburn are also prominent in the cast.

Ned Marin will handle "The Yellow Lily" as his first assignment as unit production manager at the Burbank studio of First National. Filming is set to get under way about the middle of February with Alexander Korda directing.

Three villains bother George O'Brien in his new Fox Films vehicle, "Honor Bound." They are Tom Santschi, Sam DeGrasse and Harry Gripp.

Max Davidson's new comedy produced by Hal Roach for Metro-Goldwyn-Mayer has been titled "Dumb Daddies" instead of "Papa, Get Your Gun." Viola Richard and Gene Morgan have roles.

Louise Fazenda has been engaged by First National to play opposite Charlie Murray in a new and untitled comedy which Edward Cline is directing.

"The Latest From Paris" has been chosen by Metro-Goldwyn-Mayer as the title for Norma Shearer's new film previously known by the title of "Pullman Partners." It has been set for release on January 28.

"Palamino," the story of a horse, is the unusual title of Ken Maynard's new western vehicle for First National. Tarzan will take the role of "Palamino," the breed to which he belongs. The story is an original by Marion Jackson. Albert Rogell will begin directing within ten days.

"Excess Baggage," the play by John McGowan, has been purchased by Metro-Goldwyn-Mayer for screen production.

Max Davidson has started on another Hal Roach comedy for M-G-M in which Lillian Leighton has been assigned the role opposite him. In this as yet untitled picture will be Viola Richard, Gene Morgan and Spec O'Donnell. They will be directed by James Parrott.

Edward T. Lowe, screen writer, will work out the adaptation and continuity of "Lonesome," the story by Mann Page that will be filmed by Universal. He is to work in collaboration with Paul Farjos, director. Work is scheduled to begin shortly, as is also the announcement of the cast.

Stanley Taylor and Hugh Trevor have been cast for the roles in "Cream of the Earth," which Universal is making into picture form. The story is by Percy Marks, author of "The Plastic Age."

Kathlyn Williams and Edwin Martindel have been added to the cast of "We Americans," the stage play now being screened by Universal.

Camera work on "Be Yourself," Reginald Denny's new vehicle for Universal, was begun last week under the direction of William A. Seiter.

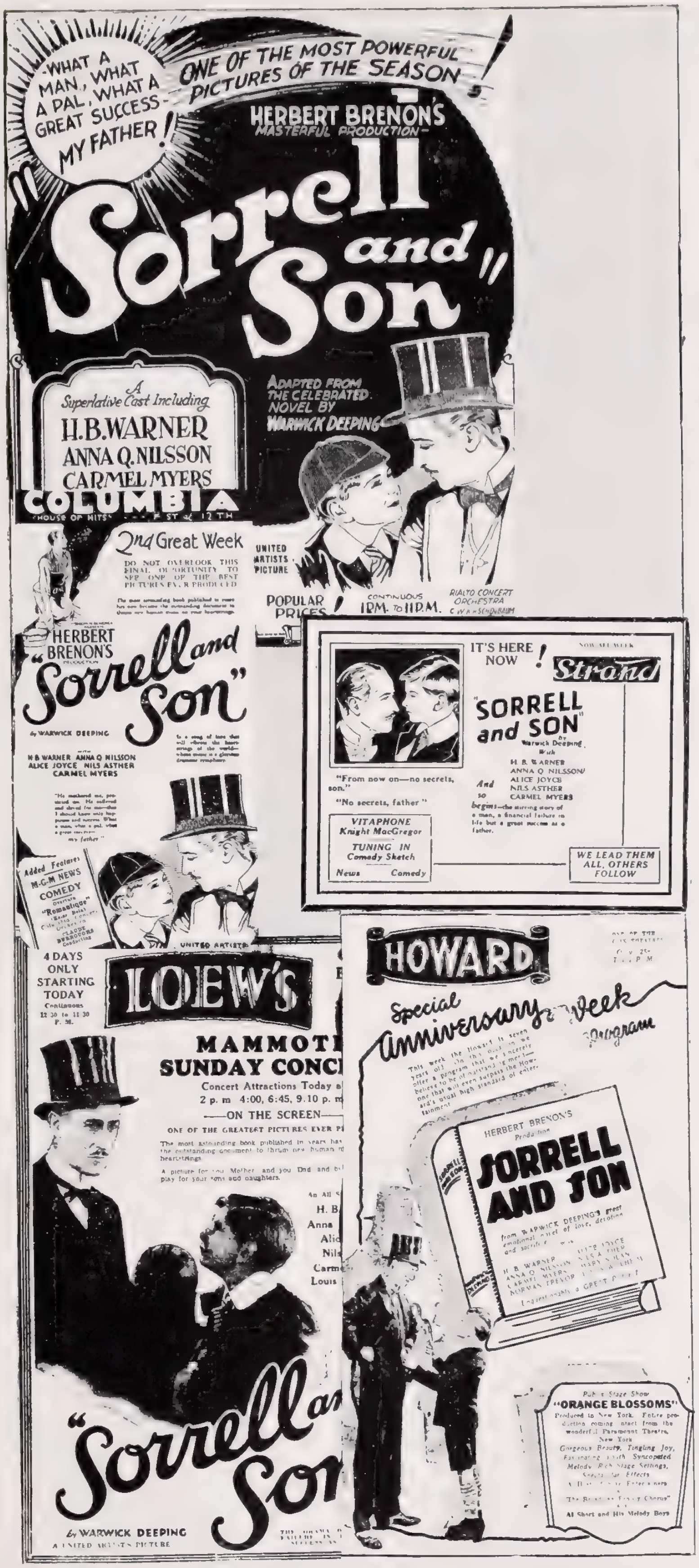
Jack Daugherty, Virginia Browne Faire, Arthur Millette, George Kotosonaros and Monte Montague have been added to the players appearing in Leigh Jason's first directorial assignment for Universal, "The Body Punch."

Noble Johnson is to take the place of Malcolm White in the cast of "Something Always Happens," a Paramount picture.

George Sidney, George Lewis and Haron Lynn have been given parts in Universal's "Give and Take," which William Beaudine is directing.

Jack Selwin, Bob Seiter, Andy Devine and Earl McCarthy will be seen in "Cream of the Earth," a forthcoming Universal film.

Stan Laurel and Oliver Hardy, Hal Roach's duo of comedians appearing in M-G-M releases, have finished their latest comedy called "Let George Do It" and directed by Arch Heath.


"WHAT A MAN, WHAT A PAL, WHAT A GREAT SUCCESS - MY FATHER!"
ONE OF THE MOST POWERFUL PICTURES OF THE SEASON!
HERBERT BRENON'S MASTERFUL PRODUCTION
"Sorrell and Son"
ADAPTED FROM THE CELEBRATED NOVEL BY WARWICK DEEPING
A Superlative Cast Including H.B.WARNER ANNA Q.NILSSON CARMEL MYERS
COLUMBIA
2nd Great Week
UNITED ARTISTS PICTURE
POPULAR PRICES
CONTINUOUS 1P.M. TO 11P.M.
RIALTO CONCERT ORCHESTRA
HERBERT BRENON'S "Sorrell and Son"
by WARWICK DEEPING
H B WARNER ANNA Q NILSSON ALICE JOYCE NILS ASTHER CARMEL MYERS
Added Features M-G-M NEWS COMEDY
IT'S HERE NOW!
Strand
"SORRELL and SON"
"From now on—no secrets, son."
"No secrets, father"
VITAPHONE Knight MacGregor
TUNING IN Comedy Sketch
News Comedy
WE LEAD THEM ALL, OTHERS FOLLOW
4 DAYS ONLY STARTING TODAY
LOEW'S
MAMMOTH SUNDAY CONC
—ON THE SCREEN—
"Sorrell and Son"
by WARWICK DEEPING
HOWARD
Special Anniversary Week Program
HERBERT BRENON'S Production SORRELL AND SON
"ORANGE BLOSSOMS"

"Sorrell and Son" is one of the group of recent pictures that are receiving heavy exploitation, especially by means of newspaper displays. Five ads used by first runs to feature this production are reproduced in the layout above. The displays shown exploited "Sorrell and Son" at the following theatres: Strand, Syracuse; Loew's Columbia, Washington; Howard, Atlanta; Loew's, Canton, O.; Rialto, Newark, N. J.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Situation Wanted

Laboratory man, nine years' experience in all branches of laboratory work, including 16 m.m. production. At present employed; desires connection with future. Address: Box 195, care Motion Picture News, 729 Seventh Avenue, New York City.

ORGANISTS and SINGERS, thoroughly trained and experienced in theatre work. Men and women now ready for good positions. Union or nonunion. Write salary, and other data. Address, Chicago Musical College, 64 E. Van Buren, Chicago.

EXPERIENCED OPERATOR—five years' experience can guarantee perfect projection any equipment. Single, go anywhere. Write or wire Carr Hilburn, Bladenboro, N. Car.

ASSISTANT MANAGER—experienced, wide-awake, energetic young man wants connection. Will make good. Box 265, Motion Picture News, New York City.

MANAGER AT LIBERTY Fifteen years experience, Motion Pictures and Vaudeville. Just finished handling Brooklyn's and Long Island's largest theatres. Go anywhere. Box 270, Motion Picture News, 729 Seventh Ave., New York City.

YOUNG MAN desires position as assistant operator in movie theatre. Willing to go anywhere. Salary secondary. Box 260, Motion Picture News, New York City.

For Sale

200 ft. Movie Camera, Bausch & Lomb lens, tripod, bargain $60. Stineman Printer $50. Box 485, Rochester, N. Y.

FOR SALE OR LEASE—400-seat theatre, best location in city of 42,000 population, pavement in every direction giving a drawing power of 30,000 more. Terms, will sacrifice for quick sale. 7-day show town. Lease to June 15, 1932. Address: Box 193, care of Motion Picture News, 729 Seventh Ave., New York City.

FOR SALE—For cash or 18 monthly payments. Any part of this theatre equipment: 708 upholstered opera chairs, 2 Powers 6B machines, one 40-amp. Westinghouse Transformer, 10 by 14 Da-Light screen with frame. All new, never used. Now in Belvedere Theatre, Memphis, Tenn. Must be moved immediately. A big bargain to anyone who can use any part of this new equipment. Sam Lears, 3759 Pine Grove Ave., Chicago, Ill.

BARGAIN—1,000 baseball chairs, $1.23 each; 2,000 upholstered theatre chairs, like new; 4 120-amp. Kleigl Spotlights, rebuilt; rebuilt Simplex and Powers projectors at lowest prices. Amusement Supply Company, Inc., 729 7th Ave., New York City.

FOR SALE: 700 upholstered opera chairs, $2.25 each; 600, $2.75 each; 500, $2.50 each; 1,000 veneer chairs, price $1.25 each. Good serviceable condition. Can be seen on request. Box 425, Motion Picture News, 729 7th Avenue, New York City.

Key City Reports

New York City

WITH the exception of the showing the Capitol theatre made with Greta Garbo in "The Divine Woman," nothing that can be classed as sensational happened along Broadway last week. From the Capitol's publicity department comes an announcement that all records for a Saturday's business were broken on the opening day of the Garbo picture, the previous record being held by "The 'Fair Co-Ed." **Considering that the Embassy is still selling out with "Love,"** which also features Miss Garbo, helped along by John Gilbert, this lady's popularity in little old New York cannot very well be questioned.

The Paramount had just a good week with "Wife Savers" (Par.), no doubt well enough for this picture and up at the big Roxy **"Come to My House"** (Fox), **let things** down somewhat, taking into consideration the showings that this theatre has made with other attractions. **The Rivoli started off to a brisk trade with "Gentlemen Prefer Blondes,"** aided by personal appearances of Ruth Taylor. Local critics have been generous with praise for this picture and Paramount is giving plenty of aid in addition to the tons of publicity accorded the Anita Loos story. Still it is problematical as to just how far this film will go. It's not strong fare.

"The Dove" flew or rather fluttered out of the Rialto after a three-weeks' run that was **marked by a falling off in the latter part, 'though doing very fair all in all.** Jannings' **"Last Command" came in—and this one looks like real money.** Another film to go out was **"The Gaucho"** at the Liberty and perhaps the Fairbanks picture was kept there a little longer than intended. **This one also slipped somewhat in the last weeks. Griffith's "Drums of Love" followed** it and, while some of the local critics took a shot at it here and there, others who are more wised up to B.O. than some newspaper boys, predict that **it has what it takes to pull them in** despite a tragic ending.

The Chaplin film **"The Circus" is still packing them in** the Strand in its third week and will no doubt be there for a couple more to come. **Two other strong features, "Wings"** (Par.) at the Criterion **and "The Jazz Singer"** (W.B.), **are still doing big business** at these smaller of the Broadway houses.

"The Enemy" (M-G-M) is coasting along at the Astor **at a fair rate and the same can be said for "Uncle Tom's Cabin"** (U) at the Central. Another (U) picture, **"The Four Flusher,' did only fair** at the Colony. The latter house is rated as a tough one and Universal started broadcasting last Sunday in an effort to boost trade. At the Gaiety, the Pathe-De Mille picture **"Chicago," is beginning to show some signs of wear but will probably last two or three more weeks. "The Plastic Age" played the little Cameo to that theatre's average** and will be followed by **"A Texas Steer" and "Helen of Troy."** The Cameo will be the third central Broadway house for the latter.

Martin and Osa Johnson's **"Simba"** picture opened at the Earl Carroll theatre on Monday of this week and the house has **been sold out solid for the first seven days.** With the support that certain organizations will give this picture box office returns look most favorable. **"Simba"** is a remarkable collection of wild animal photography.

Chicago

WHAT is probably the biggest stage bill ever offered by the Chicago since its opening, and **"Serenade" on the screen, brought good but not extraordinary crowds** to this theatre last week. The United Artists Theatre, with **"The Gaucho," Fairbanks' new picture, did big business,** while at the Roosevelt **"Love" ended its successful run with another good week.** Paul Ash and his Gang in "Questions of 1928" and "Baby Mine" on the screen, pulled fairly well at the Oriental. At McVickers Theatre, **"Shepherd of the Hills," which was in its last week, had a fair box office report.**

"Beware of Married Men," on the screen, and Vitaphone, were the Orpheum attractions, **business being average, while "Sharpshooters** and Movietone **accounted for average** business at the Monroe.

The Uptown offered the big spectacular picture **"Ben Hur" and a big stage show to fairly satisfactory** crowds. The other big North Shore house, **the Granada, did well with "Loves of Carmen"** and Vitaphone, plus Charles Kaley and his stage band. **The Sheridan had a fair week with the same feature, "The Loves of Carmen,"** and Verne Buck and his boys on the stage.

"The Love Mart" was the screen attraction at the Tivoli, where Benny Kreuger headed the musical program **to average business.** The Capitol offered its third anniversary show with **"Loves of Carmen"** as its screen feature, and the Avalon had **"In Old Kentucky"** as its screen attraction, **both theatres enjoying a fair business.**

Seattle

SEVERAL local houses went "over the top" last week to the tune of large box office receipts, continuing the big grosses that have been apparent since the recent holidays. As usual, the Fifth Avenue Theatre led the procession.

The screen attraction at the big showhouse this last week was **"Now We're In the Air,"** which was considered by audiences as rather dull entertainment, considering the former pictures by the same team of comedians. On the stage was Will King and his Revusical Comedy. This act featured King, a former Seattle burlesque favorite, and drew hundreds of his former patrons. In spite of a mediocre film and stage show, however, the "names" drew business to a total close to $20,000 for the week.

Second came "Love" at the United Artists Theatre, which broke opening day records and came close to meeting the house record established by "Ben Hur" just a few weeks ago. It was above average, grossing more than $15,000 for Manager Perutz and going into a second week with large houses expected.

"The Jazz Singer" at John Hamrick's Blue Mouse Theatre played its second capacity week, having a standing line every day and night during the run. It is showing six times daily at 50c and 75c admission prices, and is the talk of Seattle. **All house records have been broken by this film,** which grossed about $17,500 for the second week, and goes into a third week with apparently no let up in the capacity audiences.

Another second week picture was "Seventh Heaven" which continues to draw very large houses at Pantages Theatre, in conjunction with a new program of vaudeville. The picture is being highly exploited and bids fair to eclipse the house record held by "What Price Glory," as it goes into a third week with every indication of continued big patronage.

The Columbia Theatre was not without its strong box office attraction, this week featuring **"Jesse James." In spite of big competition the film went over very successfully,** being rounded out with good shorts and musical numbers. Business about average, or a little better.

In the face of all the big films, The Liberty Theatre fared poorly with "The Tigress." This was the last film for this house under the West Coast banner, as the theatre will be closed this week because of lack of patronage.

"The Rush Hour" at the Orpheum Theatre, with fair vaudeville, **and "Pleasures of the Rich"** at the Embassy with a fairly good stage revue, **were average attractions** that failed to make any great mark on the records of the box office.

Business at the neighborhood and suburban houses has been increasing to a small extent, following the lull of the holiday season.

Baltimore

"THE JAZZ SINGER," with Al Jolson, presented with Vitaphone accompaniment and songs, interspersed with the action by Jolson and Cantor Josef Rosenblatt, **proved a wonderful patron puller at Warners' Metropolitan during the second week of its engagement, and also proved one of the outstanding high marks** of business for the week beginning Monday, January 16.

Another picture which went over very big was "Stage Kisses" at Keith's Hippodrome, with five acts of Keith-Albee family-time vaudeville, including Ziegfeld Shadowgraphs.

"Wings," presented as a road show attraction at Ford's Theatre, a legitimate house at $1.50 top, with Clara Bow in the leading part, **proved a very good business getter** at that playhouse.

"The Wizard," with Edmund Lowe and Gustav von Seyffertitz, **proved a good patron puller** at the Keith-Albee New Garden, with eight acts of Keith-Albee vaudeville on the bill also.

"Sailors' Wives," featuring Mary Astor, **went over very good** at the Stanley, with Leon Navarra directing a presentation act called The All Night Club on the same bill with a number of headliners.

Very good business was done also at the Motion Picture Guild's Little Theatre, where "The Last Laugh" was presented.

There were three surprises during the week.

First, Quality Street," featuring Marion Davies, **did only a fair business** at Loew's Century, despite the enormous advertising and publicity campaign carried on in the Hearst papers, News and American, in connection with the showing. Sammy Kahn also directed the presentation act.

The second surprise came with "Sorrell and Son," which lost ground on Tuesday of its second week at Loew's Valencia, then began to pull up, and by Friday and Saturday was doing a tremendous business. The picture seemed to get into the air, and those who had seen it pulled others to the house.

Pola Negri was the third surprise. She seems to be losing ground in Baltimore. **"The Woman on Trial,"** although an excellent dramatic production, **did not measure up to what was expected** at the Rivoli. The night business was fairly good but the matinees were off considerably. Hernandez Brothers were on the same bill.

The reissued version of **"Honor First,"** featuring Renee Adoree and John Gilbert, **only proved a fair business getter** at the New Theatre, with Zimmerman and Grandville in Echoes of Switzerland on the bill.

Boston

COMEDIES and mystery films predominated in Boston during the week. The result was an unusually large patronage at all theatres. Even a season of special music at Symphony hall in which leading artists appeared, failed to dampen the motion picture attendance.

Metropolitan showed a Beery and Hatton film, **"Wife Savers," which grossed the best of any film in recent weeks** although falling below some of the former offerings of these same comedians at the same theatre.

"The Gorilla," mystery film, showed simultaneously at the Scollay Square Olympia, the Washington street Olympia, Capitol and 'Fenway Theatres. This is not the first showing of "The Gorilla" in Boston but it supplied a big wind-up for the film and **all of the houses report receipts far above** the average.

The Twin theatres, Modern and Beacon, also presented a mystery film, **"The 13th Juror," with good results** and for a co-feature showed **"Flying Luck."**

"Sorrell and Son" at the State Theatre was, so to speak, in a class by itself and supplied heavier material than at the other theatres with the result that **those who enjoy dramas flocked to the State in force and the film was one of the most successful of the season, gauged by the returns at the box office.** Sam Wooding's Band is proving another big stage attraction at the State.

For romantic comedies **"The Irresistible Lover"** filled the bill at the Keith-Albee Boston, **drawing larger houses** than for weeks.

"My Best Girl" at the Loew's Orpheum was another film which **showed good returns** although falling below the previous week's returns from **"Love."**

"Wings" continues to draw capacity audiences at the Tremont as the city's only road show.

Other films showing good returns are "The Angel of Broadway" at the University, **"Man Crazy"** at the Lancaster, **"Lonesome Lady"** at the Exeter **and "In Old Kentucky"** at the Bowdoin.

Next week's conditions are watched with considerable interest. For the first time in several seasons practically every legitimate theatre will have a new show on the boards. Against this, some of the season's best films are among the offerings at the motion picture houses. Exhibitors are confident that the films will maintain their hold despite the offerings of the legitimates.

Albany

LAST week proved one of exceptional business with the first-run houses of Albany. Although weather conditions on Monday and Thursday nights, when rain and slush prevailed, gave the box offices a slight jolt, the other nights witnessed capacity houses. At the Mark Ritz, **"The Noose" proved to be one of the biggest business getters in many months**—in fact, Tony Veiller, house manager, was in the lobby at 8 o'clock each night, announcing that standing room only was available. At the Mark Strand, **"Two Arabian Knights" drew exceptionally good,** although there were no standing lines in the lobby. But the picture pleased, and by word of mouth, the news spread. The bill also included two excellent Vitaphone presentations. **Perhaps the best moneymaker of the week, however, and the one that stood them up afternoon and evening, day in and day out without regard to weather, was John Gilbert and Greta Garbo in "Love,"** at the Leland. Manager Sayles, in his newspaper advertisements, called attention to the fact that a two dollar admission is being charged for this picture in New York City, or exactly eight times what was being asked in Albany. As an extra business getter, photographs of the two stars were given to all women attending the matinees.

At the Clinton Square Theatre, **"The Isle of Forgotten Women" drew very well.** Betty Bronson in **"Brass Knuckles"** at Proctor's Grand, **probably did not draw any business other than that which would naturally have come to the house through the vaudeville bill.**

A visit to neighborhood houses showed a variance of opinion as to business, some of the exhibitors saying that business had been showing an increase during the last two or three weeks, while others were pessimistic, and were inclined to the assertion that business was not up to a year ago; and, furthermore, that this coming summer would prove a heartbreaker for more than one house.

The Troy Theatre split its week, using **"The Magic Flame"** for four days, **and "Spring Fever"** for the remainder of the week. **These pictures did but an ordinary business,** with the former running ahead of the latter. At the Lincoln, there was another split week with **Colleen Moore in "Wildcat" going over well** for four days, **and "Chicago After Midnight" running fair** for the remainder of the week.

St. Louis

MOTION picture theatre attendance, first run and neighborhood and along the by-ways of St. Louis and vicinity, last week was merely average.

There were no outstanding pictures on the screens of the city, while the accompanying stage shows, such as presentations, bands and vaudeville, were nothing to get excited about. Just average entertainment and business was accordingly.

At Loew's State Theatre during the week **"Sorrell and Son"** was on the screen and **did average** business. Teddy Joyce had a good stage show.

"The Harvester" was the feature picture at Skouras Brothers Missouri Theatre. **None of the patrons got very excited about** it. The acting was somewhat disappointing, it seems.

"The Cohens and Kellys in Paris" was on the screen at the Ambassador Theatre. If it was the first picture of the theme you could call it good comedy, but too much is more than sufficient. **The stage show,** Ed Lowry's "Marchin' On" **kept the patrons happy.**

The Capitol Theatre at Sixth and Chestnut street tried a new policy during the week, double feature programs. The pictures that were used the first week were Mary Philbin in **"Surrender"** and **"Sailor Izzy Murphy."**

"The Jazz Singer," the Vitaphone feature in which Al Jolson is the headliner, played its final week at the Grand Central.

The St. Louis Theatre at Grand boulevard and Morgan street in conjunction with five acts of Orpheum vaudeville showed Dolores Del Rio in **"The Gateway to the Moon."** The Orpheum had on its screen **"The Opening Night."** The Grand Opera House, the town's third combination house, had on its screen Sharon Lynn in **"Aflame in the Sky."**

Detroit

DETROIT set a house record when "The Jazz Singer," opening in the Madison at popular prices Dec. 24, played to more people from morning to midnight of each day following than ever before in local theatre history. So large were the crowds that police had to be called upon to assist in keeping the customers in line. At times, many of the prospective buyers were more than a block from the box office windows. **"Underworld" has also proved a tremendous hit;** entering its fifth week at the Adams. The latter is the only picture playing at the Adams in a period of two years to remain over four weeks.

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NEW·YORK

Minneapolis

THIS week was an extraordinarily good one for the exhibitors in Minneapolis. Finkelstein & Ruben was staging its "Bell Ringer Week," which meant that every house manager was trying to "hit the bell" and exceed his attendance quota, and F. & R. officials estimated that business was from 35 to 40 per cent above the average at all the houses, and this, in spite of the fact that there was two days of sub-zero weather to put a crimp in things.

Charlie Chaplin in **"The Circus" did a wonderful business** at the Strand. The State featured Clara Bow in **"Get Your Man,"** with elaborate stage attractions, and was rewarded with a very **excellent showing at the box office. "Beau Sabreur"** at the Garrick **did much better than an average** business, and **the same can be said for "The Lovelorn"** at the Lyric. **"Tillie the Toiler" broke all house records at the Astor.** Pantages showed Gloria Swanson in **"Sadie Thompson," and found this picture an extremely fine business-getter.** It had the advantage of some very favorable newspaper reviews. The Hennepin-Orpheum featured **"Let 'Er Go, Gallagher,"** with Junior Coghlan, and the Seventh Street, **"Ranger of the North,"** with the dog star, Ranger.

The neighborhood houses shared the good business with the downtown theatres. The Lagoon and the advantage of the ever popular F. & R. Kiddie Revue, and Marion Davies in **"The Fair Co-ed."** The American, Loring Lyndale and Rialto **all enjoyed good weeks, showing such pictures as "My Best Girl," "Ben Hur,"** and **"The Big Parade."** The week was the more remarkable because the movie theatres had some pretty stiff competition with "The King's Henchman" at the Metropolitan, and "The Barker" at the Shubert.

Des Moines

"**"WEST POINT"** played at the Capitol Theatre, **did a very nice week,** although this type of picture has been played for a pretty steady run. The feature was applauded in several instances. The stage show, one of the Jack Tarkington shows for Publix, was especially good.

"Shadowland" is the name of this Publix show, which has so many unusual and strong numbers on the bill that it is hard to pick out one feature that was the biggest winner. Paul Spor, personality man, got a big hand.

At the Des Moines **"Beau Sabreur" did rather well,** though making no such furore as "Beau Geste." It is a strong picture.

Cleveland

THE picture business here last week was very good in some spots, fairly good in other spots, and just fair as an average.

The Allen Theatre broke its records with Adolphe Menjou's latest picture, "Serenade," and a personal appearance of Mae Murray with her Merry Widow Revue. The Stillman continued to do **capacity business during the second week of "The Student Prince."** Keith's Palace also had **a very big week with "The Love Mart"** as the feature attraction, a picture unusually enjoyable as an artistic and interesting production. **"Two Flaming Youths,"** a rather hilarious comedy, **was listed as fair entertainment by the average audiences** at the State, which also headlined Boreo, of the Chauve-Souris, on the vaudeville bill. **The Cameo was among those theatres that reported fair business. The attraction was "Streets of Shanghai,"** pretty good average entertainment of the melodramatic type. **Business at Reade's Hippodrome was also fair with "The Warning,"** improbable but diverting melodrama, as the screen attraction of a combination program. **The Park and the Mall, playing "The Coward" simultaneously, each had an average week.** Keith's East 105th Street reports that **business was just fair. The film was "My Friend from India,"** farce comedy of other days made up-to-date for popular screen consumption, and successfully so for those who like light entertainment.

Suburban motion picture houses state that business is picking up. While last month was way below the average of previous December, and January started out slow, they are beginning to show a slight increase, indicating confidence in the coming business season.

Legitimate theatres go their share of the profits.

San Francisco

GENERALLY, the week following the first week of the year is not good in this city in the motion picture theatres, but the past week was better than contemplated. The reason given by the managers was that the pictures shown were exceptionally good, in most cases.

The out-standing motion picture of the week, was the "Cohens And The Kellys," shown at the Granada Theatre. Not only was this theatre crowded the opening night, but every night in the week and many afternoons people waited outside. While the management expected to do well with this picture, it did not expect to attract as many as it did. The presentation act, "A Spicy Surprise," really was a surprise and considered by many the greatest presentation act ever shown by Fanchon & Marco.

Loew's Warfield Theatre reported good business with **"West Point"** and the presentation acts. **"Love" was held over a second week** at the California Theatre, attracting many within its doors **and "Old Ironsides" continued to attract** to the St. Francis Theatre.

The feature photo-play, **Stranded,"** together with Pathe news, reviews, and vaudeville acts **crowded the Golden Gate Theatre** and the Union Square Theatre **did remarkably well with "Your Wife and Mine."** Many went to the Cameo Theatre to see the Chaplin play, **"The Gold Rush."** The Coliseum and Alexandria theatres, both district houses, reported very good business. The one showing **"A Man's Past"** and the other, **"Swim, Girl, Swim"** and both having presentation acts.

Harrisburg

WITH a well diversified assortment of offerings at the theatres, Harrisburg film patrons had the choice of a number of good things, and showed their appreciation in a way that was reflected favorably on the box office cash registers. **It is probable that the biggest drawing card was "Sadie Thompson,"** at Loew's Regent. Practically every night during the week part of the audience had to stand for lack of seats. In the Victoria the feature was **"Beau Sabreur,"** sequel to "Beau Geste," and it **was splendidly patronized,** though fewer persons, perhaps, saw it than went to "Sadie Thompson." The newspaper and verbal criticisms of "Beau Sabreur" all spoke of it in terms of highest praise.

Comedy held forth at the Colonial, where **"The Poor Nut" was presented with a fair degree of box office success.** The play was of a type which seemed especially to please the younger element of film fans.

The screen attraction at the State was Buck Jones in **"Blood Will Tell,"** which **had a strong appeal** to the audiences. The New Rialto, which came under the control of George M. Krupa, of Lancaster, January 1, offered Gary Cooper in **"Arizona Bound,"** while the National, which also has passed into Krupa's hands, showed Hoot Gibson in **"The Prairie King." Both houses were well patronized. The Grand has a good week with "Framed,"** starring Milton Sills and Natalie Kingston.

A contributing factor to the size of the crowds at all the theatres during the week was the presence in Harrisburg of 40,000 persons from all parts of Pennsylvania in attendance at the Annual State Farm show, most of the sessions of which were held in daytime.

Milwaukee

SHOW business in Milwaukee's downtown theatres was lively last week. The Auto Show brought many folks downtown, and must be held accountable, in a measure, for the good patrnage enjoyed by all downtown houses. The weather was mild and fair and lured folks out in large numbers. Altogether it was a most satisfying week.

The Wisconsin offered **"West Point," which drew very good** business. **"The Four Flusher"** was the attraction at the Alhambra. **Business here was very active.** The Garden is showing **"The Jazz Singer" for a third week,** and the picture will no doubt be held over for some additional time, as the patronage accorded it warrants its long run. **"The Forbidden Woman" was a popular feature** on the Orpheum bill. **"The Last Waltz" played to fair houses** at the Strand. **"The Fair Co-ed," at the Merrill, proved so popular last week that it was held over** for a second week, and continued to draw good houses.

Business at the outlying theatres was not quite as brisk as that of the downtown houses. **"The Big Parade,"** playing at the Tower, Uptown, Modjeska and Garfield, where it was originally scheduled for a three-day run, **was held over** because of its popularity for an additional day's showing at these four houses. **"She's a Sheik" brought in fairly good** business at the Oriental. **"Clancy's Kosher Wedding,"** at the Milwaukee and Venetian, **drew a fair amount** of patronage. **"The Cat and the Canary," at the Egyptian, was well received.**

Jacksonville

THE Florida Theatre found that **"The Private Life of Helen of Troy" brought in the largest four days' business for some time.** A larger banner across the street in front of the theatre and an effective window display were among the devices used for publicity. The stage presentation offered Frank Morris and his Variety Vendors in musical novelties.

The Arcade Theatre showed Gloria Swanson in "Sadie Thompson" the entire week to good business.

Manager W. A. Krause showed **"The Thief of Bagdad,"** starring Douglas Fairbanks, at the Empress for the third or fourth time last Sunday, **and attracted a stand-out.**

"Ham and Eggs," a synchronized Vitaphone offering, starring Tom Wilson, Heinie Conklin and Myrna Loy, **did well** at the Imperial.

Birmingham

BUSINESS in Birmingham theatres last week proved unusually good. The rise in box-office receipts has been accredited to the closing of the Empire and Lyric Theares and the temporary closing of the Strand for remodeling.

"My Lady of Whims" brought the Pantages a good week. Clara Bow in this number has met with success at practically all of the houses she has played.

Tom Mix in **"The Arizona Wildcat" brought an appreciable box-office** to the Ritz.

The comedy, **"Baby Mine,"** with Karl Dane and George K. Arthur, **was enjoyed** at the Temple, while **"French Dressing" went over well** at the Trianon.

The Alabama **fell down a bit** playing Gloria Swanson in **"Sadie Thompson."**

Pittsburgh

BUSINESS during the week of January 16th was about the average business expected by the theatres in this part of the country at this time, which is capacity houses in the evenings with a fairly good matinee.

The Grand played Milton Sills in **"The Valley of the Giants" and the business held up much better than expected** as Sills' popularity has been on the wane here, especially after "Hard Boiled Haggerty." The Aldine booked **"Wreck of the Hesperus,"** in addition to a very good vaudeville bill although there were no well known names in the group of acts. **Business here was about average,** which is satisfactory considering the fact that no familiar names were in the feature, **either.**

At The Penn Theatre, **"West Point,"** starring Haines with Joan Crawford, both big favorites, assisted by a fair stage revue, **did consistently fine,** which means a full house afternoons, and long lines **in the evening.** The Davis, Keith vaudeville house, with **"The Spotlight," is building Esther Ralston into one of their best picture bets,** although the vaudeville at this house affects business a lot. The Olympic, with **Vitaphone and "The Wizard," kept going along as usual,** and the State, with **"High School Hero," did about the same,** both being Fox productions. The Cameo, with **"Moon of Israel," dropped off, and is being replaced with "A Man's Past,"** Saturday.

Considerable talk is going on about the effect the new Stanley Theatre will have on picture houses in general, and especially if it will affect the unusual and excellent business the Penn has been doing.

Kansas City

NIGHT attendance at first-run, downtown houses in Kansas City showed a stimulated increase last week. **The personal appearance of Ruth Elder** at Loew's Midland, which showed the feature picture **"Two Arabian Nights," saw good attendance** all week. Matinee business at most houses previously had been satisfactory, but the night attendance for the last two months had been disappointing.

At the Liberty Theatre, which showed **"By Whose Hand?"**, Samuel Carver, manager, effected a tie-up with the local street car company, whereby all patrons were refunded street car fare after 6 o'clock. **Attendance at the Liberty was good all week. "Streets of Shanghai,"** at the Capitol, **did a fair business, as did "The Lovelorn,"** at the Newman. **"Love Mart,"** at the Mainstreet, **played to better than average crowds, while "The Jazz Singer,"** featuring Al Jolson, at the Globe, **did a profitable second week's run. "Ladies Must Dress" played to better than average** attendance at the Pantages. No unusual exploitation was employed at any theatre.

Ottawa

THERE **was one big picture in Ottawa, Ont., during the week of January 16, and that was "Ben Hur"** at the Regent Theatre. The others were enjoyable entertainment, but they suffered by comparison. Record crowds swarmed into the Regent all week despite the announcement of a second week.

The second most-discussed feature was "The Gorilla" at the Centre Theatre, where big crowds went to be thrilled—and they were not disappointed. It was an unusual type of picture, and one not soon to be forgotten. Incidentally, the censor board of Ontario reduced the scenes showing the negligee woman to a flash.

"The Forbidden Woman," starring Jetta Goudal, brought excellent returns to B. F. Keith's Theatre. Manager J. M. Franklin has literally made Jetta Goudal's name locally and Keith patrons now look forward to her appearance on the screen.

Marion Davies is also a pet of Imperial Theatre patrons, and there is ready response when she appears there. Her **"Quality Street" proved to be a substantial production,** and the good crowds were tickled.

Neighborhood theatres enjoyed big business, with more than ordinary features, backed by serials and comedies. **One of the most pleasing presentations during the week was Gilda Gray's "Aloma of the South Seas,"** with which was shown the final chapter of "On Guard." **There was also a big time at the Columbia Theatre when Louise Fazenda tripped through "Footloose Widows."** At the Fern Theatre, **"Women Love Diamonds,"** with plenty of stars, **registered well** with both patrons and Manager Fred Benson.

Theatregoers of Hull, Quebec, had the choice of comedy and drama. **"The Blood Ship"** at the Laurier Theatre **was a strong attraction,** and received general approval from the French-Canadian patrons. **"Sailor Izzy Murphy"** proved to be the best comedy feature in a long time at the Eden Theatre, and **patronage was very satisfactory.**

Atlanta

ATLANTA theatres took a good jump upward this week, each enjoying an unusually good box office.

First honors go to the Howard, showing Douglas Fairbanks in "The Gaucho." The picture played all week to capacity houses. Assisting the picture was Ray Teal, new bandmaster of the Howard's orchestra who, himself, proved a good drawing card.

Following close on the heels of the Howard, the Capitol played to packed hoses with "The Cohens and the Kellys in Paris." Critics were very generous towards it.

Next to "The Gaucho," Atlanta critics gave **"The Student Prince"** at Loew's Grand the choice break, and, although the picture drew extraordinarily well, **competition in other houses held it back from doing the super-capacity** which the theatre expected.

"Rose of the Golden West" was offered at Keith's Georgia, and **was well liked.**

At the Metropolitan **"The Haunted Ship" proved popular,** and **"Fashion Madness"** and **"The Pioneer Scout,"** at the Rialto, **brought good houses.**

The Tudor had three first runs, **"Devil's Twins," "Golden Snare"** and **"Grinnin' Guns,', playing to fair houses.**

Tampa

THE past week chalked up a "better than average" record for all houses. The weather was like spring, and there are a goodly number of winter visitors here, which helped, although the programs offered were fine.

The Tampa had a very good week with "Sadie Thompson" featured the first half, **and "Wife Savers"** the last. Both features went over fine and made corking good entertainment.

The Victory used **"On to Reno"** the first two days **to good returns.** The next two, **"Queen High,"** a road show, held the boards. **"Alias the Deacon,"** and a five act vaudeville bill, **kept 'em coming good** for the last three days.

"Streets of Shanghai" started the week off fine for the Strand. **"French Dressing"** opened Tuesday, and **gave the house the best Tuesday business in three months,** with good returns the following two. **"The Irresistible Lover" drew well** the last two days.

The Franklin went over the top with the entire week registering better than average. **"Nomads of the North"** did fine, and **"A Texas Steer,"** booked in for a one day return date, **brought good returns. "Silver Valley"** was featured the last three days, and **kept up the record.**

New Orleans

DESPITE several days of inclement weather the past week New Orleans first run and downtown theatres did an excellent business. All the houses played strong pictures.

Loew's State Theatre led the local field from an attendance standpoint with "Baby Mine." An excellent bill of vaudeville was given in conjunction with "Baby Mine," but it was the picture that pulled 'em in.

The New Saenger's business was above average, with "The Private Life of Helen of Troy" on the screen and its Publix act on the stage. The picture was liked by patrons, but it was the high quality of the stage show that turned them out fully pleased.

"West Point" was the Strand offering and the girls turned out in great numbers to see it. Haines **is popular** with the local fair sex.

The Trianon's business **soared during the past week, too, with "Buffalo Bill's Last Fight,"** in colors, on the screen in connection with the personal appearance of Chief Bob-Tail Horse, full blooded Indian star of the picture, and his Indian children.

Although "Sadie Thompson" had its premiere at the New Saenger, the Tudor Theatre did an excellent week's business, as did the Globe, which featured Clara Bow in "Get Your Man." This latter picture had its local premiere at the Palace.

The Orpheum featured **"Silk Legs"** on the screen, and Daily Paskman's Radio Minstrels on the stage, with the result that **business took a decided spurt** over that of the previous week.

"Flying U Ranch" was the Crescent Theatre film **and was liked, although business was nothing to brag about.** The Palace featured **"Thunder,"** the dog, in **"The Silent Avenger." Business was fair,** as patrons not only saw the film but a musical tab show in addition.

The Liberty Theatre played the **"Spotlight" and business mounted.** The new Lyceum showed **"The Way of All Flesh,"** and even though it had its first showing elsewhere **business was good.**

All the local neighborhood and suburban houses report business as being better than the previous week.

Portland, Ore.

TEBBETT'S new East Side Theatre, **connected very satisfactorily with "Wild Geese," doing near record business.** Josef Srodkas' orchestra and Glen Shelley at the organ, were also assets. **The Rivoli, did not fare so well with "The Shepherd of the Hills," although it was given laudatory comment** by both press and public, but it did not seem to have the wallop to carry it through. **"The Private Life of Helen of Troy"** is scheduled for an early engagement.

The Liberty improved it's gross, with Jackie Coogan's "Buttons," and a far-better-than-average vaudeville program. Inez King, local radio star, headlined, and no doubt was responsible for the improved condition. **The Columbia went to good results by exhibiting Universal's "Out All Night,"** starring Glenn Tryon. Harry Linden's orchestra, in concert, also found favor.

John Hamrick's Blue Mouse, **in its third week with "The Jazz Singer," found the going somewhat slower, but still managed to take in a profitable gross.** Vitaphone acts, together with Fox Movietone, are furnishing house's patrons with much amusement.

"What Price Glory" came back to the People's for a four-day engagement, and packed them in at nearly all performances. House did one of the best weeks in year. **The Broadway was another house that did fine business with John Gilbert in "Man, Woman and Sin,"** and a fair Fanchon and Marco presentation. Olie Wallace, the new band leader and master of ceremonies at the Broadway, is hitting on all six, and is becoming a favorite in this town.

Opinions on Pictures

Beau Sabreur

Sheik and Desert Romance—Fair

(Reviewed by Laurence Reid)

THOSE who have been waiting in expectation of seeing a fitting sequel to "Beau Geste" are sure to be disapponted here. The intention may have been good to equal it or surpass it, but the story simply isn't *there.* It turns out to be but another sheik and desert romance—with the emphasis placed upon the sheik and his romance. There is some skirmishing over the hot sands and a villain bobs up to annoy the heroine, a flapper novelist who's been out in the East in search of local color. "Beau Geste" had a real background and spirit and charm besides. It touched deep wells of pathos, too.

But "Beau Sabreur" merely goes over familiar ground. It is well enough staged, and is acted competently enough by Noah Beery. Gary Cooper is too grim as the hero, but Evelyn Brent reveals acting ability which shows that her talent flashed in "Underworld" is genuine.

The action shows the usual martial dispute between the French Foreign Legion and the Arabs. Some of it is fairly exciting, but it is nothing which hasn't been done before on several occasions. Those who saw "Beau Geste" should regard that excellent film as something apart from the rest. If they do they will react more favorably toward "Beau Sabreur."

Drawing Power: Title and fact that it succeeds "Beau Geste." The cast, comprising Noah Beery, Gary Cooper and Evelyn Brent, should help. **Exploitation Angles:** Place the tri-color of France through the lobby for a color scheme. Play cast up and feature new sheik in Gary Cooper.

Theme: Romantic drama of French Foreign Legion, with central figure combining love and duty in fighting his enemies and saving the heroine.

Produced and distributed by Paramount. **Length**, eight reels. **Released**, January, 1928. **Cast**: Gary Cooper, Evelyn Brent, Noah Beery, Roscoe Karns, William Powell, Mitchell Lewis, Arnold Kent, Joan Standing, Frank Reicher. **Director**, John Waters.

The Last Command

Jannings Fine As Usual, Dwarfs the Story

(Reviewed by Laurence Reid)

THE filmgoer isn't beating around in a circle when he takes in a Jannings picture. He knows full well he is in for some inspired acting regardless of the plot that projects the talented Teuton, so again he turns in a marvelous character study in the role of a Russian general whom the war has ruined. And the performance touches the depths of pathos when the former aristocrat, broken in spirit, becomes a Hollywood movie extra and tries to live over the days of his early glory.

The climax, showing the star dying of exhaustion, saves the story, which is nothing to make an entry in your notebook over. Doubtless it is more or less true, since the studio town is filled with Russian refugees of high and low degree, bent upon making some sort of livelihood. But it is morbid and mostly heavy, though relieved from its gray tones through some ironic humor concerning activities of the extras.

Jannings saves it from falling to pieces. His acting is as exceptional as that which marked "The Last Laugh" and "The Way of All Flesh." There is nothing original about the treatment. But Sternberg deserves credit for sticking to his realities. His atmosphere is good, and he gets results from his players, particularly Evelyn Brent, whose talent is coming right out in the open since "Underworld." If for no other reason than Jannings decorates the film it is worth any exhibitor's screen and any patron's money.

Drawing Power: Jannings' name should act like a magnet in drawing them. For any house, large or small. **Exploitation Angles:** Feature Jannings in another remarkable character study. Capitalize upon the Russian Revolution and how Hollywood is filled with refugees. Feature Evelyn Brent.

THEME: Drama of overbearing Russian general, who is broken physically and spiritually by Revolution, and who has taste of erstwhile glory as movie extra.

Produced and **distributed** by Paramount. **Length**, eight reels. **Released** January, 1928. **The Cast:** Emil Jannings, Evelyn Brent, William Powell, Nicholas Soussanin, Michael Visaroff. **Director**, Josef von Sternberg.

Bare Knees

In Which the Flapper Proves Her Worth

(Reviewed by Chester J. Smith)

THERE is a little bit of everything mixed up in this tale, whose moral seems to be that the modern flapper is more dependable morally than her more staid sister of the rural districts. Surely Miss Virginia Lee Corbin's portrayal of the role will be used as an argument by the younger generation to gain a point for modernism with her parents. It amounts almost to a glorification of the flapper and makes hypocrites of the non-flappers.

The story is rather impressive at that and makes one wonder if there is not a lot of truth in the text. Unfortunately in an effort to inject a superfluity of comedy unnecessarily, much of the effectiveness is lost. The climax, while exciting, is so improbable that it is entirely unconvincing. Here we find the flapper and a boy friend on the extreme end of a burning pleasure pier with no means of escaping other than by swimming, yet they sit down and calmly puff cigarettes while apprising each other that they cannot swim. It's all very thrilling, this fire scene, but both Johnnie Walker and Miss Corbin are entirely too nonchalant in the face of what apparently is sure death.

There is plenty of zip and dash to the picture from the time Miss Corbin first shocks the small towners by her display of knees and cigarette smoking until she has most of them converted and playing the night clubs. A silly baseball game injected for purposes of comedy relief adds nothing to the story.

Drawing Power: The theme is a popular one, and while a little exaggerated it should prove a good attraction for most houses. **Exploitation Angles:** There is plenty of opportunity to launch a controversy over modern flapperism and the old style staid conservatism.

THEME: Drama in which a modern flapper visits her married sister in a small town, shocks the sister's friends with her modernism, gradually converts them to her ideas, convinces them that sophistication and naturalness are less dangerous than ultra conservatism and eventually rescues her sister from becoming unfaithful to her husband.

Produced by Gotham Pictures. **Released** February 1, 1928. **Length,** 5,800 feet. Produced under the management of Carrol Sax, and the supervision of Harold Shumate. **Directed** by Erle C. Kenton. **Edited** by Denn Hayes. **Titles** by Casey Robinson. **The Cast:** Virginia Lee Corbin, Donald Keith, Jane Winton, Johnnie Walker, Forrest Stanley, Maude Fulton.

Let 'Er Go Gallegher

It'll Satisfy Them

(Reviewed by Raymond Ganly)

ONE would not be extending a hazardous guess in declaring that Richard Harding Davis' "Gallegher," transplanted in the movies, will please the customers at the box office. That is about the only way you can size up this screen version of the story, for there are an abundance of good points to take cognizance of—story, character portrayal and action. There's a zip and a zest to it that is calculated to set an audience, particularly one of children, in a good humor. How the children will indulge in laughter at the antics of Junior Coghlan! This youngster keeps the laughs coming by his immature detective work and efforts to help his reporter friend, Harrison Ford. It is the lot of these worthies, however, to have their performances relegated to the background because of the excellent portrayal of the heavy by Ivan Lebedeff, who shows that he is quite at home 'neath the Kliegs.

Ford, as the young reporter, has achieved a scoop for his paper due to the activities of his youthful friend, Gallegher, who had witnessed the latest crime of "Four Fingers," a notorious cutthroat. After his excellent piece of work the reporter develops a swelled head, and, when fired by the city editor, believes that he had been railroaded out of his job. Just when his romance with the pretty lady editor, Elinor Fair, shows signs of going to the rocks, he receives a 'phone call from young Gallegher to the effect that he has located their criminal.

Gallegher has trailed "Four Fingers" with more courage than common sense, and had fallen into his hands. The situation is tight for the kid, for the criminal knows that the boy was an eye-witness to his latest crime, and that he notified the press about it. Ford and a detective appear on the scene in time to stave off the villain, who has become most menacing.

The best part of the story, perhaps, is that where Gallegher trails "Four Fingers" along a dark country lane, is forced to seek refuge in a house, but falls prisoner to the criminal, anyway. Another good scene is where Gallegher, the reporter and "Four Fingers" go speeding through the night in an automobile to catch the last edition of Ford's paper.

Drawing Power: Good. **Exploitation Angles:** The author's name and fame cannot very well be overlooked. As the story deals with a kid detective, the press book suggests badges for kids. Be sure to tell the fans it's a newspaper story.

THEME: Story of waif who sees crime committed by notorious murderer. He tells his reporter friend and the latter gets a scoop for his paper. When the reporter is fired because of a puffed head, the kid again helps him win another exclusive story about the criminal, whom they capture together.

Produced by De Mille Pictures. **Distributed** by Pathe. **Released,** January, 1928. **Length,** 5,888 feet. **The Cast:** Junior Coghlan, Harrison Ford, Elinor Fair, Ivan Lebedeff, Wade Boteler, E. H. Calvert. **Director,** Elmer Clifton.

What Price Beauty

Not So Strongly Concocted

(Reviewed by Raymond Ganly)

A DEFT hand is sadly missing in the direction and supervision of this artificial story, one that is weak in story matter, acting and manner of presentation. It seems to us that the entire piece is over exaggerated.

It is the story of a little country girl who works in a beauty shop, where she falls in love with the young manager. He finds her much more attractive than the painted up dolls around him. Her natural beauty, unblemished with heavy make-up, is more charming and winning to him than the studied features and heavily perfumed womanliness of a professional charmer.

There is very little attempt to characterize any of the characters. The deadly touch of exaggeration has gotten them all. If the heroine is a sweet young thing, exuding rural cleanliness, they must needs present her as actually drooping with an attitude of girlish innocence. If the vamp is called on to have many admirers, they must needs have a flock of them fawning and smirking in her presence and acting quite imbecile. The only person in this galaxy of bedecked women and their male admirers who retains some semblance of naturalness and plausibility is the young man impersonated by Pierre Gendron. The others are overdrawn and are called upon to do such foolish things.

Nita Naldi has fared before this far better in the role of a vamp. Her role is not what you would term a grateful one, as there is very little of anything lasting or worthwhile in it. About all Nita is called on to do is to look sensuous, sigh languorously and look dangerously attractive.

"What Price Beauty" strikes one as being an overdone type of picture. The hand of Natacha Rombova, who wrote and supervised it, leaned too heavily upon it, we imagine. They have spent money on it, too, as certain of its scenes will testify. What it needs so badly—clear, straightforward characterizations untouched by an unhealthy, hothouse sort of atmosphere—you have not even the slightest inkling of. They gave it several moments of reality, but these are quickly swallowed up in the trivial story, around which have been swathed much of decorativeness to balance the lack of true worth so apparent in practically every portion of the picture.

Drawing Power: Between poor and fair. Some women may like it, but for the most part we believe that it will not bring much of a response from an audience of intelligent adults.

Exploitation Angles: Mention the fact that Nita Naldi stars in it and that Natacha Rambova (former Mrs. Rudolph Valentino) had a hand in its making. One feature of it is that it is a nifty bet for tie-ups with beauty parlors.

THEME: Drama of vamp against country girl for handsome young manager of beauty parlor. The man wavers between the two attractions, but at last succumbs to the lure of the country lass because of her natural beauty.

Distributed by Pathe. **Released** January 22, 1928. **Length,** 5 reels. **The Cast:** Nita Naldi, Pierre Gendron, Dolores Johnson, Virginia Pearson, Myrna Loy, Sally Winters, La Supervia, Marilyn Newkirk, Victor Potel, Spike Rankin, Semplar Sax, Leo White. **Titles** by M. S. Boylan. **Director,** Thomas Buckingham.

Beware of Married Men

Fairly Entertaining Farce

(Reviewed by Chester J. Smith)

IRENE RICH is starred in this farce which has its good and bad spots. As a whole it is fairly passable, with Miss Rich accomplishing some of the best work she has done in any of her recent pictures. She is the protective big sister of a frivolous young sister, but in the end needs the younger sister's protection herself. In the farcical scenes, as well as in the love sequences, Miss Rich performs capably.

There are parts of the picture that are far-fetched but they happen before it settles down into the farcical angle, which is very well done. Director Archie C. Mayo deserves special commendation for the manner in which the farce is carried out. He retains the dignity of his characters when they are all thrust into rather embarrassing predicaments, rather than strive for a few laughs by making of it the usual hilarious farce. This makes for suspense rather than comedy and it also lifts the picture from mediocrity to good entertainment.

When Miss Rich appears at the home of an old acquaintance disguised as a social worker to protect her younger sister, the thing is overdrawn a trifle, but this weakness is overcome when she is almost immediately recognized and the tables turned on her. Richard Tucker as the noted divorce lawyer who is in love with Miss Rich does his work well, as does Stuart Holmes in the role of the married man who causes all the trouble. Myrna Loy is the deceived wife and Audrey Ferris is effective as the frivolous younger sister.

Drawing Power: The story is fair and the cast a good one so it should be pretty well. **Exploitation Angles:** The divorce problem and the title offer opportunities for some effective exploitation.

THEME: Domestic farce in which older sister in love with noted divorce lawyer attempts to save her younger sister from the wiles of a married man. The younger sister elopes with her boy friend and returns to find her older sister being molested by the married man. In attempting to give aid both are embarressed at the home of the married man with the simultaneous arrival of the lawyer and the wife, which situation is cleverly worked out.

Produced and **distributed** by Warner Bros. **Released,** Jan 14, 1928. **Length,** 5,121 feet. **The Cast:** Irene Rich, Myrna Loy, Audrey Ferris, Clyde Cook, Richard Tucker, Stuart Holmes, Hugh Allan. **Director,** Archie L. Mayo. **Story** by Franz Jacques. **Scenario** by E. T. Lowe, Jr.

Freckles

A Pretty and Dramatic Portrayal

(Reviewed by Chester J. Smith)

IN transposing this well known Gene Stratton Porter novel to the screen much of the original beauty, charm and action have been retained with the dramatic sequences heightened to make it more entertaining screen material than some of this author's stories that have gone before. There is all of the beauty of the Limberlost and the lovable characters of the bird woman, the swamp angel and the one-armed boy outcast.

There is a genuine appeal to these characters which is emphasized by the occasional dramatic sequences to make of it a pleasing and entertaining picture. Some of the dramatic action is implausible and the climaxes somewhat hollow but somehow or other these defects are easily overlooked in the otherwise pleasing trend of the story.

John Fox, Jr. is Freckles and he is ideally cast. He is splendidly fitted by appearance and personality to a role that must be well portrayed to be effective. In fact he might have too much the appearance of dogged determination to win all the sympathy the role calls for. Gene Stratton as the swamp angel is equally as good as the hero. She is a sweet, simple girl who conducts herself with rare naturalness before the camera.

Drawing Power: The popularity of the author and the story, together with its capable direction and god acting, should bring pleasing results in almost any type of house. **Exploitation Angles:** Book-store and library tieups should be easily effected. The author's name and the wide circulation of the book should also be good for other exploitation angles. It would be well to stress the highly dramatic action with which the pretty story is studded.

THEME: Freckles, an escaped orphan, handicapped by the loss of a hand, wanders into the McLean lumber camp and despite his youth is given work as a timber guard in a Limberlost infested with desperate characters. He guards the trees successfully and wins the love of his employer and the swamp angel. Realizing there is a wide gulf socially between him and the girl he makes no attempt to recover when a giant tree in falling pins him down and seriously injures him. His recovery is rapid, however, when the girl expresses her love for him.

Produced and **distributed** by F B O. **Released,** March 21, 1928. **Length,** 6,131 feet. **The Cast:** John Fox, Jr., Gene Stratton, Hobart Bosworth, Eulalie Jensen, Billy Scott, Lafe McKee. **Directed** by Leo Meehan. From the novel by Gene Stratton-Porter. **Continity** by Dorothy Yost. **Titles** by Jeanette Meehan.

Drums of Love

Griffith Scores with Fine Picture

(Reviewed by Laurence Reid)

WHO said Griffith was through? The master of shadings and shadows, the builder of climaxes, demonstrates again that he has a firm hold on the treatment of a screen story. He takes as his subject here a triangle which is as old as romance itself—an idea founded upon "Francesca di Rimini." It is the tale of two brothers, one blessed with looks and personality, the other burly and deformed. The beautiful wife of the latter is the pawn. She prefers the handsome brother and the husband metes out his punishment by killing them.

This is all told with the utmost simplicity—and if it builds slowly the treatment is perfectly excusable to emphasize the impending tragedy of the climax. The original story cannot be read inside of three days. Why should one scoff over the film which has to be told within two hours? Griffith presents his characters and one can anticipate the drama, which releases itself in the second part. Here the preliminaries are succeeded by dramatic events which hold one in a tight embrace.

It is marked by exceptional characterization as suggested in the acting of Mary Philbin, Lionel Barrymore and Tully Marshall. The latter is the vengeful troublemaker who instigates the tragedy. The play of expression by Miss Philbin is a tribute to what she can do when properly directed. And Griffith brings out the conflict in her soul with fine understanding of the frailties of human nature. As for the settings, atmosphere, lighting and other details—these are all in order and provide fitting backgrounds for one of the best films D. W. or anyone else has projected in a long time.

Drawing Power: The Griffith appeal. The beauty of Miss Philbin. **Exploitation Angles:** Play up as one of Griffith's best. Make a play for the better class of patrons. For all kinds of houses.

THEME: Drama of triangle between two brothers and the wife of one of them, culminating in a tragedy.

Produced by D. W. Griffith. **Distributed** by United Artists. **Length,** ten reels. **Released,** January, 1928. **The Cast:** Mary Philbin, Lionel Barrymore, Don Alvarado, Tully Marshall, William Austin, Eugenie Besserer, Charles Hill Mailes, Rosemary Cooper and Joyce Coad. **Story by Gerrit J.** Lloyd. **Cameraman,** Karl Struss. **Director,** D. W. Griffith.

Sharp Shooters

First Rate Comedy with Plentiful Laughs

(Reviewed by Laurence Reid)

TURNING a melodrama into a comedy is not bad business at all, especially when the idea is an old one and has been used time and again in conventional films. Here it bobs up as the yarn of an innocent French girl who is a nautch dancer in a Morocco honky-tonk. The mere fact that she isn't painted as a scheming hussy is a laugh in itself. Some may object that Lois Moran is miscast in the role, but as the story progresses one cannot help but accept her as entirely adaptable to the demands of the character and plot.

The idea exploits her affair with a sailor who frowns upon matrimony. He is a reckless, boasting chap and the girl believes everything he tells her. And their romance is about all there is to the picture. It may look kind of skimpy as to plot, but it keeps going through its mirth-provoking incidents, its action and the acting of the players.

George O'Brien, as the gob, injects spirit and personality into the role and Gwen Lee, in the rather unimportant part of the other woman, gives an adequate performance. It is a good little picture—the figure of the sailor not caring especially for the girl but still not wanting anyone else to have her, ringing quite genuine.

Drawing Power: Suitable for average houses. The work of players. **Exploitation Angles:** Feature Lois Moran, who flashes some real acting, and play up O'Brien, who also does good work. Bill as the romance of a sailor.

THEME: Comedy-romance of nautch girl who loves a sailor. Latter does not especially care for her yet he doesn't want anyone else to have her.

Produced and **distributed** by Fox. **Length,** six reels. **Released,** January, 1928. **The Cast:** George O'Brien, Lois Moran, Owen Lee, Noah Young, Tom Dugan, William Demarest, Josef Swickard. **Director,** J. G. Blystone.

The Cowboy Cavalier

The Cowboys Solve a Murder Mystery

(Reviewed by Raymond Ganly)

A MYSTERIOUS killing forms the nucleus of this mystery story transplanted to the wide open spaces where the honest, God fearing cowboys ride down their man after trailing him over the range. Buddy Roosevelt took this mystery very seriously and worked like a Trojan in clearing up the haze which hung protectingly over the villains' maneuvers. Out of the adventure he wins himself a wife, a girl who had been thrown so suddenly into the killing affair that her mind became unhinged.

The mystery is not handled as well as one could wish and the director and author have not attempted to keep the identity of the murderer hidden from you. A suspicion as to his true character develops into certain knowledge before the picture is half over. Roosevelt does not know that his friend is the killer; he begins to get an inkling of it all when the villain kidnaps the girl and takes her to his hideaway where he hopes to obtain a written confession from her that she did the killing.

This is the proper time, of course, to introduce Roosevelt and the sheriff's posse. The villain and his henchmen are overwhelmed and it is revealed that the heavy had hired the assassin to do his dirty work with the expectation of inheriting the rich ranch of the dead man, whose nephew he happens to be. The girl recovers her poise of mind and marries the energetic young man impersonated by Roosevelt.

A young lady who takes her work seriously and really emotes before the camera, Olive Hasbrouck, as the girl dazed and blank of mind, contributes the best acting of the cast. At times she rises far above her surroundings. Another good bit is had in the brief role of Bob Clark, as the foreman of the ranch. Robert Walker is a good villain.

It is a fairly entertaining western film and the fans should find it interesting.

Drawing Power: Okay for the neighborhood trade where the lure of the western is ever predominant. **Exploitation Angles:** You tell 'em.

THEME: Mystery drama of the open range. Girl loses her memory when she sees her uncle brutally slain. Young deputy finds out the real villain and straightens out the mess. The girl recovers her mental balance and marries him.

Produced by Action Pictures, Inc. **Released,** January 29, 1928. **Length,** 4,526 feet. **The Cast:** Buddy Roosevelt, Olive Hasbrouck, Charles K. French, Fannie Midgley, Robert Walker, Bob Clark, William Ryno. **Story** by Betty Burbridge. **Director,** Richard Thorpe.

The Fourflusher

Will Suffice for Average Crowds

(Reviewed by Raymond Ganly)

THIS screen adaptation of the play by Caesar Dunn provides entertainment of an average brand. In its celluloid garb it has been treated in much the same manner of "The Collegians" series. The picture portrays the spirit of youth and all its romancing and striving, its humiliations and spurts of seriousness—and this youthful essence is probably its best asset. For in "The Fourflusher" you will find very little of characterization (except for Eddie Phillips, who is seen only in flashes). The players are all fair enough but for George Lewis, who is too subdued and colorless to fill capably the title role. It is a role, it appears to us, that demanded some individual quirks of character, some interesting aspects of the personality within. Lewis is a nice young man to look at but as "The Fourflusher" he is too often a good looking automaton.

Being the inventor of a new arch supporter, Lewis enters business for himself on the strength of a loan from the bank which, unknown to him, is a part of a trust fund that his uncle is about to establish for his future. The self same uncle has a series of accidents with Lewis with the result that he wrathfully changes his mind about the trust fund, leaving Lewis in debt to the bank and the butt of hungry creditors. He is in such dire straits that he is even forced to return the engagement ring he had given the girl.

However, when things are most dark, the young man, before his assembled creditors, sells his arch supporter for a fortune. He had hired an actor to offer huge sums for his invention in the presence of the creditors. But a real buyer had suddenly appeared and bid in opposition to the actor so that when the deal has been concluded Lewis found himself the possessor of enough money to continue his thriving business and marry the girl.

Drawing Power: The fact that "The Collegians" have established quite a few followers among the fans may boost up the patronage for "The Fourflusher" because of several of that series' stars in the feature's cast. **Exploitation Angles:** Arrange tie-up with shoe store. Use playing cards for a fourflush lobby display.

THEME: Comedy drama of a young shoe clerk and his successful efforts to establish business of his own and win the girl of his heart.

Produced and **distributed** by Universal. **Released,** January, 1928. **Length,** 6,193 feet. **The Cast:** George Lewis, Marian Nixon, Eddie Phillips, Churchill Ross, Hayden Stevenson, Jimmy Aye, Burr McIntosh, Otto Hoffman, Wilfred North, Miriam Fauche, Patricia Caron. **Director,** Wesley Ruggles.

"Sealed Orders"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

JACK PERRIN is the star in this western featurette, whose story is somewhat above the average, though still retaining much of the stereotyped stuff that characterizes all of these short westerns. Perrin is of the mounted police. He cleans up the desperado band and saves the girl from a life of loneliness with a misjudged father.

The Ramseys, father and daughter, are practically hiding out in a hut in a desolate country because of a theft charged against the father, which he did not commit. When Bruce Wallace, M. P., saves Ailine from some desperate pursuers he is nonplussed by her refusal to answer his questions and is determined to get at the facts of the case.

A mysterious note enlightens the ranger somewhat, and he starts on the trail of the outlaws. Taking them by surprise he has them covered, when he is attacked from the rear and rendered unconscious. He is left in that state while the outlaws dash for the Ramsey cabin, hoping to recover the bonds, which they think Ramsey has stolen. Bruce Wallace regains consciousness and continues the pursuit. Again he gets the upper hand on the bandit gang, but the leader gets away, taking Ailine with him. Eventually the ranger captures the bandit leader and proves the charges against Ramsey false. There is the usual thrilling action to the story, and it should go well where they like this type of picture.

"Wild Puppies"

(Fox—Two Reels)

(Reviewed by Chester J. Smith)

THIS is one of those kid comedies between two gangs of youngsters who engage in a battle royal with the smaller boys cleaning up the larger ones. Cleaning up is rather a poor description; messing up would be more to the point, for they route the enemy by the accurate hurling of over ripe fruit, vegetables, eggs and pies of all kinds.

Aside from the ingenious devices used in this modern warfare among kids there is little to recommend in the rough comedy. With the two armies entrenched in a back lot the younger element launch bomb-hurling machines, zeps, aeroplanes and scouting balloons which bring about the complete defeat of the older gang. There is some real humor in the way these devices are manipulated, but there the humor ends, unless it be funny to some to witness close-ups of overmatured fruit and vegetables and ancient eggs smashing against the countenances of the youngsters. If this last is comedy, then this two-reeler must be termed a riot of fun, for it must have required the services of most of Hollywood's garbage men to gather the material that is hurled.

"An Unexpected Hero"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

AN old story with a slightly unusual twist is used effectively in this two-reeler of the Texas Ranger series, in which Fred Gilman and Marjorie King are the featured players. Incidentally, in Miss King, Universal seems to have a prize. She is a very attractive young person who looks as though she might fit nicely into a higher type of picture.

Here she is seen in the role of a motion picture star driving a covered wagon at top speed across the prairie and closely pursued by a bandit gang who are shooting wildly as they close in on the wagon. At this juncture Fred Gilman, as the Texas ranger, dashes to the rescue and breaks up a perfectly good motion picture sequence as the director and his crew storm madly.

Fred, very much chagrined, takes his departure as the picture company prepare to retake the scene. He shortly encounters Red Peters, gunman and killer with a price on his head. Red tries a getaway by jumping aboard the same covered wagon and taking possession. A wild chase ensues and Fred eventually battles Red in the wagon as the horses bolt beyond the control of the girl. Fred after subduing Red brings the horses to a halt as the director and his staff come upon the scene. The girl persuades the director to give Fred a chance in the movies and he is then discovered as a "find." It is a pretty lively picture with some real thrilling action.

"Buckskin Days"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

NEWTON HOUSE, Lillian Gilmore and Edmund Cobb are the featured players in this encounter with the Indians and their renegade white leader. It has the usual thrills which characterize this type of picture and the heroes are most heroic in overcoming the enemy, though badly outnumbered.

When the elder Warren died he left his daughter (Lillian Gilmore) and his son Slim (Newton House) to struggle along on the old homestead. Slim, returning from the post of supplies, is spied by the Indians, who give chase, but he outdistances them, though forced to abandon his wagon of supplies. Arriving home he finds his sister talking to Jeff Wilkes (Edmund Cobb), a neighbor, and a stranger, who quickly takes his departure.

Slim returns in the hope of saving some of his supplies and sees the stranger donning Indian garb and earnestly conversing with the Indians. He is discovered when he steps on a twig and is made captive, after which the Indians depart to make a surprise attack on the Warren cottage. Slim manages to wiggle himself loose from his bonds and returns to the cabin in time to assist his sister and Jeff in driving off the Indians and capturing the renegade. As the action goes, the picture is well above the average for its type.

"A Man of Letters"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

THIS comedy of the Let George Do It series features Sid Saylor in a lot of ridiculous antics that probably will be well received by the followers of these two-reelers. It is just a lot of hokum and slapstick but they should be good for some laughs.

George is a mail clerk whose service at the delivery window is very poor, particularly with the arrival of his girl friend, who is looking for an important letter, which falls into the hands of a pair of male and female crooks. The male crook drops the letter and it becomes attached to the sole of George's sticky shoe, who starts on his rounds with mail, pursued by the crooks.

George is lured into an apartment house where a fierce scuffle ensues for possession of the letter. The girl arrives and joins the battle, in which the crooks apparently make a successful getaway with the letter, but George then reveals that they have only the envelope, while he has the valuable contents.

"Versatility"

(Sportlight-Pathe—One Reel)

SPORTING celebrities who have proved their versatility in several lines of sport are shown at their various pastimes in this latest of the Grantland Rice Sportlights. Here we see Miss Lillian Copeland of California revealing the proper form in which a discus should be thrown, hurdles should be mounted and broad and high jumps accomplished. Other stars whose work is put on display are Harry Fisher, former Williams College athlete, Walter Kinsella, Joe Pilates and Lenore Allan, all around sportsmen and sportswomen. Slow motion reveals the different styles that have made all of these champions in their lines. The picture is both entertaining and instructive.—CHESTER J. SMITH.

"Racing Mad"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

AL ST. JOHN, the acrobatic comedian, has a better than average comedy in this two-reeler. Al can generally put over gags with a deft touch and here he has opportunities of the [illegible]. He is generally active and his vehicles are not, as a rule, weighed down with stretches of dullness. As the comedy deals with the whirling roads, Director Stephen Roberts has seen to it that speed characterizes its motion. They have given Al a unique sort of car—half auto, half airplane—to win the race. He has to buck up against some tough opposition to come out victorious.

With him in the driver's seat is a darky whose rolling eyes and scared actions are effective as laugh attractors. Some of the titles, too, can be laughed at or with. In his flying car Al and his colored friend have a lively tussle to win the race. To get over an obstruction Al starts the flying device and then finds out that he cannot control it. Both he and the negro get a big scare, but they again return to earth and win the contest.

Al is appropriately dumb as the driver anxious to win the auto classic so that he can marry the daughter of the car's inventor. Phil Dunham, Estelle Bradley, and Spencer Bell are the other members of the cast.

"Out in the Rain"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

THIS picture of the Gump series is overburdened with a lot of silly nonsense that is so silly it sometimes gets funny. It is an entirely disconnected tale depending entirely upon gags and horseplay for its laughs. "All wet" would be an almost perfect description.

It starts off with young Chester switching the garden hoses of his parents and next door neighbor, so that the hoses are applied to the wrong faucets. Min sends Andy out to work in the garden and Andy apparently has no success in turning on the water. As a matter of fact he turns the faucet just as his neighbor looks down the nozzle to see what's the matter with his hose. Then the action is reversed and the neighbor turns on the Gump hose, swamping not only Andy, but Min, who comes to join him. Much repetition of this gag follows before the mistake is discovered.

As though that didn't wet things enough Min invites guests to remain over night on a stormy night and the Gumps give up their one bedroom and take refuge on chairs under a leaky roof. The leak becomes more pronounced and the room is entirely flooded before morning.

"Buster Steps Out"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

BUSTER, Mary Jane, Tige and the neighborhood kids have a grand time in this comedy of the Buster Brown series. Whatever else might be said of it, it cannot be said that it lacks for action. There is something doing every moment, and there are some situations and gags that are bound to be laugh producers.

The fun starts when the Brown canary makes its escape from the cage and Buster and Mary give chase. In their efforts to recapture the bird they cause general havoc in the Brown home, upsetting furniture and bric-a-brac. Eventually, when the canary tires of the chase, it returns to the cage.

An exciting auto ride follows when Mrs. Brown allows the children to take the neighborhood kids for a ride. Through the heart of the business district they dash wildly, disrupting traffic and spilling motorcyclists. On out into the country they dash and wind up with a fishing sequence, into which is introduced considerable merriment. While the story is considerably disjointed it is productive of some good comedy.

Regional News from Correspondents

Albany

TONY VEILLER, manager of the Mark Ritz in Albany, spent the past week-end in New York City with his father, Bayard Veiller.

Walter Emig, owner of the Central theatres in Albany, has installed a radio, which is furnishing the music each evening.

Joe Seperstein has changed the policy of Harmanus-Bleecker Hall in Albany, beginning this week, when three acts of vaudeville and double features will constitute the daily program. There will be no advance in prices.

Harry Seed and Isidore Schmertz, film exchange managers in Albany, have just blossomed forth with new Cadillacs.

B. M. Berinstein, of Los Angeles, president of the California Exhibtors' League, and a brother of Julius Berinstein, of Albany, owner of the Colonial theatre, was in town for a few hours last week, while on his way to Chicago, where he will be among those who will draft the new exhibitor's contract.

The Strand in Hudson Falls observed its fifth anniversary the past week, with special attraction each day.

Mrs. Harry Seed, wife of the local manager for Warner Bros., is recovering from an illness which confined her to the bed for several days.

Jack Mynderse, formerly connected with the Capitol theatre in Schenectady, is now the operator at the Broadway in the same city. Considerable money has been spent on this theatre of late, and, according to all reports, the house is going over very well.

Miss Nan Williams, organist at the Capitol theatre in Whitehall, is ill at her home in that village, and Miss Marjory Rodd is substituting for her.

C. John Piedari, representing the Zekoro Film Corporation of New York City, was in Albany last week. While in town he dropped in to see his old friend, Jack Krause, local manager for Tiffany, who is recovering from an automobile accident.

John Augello, owner of the Family theatre in Utica, was in town last week.

A fire in a two-story warehouse in Troy, N. Y., one night last week failed to excite 300 patrons of the Griswold theatre, immediately adjoining. John Campbell, manager of the theatre, started the fans and expelled the smoke.

E. T. Craig, of Madrid, has notified the film exchanges in Albany that he has closed his house for the winter. Lew Fischer, of Fort Edward, in town during the week, reported business as being good over his circuit. C. D. LaPointe, of Chatham, was also in town.

Morris Silverman and George Devore, of Schenectady, are waging a merry battle these days for business. Last Saturday Mr. Silverman gave a program which consisted of a feature, a two-reel comedy, a two-reel serial, a newsreel, a novelty reel, and two acts of vaudeville, all for ten and fifteen cents. Mr. Devore is now promising to go him one better.

Louis Cappa, who operates a theatre in Albany, is planning to open an Italian restaurant on the floor above the theatre.

There is a report to the effect that open air pictures may be featured next summer at Chadwick Park, midway between Albany and Troy. Mike Hawkins, owner of the park, is back the idea.

Irving I. Goldsmith, a Supreme Court Justice, and likewise part owner of the Saratoga Springs theatre, was presented last week with a handsome wall clock by the Glens Falls council of Commercial Travelers.

Nate Robbins is once more back in the motion picture theatre business, a company known as the Naro Corporation, having just been chartered by the secretary of state, the directors being Nathan and Albert Robbins and Henry D. Coram.

It isn't necessary for Albany film managers to glance at their wall calendars on Tuesday. That's the day, without fail, when Henry Frieder, of Hudson, invariably shows up and does his booking.

Albany's film row numbers one of the best woman pool players in all New York state. She is Miss Ethel Anameier, a stenographer employed at the Universal exchange, and whose father conducts a pool and billiard room in Albany.

The Bates Opera House in Mohawk, which has been run by Harkins and Murphy, has changed hands, with a Mrs. Clawson as one of the new owners.

Pat Garyn, of the National Screen Service, of New York city, was in Albany during the week, and dropped in for a short visit with his old friend, Harry Seed.

The theatre in Hobart, which has been operated by a Mrs. Grant, has changed hands and has been taken over by H. Fuller, who has a theatre in Otego, and who also has run houses in Morris and other places.

G. L. Mausert, a former exhibitor, whose son is now running a house in Glen Falls, was in Albany during the past week. Mrs. Edwin Young, of Saugerties, who was formerly Renee Craven, and manager of one of the local exchanges, was also in town during the week.

Mrs. Edith Berry, who has been booker for the past your years at the Education Exchange in Albany, severed her connections last week and will hereafter reside in Chicago, her husband having been transferred to that city. Mrs. Mary Omelia has been promoted to assistant manager of the exchange, and Miss Betty O'Hare has been made booker.

Salt Lake City

A PARTY was recently held at the home of Louis Marcus, head of the Louis Marcus Enterprises throughout this territory, the evening of January 16th, in honor of the sixteenth wedding anniversary of Mr. and Mrs. Marcus, at which all of the local managers and assistant managers were in attendance.

Harry Ashton, manager of the Ogden Paramount Theatre, has had new carpets and draperies installed there within the past week.

"Yours Merrily, Joe Koeler," manager of the Idaho Theatre at Twin Falls, Idaho, visited Salt Lake for the weekly meeting of the executives of the Louis Marcus Enterprises, and it was authorized that the Idaho Theatre be recarpeted and draped.

Sam Levine, in charge of the management of the Paramount Theatre at Provo, Utah, is also in. His ushers are to have new uniforms right away, it is announced.

The well known exhibitors Commissioner Harmon and Louis Peery of the beautiful Egyptian Theatre of Ogden, and also of the Ogden Theatre there, were visitors in this city the latter part of the week.

District Manager Seth D. Perkins, who has been in the Salt Lake office for several days, left with Wingham to go as far as Butte, it is stated.

Metro-Goldwyn-Mayer exploiteer, Hal Elias, came over from Denver the first of the week to work. Elias will be here for another week. The Metro-Goldwyn-Mayer sales organization is still out in the territory.

The Butte Pathe office is being transferred and is to be under the supervision of the Salt Lake office, with the Butte office retained only as a shipping point, it is announced. Manager Al O'Keefe of the Salt Lake exchange is leaving immediately for Idaho.

District Representative L. L. Savage is still visiting the local Pathe branch.

George Hayes, formerly connected with Metro-Goldwyn-Mayer here as salesman, has recently resigned to accept a position with Pathe, it is stated. Hayes will work Idaho and is just leaving the local office for this branch. L. E. Hoss, who has been working in the territory for Pathe for some time, has been transferred from this position to the duties of Assistant Manager at the office. Jack Connors is also being transferred to cover the Utah territory.

Earl D. Smith, manager of the local branch of the National Theatres Supply Company and also owner of the Tower Theatre here, attended the branch managers convention held in Chicago. O. J. Hazen, representative for this company here, has just returned from Chicago, where he attended the salesmen's convention. Hazen will leave the local office within a short time for a sales trip into Idaho.

Robert Worthen of the National Theatre Supply Company here, is leaving for Ruth, Nevada, to supervise the installation of some new equipment just purchased for the Ruth Theatre there.

C. M. Pace who is building a new theatre at Delta, Utah, is in this city looking over new equipment at the National Theatre Supply Company office.

The first week following the opening of the new Tower Theatre which opened here last week, has proven to be very satisfactory. Leonard Gibson has been appointed projectionist at this suburban house, this room being under the supervision of Robt. Worthen, the pioneer projectionist in the Intermountain territory, it is reported, which assures this theatre of the very finest projection possible.

Fred P. Brown of the DeLuxe Exchanges of Sal Lake and Denver, is reported to have just left Denver enroute to this city, after which he will have his headquarters here, relieving F. J. Drucker, who has been here for some time and who is leaving for Denver.

Manager H. H. Milstein of the local Universal exchange, is on a business trip in the eastern part of the United States, it is stated at the exchange here, and will be gone about two weeks. Salesman Tony Hartford is in the city for a few days and E. S. Winward is working in Idaho.

Mell Stringham, owner of the Colonial Theatre at Ogden, was lining up some new pictures along Film Row here, it is reported.

New York & New Jersey

A MEETING of the M. P. T. O. of New Jersey is scheduled for Wednesday of this week at the Newark Athletic Club. Important trade matters will be discussed, the most prominent being the much talked about Brookhart bill which has become a matter of much controversy.

As a direct result of the recently formed organization known as the Film Carriers Association, exhibitors in the New York and New Jersey shipping zone will in the future receive their shows a half hour earlier than in the past. Instead of the trucks leaving exchanges at eleven o'clock in the morning they will depart at ten thirty a. m., thus giving theatres thirty minutes more leeway on the preparation of the daily program. The Film Club of New York City also lent their cooperation to the move.

An important and most interesting item of news affecting Jersey City theatre circles is the report that Loew has actually started to prepare a site for a 4,000 seat house in Journal Square. The shovels will be on the job by Feb. 1, it is said. When completed this theatre wil' bring up the total number of seats in this neighborhood to 12,000—all within one block.

Walter Reade, New Jersey circuit theatre owner, is getting ready to take his annual trip to Florida's balmy clime. Needless to say, the Rolls Royce will be awaiting Mr. Reade when he arrives.

The M. & S. Circuit, operators of a chain of theatres on the lower East Side of New York City, are reported to have suspended business in another one of their houses on account of poor showing at the box office. This time it is the New Atlantic, on the Bowery, which is said to have closed its doors last Sunday.

William McChesney, supervisor of the Walter Reade circuit of theatres, is recovering from a siege of pleura pneumonia which began about two weeks ago. Mr. McChesney is now said to be sitting up and will undoubtedly be back in his office within ten days or so. While Mr. McChesney is away, Leo Judkowitz is looking after his duties.

On Lincoln's Birthday the Sheridan Square theatre, Greenwich Village, will turn back to a policy of pictures, etc. Brewster Morse and Douglas Wood are in charge.

The Empress theatre, a new house located at 527 Empire Boulevard, Brooklyn, is scheduled to hold its first showing the early part of next week. The Padnic operating company, Vincent Padula, president, will operate the house. Mr. Padula was the former owner of the Subway theatre which was later taken over by Cy Barr.

"Bennie" Guttmann recently disposed of his Atlantic theatre, 2246 Atlantic Avenue, Brooklyn, to Clement Pepe.

Jacob Schechter, owner of the Hollywood theatre, Brooklyn, has returned from a vacation spent at Lakewood, N. J. Leonard Victor, manager of the Hollywood, enjoys the distinction of having operated Mr. Schechter's house for the period of seven years during which time the theatre changed hands once.

George Miner will be the manager of Loew's new Yonkers theatre when that house opens the latter part of this month or the first week in February. George H. Boyle will act as assistant manager.

The Washington theatre, 474 Myrtle Avenue, Brooklyn, after having been closed for some time, was reopened Jan. 21 by the A. & P. Amusement Co., Louis Attanasio, in charge.

Another theatre which recently reopened is the Tip Top, 357 Wilson Avenue, Brooklyn. Moon Comedies, Inc., have the house.

H. Baker, formerly with Loew's Melba theatre, has been transferred to Loew's Hillside where he will also operate in the same capacity as at the Melba.

H. L. Brown has succeeded A. Greene as manager of the [illegible] theatre, [illegible] Coney Island Avenue, Brooklyn. Mr. Greene will be in charge of Loew's new Avalon theatre, Kings Highway, when the latter opens Jan. 25.

The Film Salesman, an organ devoted to the cause of the film boys in this territory, announces in a current issue that it is cutting its first year teeth and wishes to celebrate the event by bringing out a "real big number."

Officers for 1928 in the M. P. Salesmen are: G. W. Wolf, president, Gus Solomon, (Fox), 1st V. P.; Matthew Cahan, 2nd v. p.; Saul Trauner, (Hollywood) treasurer; M. H. Markowitz (Hollywood) recording sec'y; B. Rappaport, (Tiffany) financial sec'y; Jack Goldstein(Commonwealth) historian; Jules Jasper (Educational) sgt. at arms; Chas. Gould (Tiffany) asst. sgt. at arms, and the trustees are: Frank Walsh and Sol Title. The Board of Directors consists of Joe Weinberg, (U); Joe Felder, (Pathe); Richard Gladhill, (Fox); Jack Ellis, (F B O), L. Wechsler, (Pathe) and Bernard Scholtz, (Red Seal).

Minneapolis

ACCORDING to announcement of H. D. Finkelstein, general manager of Finkelstein & Ruben, Saturday night, March 24, has been set as the tentative opening of the new $2,000,000 Minnesota theatre, located at the corner of LaSalle avenue and Ninth street, Minneapolis. Mr. Finkelstein has just returned from a trip to New York, where he conferred with Pub'ix Theatres officials, who will operate the theatre in conjunction with F. & R.

The new theatre, which has been in the course of construction for a year, will seat 4,200 people and is the largest and most magnificent theatre between Chicago and the Pacific Coast. It will present the finest photoplay productions with de luxe stage presentations. Fine musical programs will also be a feature.

A. M. Nelson, a bricklayer working on the new motion picture theatre which is being constructed on Hennepin avenue, between Lake and Thirty-first streets in Minneapolis, was seriously injured last week when struck on the head by a falling elevator. Nelson, who was working on the second floor, leaned inside the elevator shaft to place a brick when the elvator fell and struck him on the head and shoulders. An examination at the hospital to which he was rushed showed fracture of the skull and shoulders.

A daring attempt to hold up the Lyric theatre in Duluth, Minn., was thwarted last week by George Holmes, the doorman. Holmes had received a bag containing $1,500 from the cashier in the lobby and had started for the office on the mezzanine floor. As he rounded the first landing two men jumped on him, one slugging him on the jaw and the other trying to take the money bag. Holmes held onto the money and called for help. The bandits became frightened and fled, escaping in an automobile. Hundreds of people were in the theatre and many on the street as the attempt was made at 10 p. m.

W. A. Steffes, president of the Northwest Theatre Owners Association, is in New York negotiating with independent producers for distribution of products for the coming season in Minnesota, North and South Dakota. Early last year the association film division entered the distribution field and took on Columbia, Gotham, First Division and Rayart product, with a highly successful result financially. The Columbia franchise has been turned back since that company started its expansion program.

Two men men formerly managers of Minneapolis exchanges have recently received promotions with their companies. C. W. Stombaugh, for several years branch manager here for Pathe, is to be sales manager of Pathe News, following successful work as western division sales manager of the Pathe short subjects. Jack Raper, one time manager of the Paramount exchange in Minneapolis, has just succeeded Ben Reingold as manager of the Des Moines office of Fox Films.

Fred Cubberley, one of the F. & R. executives, has just returned from several weeks spent on the west coast with Mrs. Cubberley. Mr. Cubberley was much impressed by the great amount of construction on the coast, especially the number of large theatres going up in cities of from 40,000 to 100,000.

More than $3,000 damages were done at the Minneapolis branch office of Warner Bros. last week when an automatic sprinkler froze and then burst. After the ice had begun to melt the water destroyed over 40,000 feet of old film stored in the vault.

An article attacking the proposed Sunday Closing Bill, which Congressman Lankford is going to reintroduce into Congress, was printed in the Alexandria, Minn., *Echo* recently. The article, written by George J. Olson, attacks the proposed bill vigorously and maintains that "civil force should never be employed in the realm of religion."

The Minneapolis office of Tiffany-Stahl has been joined by C. J. Howard, well known salesman, who will cover North and South Dakota.

Recent out-of-town exhibitors who have been visiting in Minneapolis include Joe Ryan of Madison, S. D.; Louis Rosener of Winona, Minn.; Al. Peterson, International Falls, Minn., and R. C. Harper, New Rockford, N. D.

A projector has been installed in the new opera house at Mabel, Minn., and showings began last week.

The building and equipment of the Dreamland theatre at Alpena, S. D., has been leased by P. H. Lund, who will manage the house in the future.

Minneapolis and St. Paul had another taste of poor theatre weather last week when the mercury took a 25-degree drop in about seven hours and fell below the zero mark. Added to that there was snow and a 45-mile an hour wind. Business was good, anyway, so the exhibitors didn't complain over the slump caused by the weather for a day or two.

Chicago

DAVE RICE, at one time manager of the Jackson Park, and more recently at the Atlantic, is reopening the North Center Theatre, which has been closed for some weeks. The house will be operated on a four change a week policy, twenty-five cents admission during the week with thirty-five cents admission on Saturdays and Sundays, when five acts of vaudeville will be given in addition to the usual picture program. It is understood that a ladies' orchestra will be a feature at the North Center. Mr. Rice is reopening the house with the co-operation of the local merchants, who found that its closing had an adverse effect on their business.

Pat Garyn, of National Screen Service, held a sales meeting of Central West sales representatives at National's Chicago office last Tuesday.

Manager Delouhy, formerly of Lubliner & Trinz State Theatre, is now manager of Schoenstadt & Sons' Archer Theatre.

The Teatro Del Lego is operating a temporary canvas roof, the big storm of last Thursday having ripped off the roof of this house. The storm started about 6:00 P. M. and did much damage in Chicago and nearby points. The roof of the Del Lago yielded to the force of the wind at 10:30. The audience passed out of the theatre safely, but four automobiles parked nearby were destroyed by falling debris. As no rain fell for some time after the storm the interior of the house was not damaged.

Eddie Lipson, formerly manager of Pathe's Minneapolis exchange, has been appointed special representative for Metro-Goldwyn-Mayer, in this district and will, hereafter, make his headquarters in Chicago.

Exhibitor and film row friends of Leo Salkin are planning a testimonial dinner for him which will be held at the Congress Hotel on February 3d. The occasion for the dinner is his appointment as judge of contests by the state boxing commission.

Sam Saxe, of Gotham Pictures, spent two days in Chicago, en route to the West Coast and, while here, held a number of important conferences.

W. B. Jury is now managing the Superba, Freeport, Ill., at which house he was formerly operator. Tom Watson, who has been managing this house, is out of the theatre business, and is spending some time in the South.

Manager Trom, of the Villa Park Theatre, has disposed of this house to A. L. Cooper.

Lou Metzger, of Universal, was a visitor at his company's local exchange the first of last week, after having attended the sales meeting at Kansas City.

Manager De Wolf is now in charge at Lubliner & Trinz' Convent Garden Theatre. He was formerly at Ascher's Crown Theatre.

Jimmy Abrose, of United Artists' home office, was in Chicago for a conference with Manager Wallace this week.

Jimmy Coston is planning to leave next week for a vacation trip which will take him to the West Coast and then through the Panama Canal.

Manager Herbel, Benny Eisenberg, Lipton Astrachan and Bob Funk, represented the Chicago office at Universal's sales conference held in Kansas City, Sunday. Other exchanges whose managers attended were those at Dallas, San Antonio, Milwaukee, Minneapolis, Sioux Falls, Omaha, Oklahoma City and Wichita.

Dr. Hugo Riesenfeld, who has been in personal charge of the music and presentation of pictures at United Artists Theatre, since its opening, has left for Detroit to prepare for the opening of the new United Artists Theatre there.

E. L. Delaney, popular publicity man for Metro-Goldwyn-Mayer in this territory, has been confined to the Augustana Hospital for several days with double pneumonia. It is reported that his condition is now improved, and that prospects for his recovery are good.

Julius Stern, of Stern Brothers, visited Universal's local exchange for a conference with Manager Herbel, on Thursday of last week.

"Dad" Wolcott, of the Majestic Theatre, Racine, was visiting on film row last week, and reports the old house will close on Jan. 30th. Work on the new theatre, which is being built around the old Majestic, is progressing rapidly, and it is hoped that the new house will be ready for opening in March.

D. Davidson, of the State Theatre, Racine, was also a visitor on the row last week.

Des Moines

THE Film Board of Trade get-together which was tentatively announced as scheduled for a near date has been indefinitely postponed. The Board decided at the last meeting that there was not time to allow for making plans for the convention at the date suggested. No definite time was set for the get-together which, according to previous years, includes a banquet and a business meeting at which problems and aids interesting to the exhibitor and exchange men are discussed. The Film Board plans two of these get-togethers each year. The pcinic and sports tournament last August was one of the most successful of the endeavors of the association along that line and it is the desire of the Board to put on a spring party that will be as complete a success. The president of the Des Moines Film Board of Trade is Jimmy Shea, who is manager for Educational, while E. J. Tilton, manager for First National, is the vice president. There are nine members on the Des Moines Film Board now with Miss Leone Mathews as secretary and treasurer.

M. L. Stern, manager for Columbia Pictures, announces that Sam Sosna is now acting as salesman for the office here. Mr. Sosna has a number of theatres in Iowa including the 2,700 seat Orpheum at Ottumwa which was recently opened. These houses are in charge of managers who run the houses for Mr. Sosna. Columbia Pictures about six months ago gave up their separate headquarters and moved into offices with the Educational Pictures in the Film Exchange Building.

Arthur Thiele, office manager for the National Theatre Supply Company at the Des Moines office, returned last week from the national convention in Chicago where he says he worked hard all the time. He was accompanied to Des Moines by George Adams who has theatre interests at Cedar Rapids and Tabor but who is now travelling the Iowa territory for Reproduco organs. Mr. Adams complains that business is just pretty good.

Columbia Pictures has a new booker. Joe Krestel who used to be with Universal at Wichita, Kansas, has been added to the staff of Columbia Pictures here.

Visitors in Film Row were Mr. Brown of Forest City, Youngclass and Latta of the Grand and the Foxy at Perry, Mr. Cecil of Bedford, who stopped in at the office of Paramount to book pictures.

M. Van Praag came from the New York office to install Jack Osserman as manager of the Des Moines office of Universal. He will accompany George Nalor, who goes from the Des Moines office to take the management of the Los Angeles exchange to the coast to aid him in getting started off right there. Mr. Van Praag is western sales director with headquarters at New York.

Byron Watson purchased Peerless lamps for his theatre, the Grand at Knoxville, and also a new generator.

William Nagel who has the Princess Theatre at Oskaloosa is reseating his theatre. The house is to have 362 new upholstered chairs which will be installed this week.

George Nalor who has been at the Des Moines office of Universal for three years as chief executive, winning his way up from the sales staff, has won a pleasant recognition of his high merits and is being promoted to the executive's chair at the Los Angeles office.

His successor at the Des Moines exchange is Jack Osserman, who receives a cordial welcome back to this territory. Mr. Osserman was salesman for Universal out of the Des Moines office and went from here to Wichita, Kansas where he had charge of the branch there.

With the change in the office at Universal there is quite a change in the personnel of the manager's offices along Movie Row. Last week Harry Frankel succeeded Jimmy Shea as manager for F B O and Mr. Raper succeeded Ben Reingold.

M. Chalkin, who is in charge of the Capitol Theatre in Des Moines when Harry Watts the manager is off duty, states that he was all misquoted some time back when it was said that he went back to New York to get his wife who was returning with him to Des Moines. Mr. Chatkin came to the Capitol from the Publix School in the east to act as assistant to Mr. Watts. Mr. Chatkin says he hasn't any wife and he hasn't been looking for one. However, if you could see Mr. Chatkin you would know that he is going to have a hard time to get through Leap Year.

F. C. Quimby, short subjects man for Metro-Goldwyn-Mayer, was accompanied to Des Moines by the manager of the Omaha office, Mr. Hensler. They visited in Des Moines last Friday.

Fire completely destroyed the Opera House at Spirit Lake, Iowa in a blaze which wiped out the First National Bank business block. The fire loss is estimated at $200,000. No theory is advanced as to how the conflagration started.

Farnhamville, Iowa, has now a closed picture house since L. A. Pollard, who was managing the house there, closed the theatre and removed the theatre equipment from the building.

Jack Raper, the new manager of the office of Fox Films, was installed by E. T. Gumbersol, sales manager of short subjects for Fox.

Harry David, executive for Publix houses in this district, has been in Omaha for the past two weeks.

C. J. Jamison, owner of the Crystal Theatre at Muscatine, was a visitor in Movie Row.

Jacques Blumberg, director of the Capitol Theatre orchestra, in Des Moines is another of the "reasons why girls leave home," so says Leah Durand, critic for the Register Tribune News of Des Moines.

Pittsburgh

AMONG the exhibitor visitors along film row the past few days were: Carl Becker, Butler; George Panatocas, Johnstown; Joseph Mercer, Warwood; George Gillis, Clarksburg; H. L. Stahl, Oil City; Samuel Haimovitz, New Kingston; Rudolph Navary, Verona; Guy Ida, McDonald; Q. Canuzzi, Republic; Bart Dattola, New Kensington, and George J. Schweitber, Titusville.

Manager George Wilson, of the Standard Film Service Company, is out in the field this week on one of the "keep in personal touch" trips.

Cresson E. Smith, eastern division manager of United Artists Corporation, announced recently that Carlos E. Moore has been reappointed special representative in the Pittsburgh and Washington territories, replacing Mr. C. O. Baumann.

The shipments for A. & S. Steinberg Exchange are now being taken care of by Donald Ross, who, with his huge white sweater, has returned to film row. He was formerly an employee of the Columbia Film Service in the same capacity.

Bud Silverman, general manager of the Goul Amusements, has just been engaged to Miss Fan Ourslander of Scranton. Bud doesn't know when the wedding will take place. Congratulations and best wishes!

Sunday midnight shows will now be given by the Liberty theatre in East Liberty, which has joined the evergrowing list of theatres that do this. Many of the local theatres are making money by this stunt.

Miss Lottie Baer has joined the office force of the Superior Motion Picture Supply Company. She has just returned to the industry after an absence of several months. All film row is wishing her the best of success.

M. C. Howard is spending a few days in the local territory. He is a special representative for the Lumas Film Corporation, producers of Gotham Productions, and is making his headquarters at the Columbia Film Service, which releases the Gotham product in Western Pennsylvania and West Virginia.

A wonderful vacation trip will be spent by Jack Zipp, main line salesman for the local Warner Exchange, who has been granted a six weeks' leave of absence. Starting January 28th, he will tour Continental Europe and spend at least two weeks with his folks in Australia.

"Bert" Moran, manager of the Pathe, recently suffered a severe attack of the grip and was confined to his home. He is now back at his office.

George F. Denbow, division manager for Metro-Goldwyn-Mayer, spent several days the past week in the local territory.

Anthony Jim, one of the hardest workers in the territory, is still gathering more theatres under his wing, and during the past week added four more new houses to his evergrowing string of amusement houses. The latest addition to Jim's chain are Samuel Friedman's Capitol and Rex, Farell; Liberty, Mercer, and Luna at Sharon. We join all the industry in wishing Jim the best of success with his long list of theatres.

Manager J. J. Maloney, of the Pittsburgh Metro-Goldwyn-Mayer branch office, located in the Seltzer Film building, last week announced that his company is erecting a building to house the exchange on the Allies Boulevard after March 1st.

The new building will be located on the boulevard at the intersection of Van Braam street, but one square from the Paramount exchange. The building will be one story in height, and will house only the M-G-M exchange, with every department on the ground floor. It is claimed that the exchange will be the most modern office of its kind in the country.

The Stanley Company now conducts the Liberty and Regent theatres in the East Liberty section, and also owns a tract of land on Penn avenue, between Euclid and Beatty streets (two squares from the leased location mentioned above), upon which it will ultimately build a $600,000 picture theatre.

The Penn Center Corporation, holding company of the Stanley Company of America, has acquired a 99 year lease on one of the most prominent business locations in East Liberty, fronting 84 feet on Penn avenue, and extending back along Center avenue to Shakespeare street for a depth of 200 feet. Present plans call for the erection of a modern business block to contain stores and offices, demolition of buildings now standing on the site to begin next May.

With appropriate ceremonies and in the presence of public officials as well as many theatre owners and exchangemen from the tri-state territory, the corner stone for the Mike Mark's million dollar Colonial Drake theatre was laid last Saturday afternoon in Oil City.

Ernest E. Geyer and Charles Geigerich, advance men for United Artists and Metro respectively, are in town at the Penn Theatre. Wallace R. Allen is publicity director for the house.

Louis K. Sidney and the following Publix officials, Sam Dembow, Jr., A. M. Botsford, Nathaniel Finston, J. Lazarr, C. A. Chatkin, John McInerney, were in town looking over the Penn theatre, where the Publix units will play, and then journeyed on to Cleveland, another of the new Publix stands.

Carl Laemmle, Jr., visited Pittsburgh yesterday, also looking over the Cameo, a Universal house, among other things.

John J. Maloney, Metro exchange manager, took a tour around his territory last week.

Baltimore

A NEW movie section, which is printed on Monday mornings, has been started by the Baltimore American, the Hearst newspaper here which went into a tabloid daily beginning Monday, January 16. The first issue of the new movie section was carried on that date.

Louis Sidney, general manager for Loew's Incorporated and Sam Denbo, vice-president of Publix Theatres Corporation, were in Baltimore recently looking over the field and it has been announced that the Loew Interests are contemplating building a 2,000 seat theatre in the Southwest residential district.

The property at 1941-49 West Pratt Street, is mentioned as the site of the new playhouse. This would essentially have to be a second run theatre and it is only one block away from the present Horn theatre seating 800 and the Royal theatre seating 300 is in the same block. Both the Horn and Royal are operated by Frank A. Hornig.

The ordinance introduced into the City Council of Baltimore by Philander B. Briscoe, of the Second District, recently, which if passed would have made it unlawful to throw or place printed or written posters or circulars on the sidewalks, in automobiles, in doorways or under the doors of buildings of the city was killed by a unanimous vote by the committee on Police and Jail. Mr. Briscoe requested that it be withdrawn from the Council.

Sunday, January 29, was selected as the day on which the moving picture performance at which admission would be charged in defiance of the Sunday Blue Laws, would be given, by John G. Callan, member of the House of Delegates and President of the Personal Liberty League of Baltimore.

Just what house has been selected in which to hold the performance has not been named.

The Palace theatre, a burlesque house in Baltimore, was reopened to the public Saturday, January 21, at noon with a continuous burlesque and moving picture performance to 11 P. M. at night.

Plans are being drawn now by Louis Philippe Smithey, architect, Roanoke, Va., for a $50,000 one-story theatre measuring 45 by 130 feet to be built at Salem, Va., by Plank Whitsett of Blacksburg, Va.

Work is going forward on the one story brick theatre building costing $30,000 being built at Belair Road and Mayfield Avenue, Baltimore, Md., by the Vilma Amusement Company. George Gaertner of Gaertner Brothers, interested in the Red Wing and Ritz theatres, is connected with the company. The playhouse is in the suburban district.

Arthur Rankin, formerly dramatic critic for a New York newspaper, was in Baltimore recently handling exploitation.

While the present site of the recently burned Grand Theatre, at Raleigh, N. C., will be used for store properties, another playhouse is to be built in that city Aronson and Browne and the Walters Estate.

William Proctor, manager, has inaugurated a new policy here of showing first run feature pictures with burlesque, and other short film novelties.

The prices are from noon to 1.30, 25 cents; from 1.30 to 6.30 P. M. 40 cents; from 6.30 to 11 P. M., 60 cents.

Mrs. Frank Robard, secretary to R. Neisonson, manager at Warner's Metropolitan, spent several days in the hospital recently to have her tonsils removed.

Henry Boehme, organist at the Rivoli, has been ill for about ten days and Miss Hazel Worrall, assistant organist, has had to work on two shifts. Miss Angela Mason has been engaged as guest organist temporarily at the Rivoli due to the absence of Mr. Boehme.

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South East

T. M. WORTHEY, who formerly operated the Dreamland theatre in Andrews, N. C., has bought the Dixie theatre at Robbinsville, N. C. At the time his lease on the Dreamland theatre expired last March, Mr. Worthey went into other business, but now returns to the field as an exhibitor.

Mr. and Mrs. J. Sam Hinson announce the birth, January 10, at the Mercy General Hospital, of a daughter, who has been named Carolyn Louise. Mr. Hinson is office manager for the Fox Film Corporation, Charlotte, and has numerous friends in the territory.

Among the exhibitors in town last week were Jerry Simpson, Ideal and Lyric theatres, Gastonia; George Hughes, Grand theatre, Greer; Mr. and Mrs. John Prevo, Palace and Princess theatres, Thomasville; George Parr, Imperial theatre, Lancaster; H. J. Paradis, Paradis theatre circuit, Wilson; L. D. Miller, Rex theatre, Rutherfordton; M. F. Schnibben, Opera House theatre, Florence; Mr. and Mrs. Ollie H. Brown, Aranson and Brown Amusement Company, Raleigh; Carlyle Rutledge, Palace theatre, Stanley; T. A. Little, Princess theatre, Hickory; R. W. Sherrill, Strand theatre, Canton; J. E. Massey, Waynewood theatre, Waynesville; Geo. Rosser, Capitol theatre, Raleigh; A. M. Smith, Colonial theatre, Tarboro.

Construction of a new theatre at Greensboro is being planned by R. D. Craver of Charlotte and several associates, it was learned Tuesday. Mr. Craver and A. F. Sams of the Piedmont Amusement Company, Winston-Salem, both of whom are among the best known motion picture theatre operators in this territory, have leased a building at Greensboro, which will be remodeled soon after they take possession about February 1.

It has been announced by Mrs. C. T. Wanzer, head of the drama group of the University Women's Club of Charlotte, that organization of a "little theatre movement," was effected at a meeting held last Tuesday in the Public Library.

A. B. Coleman of Pittsburgh, who is financially interested in Carolina Theatre, Inc., of Charlotte, arrived last Thursday and intends to make this city his home for a period of months in connection with the expansion that Carolina Theatres intend to make.

George Dembrow, district manager for Metro-Goldwyn-Mayer, was in Charlotte last week visiting Ira Furman, the local manager of M-G-M.

The Rose theatre, Warsaw, N. C., formerly operated by Paul Stanley, was taken over January 18 by J. J. Cottle.

Mrs. J. Rowley is the new owner of the Anderson theatre, Anderson, S. C.; the house was formerly owned by F. Mendia.

Miss Willard Stubbs, cashier of the Warner Bros. Charlotte exchange,, is back again after having been ill for two weeks. A. Moussa, of the New York office, was here during that period, taking care of her duties.

Dr. F. V. Taylor, of the Palace theatre, Stanley, N. C., has a new partner, Carlyle Rutledge. They announce that the theatre will be open two days each week in future, instead of one.

Jimmy Meacham, former booker for P. D. C. and later salesman for Pathe exchange, is now connected with the Horlacher Delivery Service in the capacity of assistant to A. A. Parris, dispatcher. Jnmmy is leaving Friday for Atlanta to bring his family back to Charlotte.

M. F. Schnibben of Florence, S. C., is consulting with architects concerning the remodeling of his Opera House theatre in the very near future.

Jack Marcus, formerly connected with the Paradis Theatre Circuit in Wilson, the Carolina Theatre, Inc., in Asheville, and who operated a stock company in Greenville, S. C., and Petersburg, Va., has opened the Lincoln theatre, Florence, S. C., a new colored house.

Miss Jenny Jacoby, of Atlanta City, who is visiting Mr. and Mrs. E. F. Dardine, the latter her niece, has been very ill.

The many friends of Barney Aronson, of Aronson & Brown, who has been seriously ill so long, having been in the Roosevelt Hospital in New York, are glad to learn that he has returned to his home in Raleigh, N. C., and is gradually improving.

Sidney S. Stevenson, general manager of Stevenson Theatres, Inc., was in Charlotte last week and announced that the new Stevenson theatre in Rock Hill will be opened this month. It is expected that practically all members of the film industry in Charlotte will attend the opening.

Colonel Fred Levy, who has long been one of the foremost factors in distribution and exhibition in this territory, is by way of becoming one of the biggest realty men in Louisville. The Colonel recently purchased two of the largest office buildings in the city.

Charges of running a show on Sunday, preferred against Paul Zerilla in the Louisville City Court recently, were dismissed by Judge Fitzhugh. Zerilla, manager of the New Grand theatre, was brought up on charges of violating the Sunday closing law during the early part of 1926. Arrest on the charge was made by Inspector Mike Kehoe.

In court Zerilla testified that he rented the house to a negro minister.

The Strand theatre, Louisville, celebrated its first anniversary for Vitaphone last week.

Fred Jahrries, New Castle theatre, New Castle, Ky., was a visitor at the local exchanges this week.

Mr. and Mrs. M. Switow of the Kentucky theatre, Louisville, with their son Fred, left last Tuesday for Florida, where they will spend some time.

The Press-Scimitar newsboys were guests of the American theatre, Memphis, last week. George Ballas is manager of the American.

T. F. Rogers, Midway theatre, Midway, Ky., has been made Councilman of the city.

The Rodney theatre, Blackey, Ky., has been destroyed by fire.

The Gatliff theatre, Gatliff, Ky., will close February 12th for an indefinite period, due to revival at Baptist Church.

Keith Hood, Florence theatre, Bedford, Ky., was a visitor in Louisville last week.

Three motion picture theatre operators of Memphis arrested last Sunday on a charge of violating the Sunday closing law had their cases dismissed in Police Court on Tuesday by Judge Fitzhugh with a warning that any attempt to regulate attendance by sale of tickets or taking up a collection would be treated as a violation of the Sunday motion picture ordinance. The managers released were Bennie Ridblatt, of the Gem theatre, 1248 Florida street; D. Schwab, Lincoln theatre, North Main street, and C. G. Lawing, Ace theatre, 997 Mississippi Boulevard.

M. A. Lightman, of El Dorado, Ark., and head of a chain of theatres in that state, came to Memphis last week to arrange bookings for the three theatres in Jonesboro he recently acquired from the Tribute Theatres, a holding company of the Universal Chain Theatrical Enterprises. W. L. Mack, former manager for the Tribute Theatres Corporation, will be retained by Mr. Lightman as manager of the Jonesboro houses.

Milwaukee

MAURICE ANDERSON, who for the last two years has been traveling the territory for Celebrated, is now on the sales staff of Paramount and has been assigned to upper Michigan.

"Eddie" Kelzenberg, who was assistant to "Art" Desormeaux, formerly manager of the Strand at Madison, has been appointed manager of the Strand. Mr. Desormeaux has taken over management of the new Midwesco Capitol, opened in Madison on the 21st.

"Jack" Shumow, M-G-M salesman, has been transferred to the Minneapolis M-G-M branch, where he will participate in the sales drive for about a month.

"Eph." Rosen, Tiffany branch manager, returned on Friday from a two-day business trip to Chicago.

We had with us this week the following out-of-town exhibitors: H. C. Accola, the flying exhibitor of Prairie du Sac and Mazomanie; Percy Palmer, of Edgerton; Park Waterbury, of the Idle Hour at Jefferson; Dan Kelliher, of Burlington and points south; Steven Dorece, of the Crown, at Racine.

A. L. Huston, supervisor of the Pathe Educational Department, spent Tuesday and Wednesday in the local branch.

Edward Safier and Edward Alpperson, special representatives for Warner Bros., were in the local office for a three-day visit early in the week.

Bowling still holds the center of the stage. Each Tuesday noon you will find the film men gathered in earnest competition. Each week there is a shift in standings, sometimes so slight that it is hardly noticeable. The situation just now is this: "Features" won 27 and lost 21; "Scenics" won 26 and lost 22; "News Reels" won 25 and lost 23; "Comedies" tie the News Reels; "Serials" won 23 and lost 25; "Cartoons" won 20 and lost 28. High individual honors for three games go to Steve Bauer and to Walter Baier, each having a total of 615. High single honors are held by William Thomas, who rolled a 235 for that distinction.

S. A. Shirley, district manager for M-G-M, was honored at the recent M-G-M Efficiency Club dinner dance at the Athletic Club. He was given a silver placque by the club as a token of appreciation of his services. The placque measures 7 by 9 inches and is mounted on ebony.

Charles Bauman, manager of the Star theatre at Oshkosh, drove down to the city on Thursday and spent the morning in the exchanges.

Sam Shurman, manager of M-G-M branch, was laid up early in the week with a severe attack of neuritis. He was able to return to his desk on Thursday.

Cecil Maberry, midwest district manager of Pathe, visited the local Pathe office on Tuesday and Wednesday.

New England

ABE MOSCOW, one of the best known men in the Boston film district and for several months checker for the Paramount-Famous Players, died suddenly at Fall River, Mass. He was a brother of Samuel Moscow, sales manager for Independent Films, Inc., of Boston, who is now in Florida.

William Tibeau of the Town Hall at Millbury, Mass., was a visitor to Boston during the week.

The new Hollywood theatre in Thompson square, Charlestown district of Boston, one of the E. M. Loew houses, was formally opened Thursday night. It seats about 1,500. It is built on the Community type.

James Kennedy, booker at Paramount Exchange, has returned to his desk after a serious illness.

J. Fred Lovett of the Circle theatre, Pawtucket, paid a visit to Boston's film row during the week, the first visit in over two years.

Morris Pouzzner and associates are said to be negotiating for the Colonial theatre at Brockton, owned by Robert Keen.

The New England Bookers are planning their first Film Frolic, to be held at an early date at some Boston hotel. The annual ball of the association will take place at the State ballroom soon after Lent.

John Glazier, former manager of the Hyde Park theatre at Hyde Park, Mass., has been appointed an assistant booker at First National Exchange, Boston.

David Purcell is now covering the Maine territory for First National. Frank Scully has been transferred from Maine to Western Massachusetts and Rhode Island, where he succeeds Eddie Connolly. Connolly resigned to become New England representative for the National Screen Service.

Del Bibber, sales manager of First National, who has been seriously ill for many weeks, has sufficiently recovered to be removed to the Weld Hospital in Brookline, where he is convalescing.

Carrol Lawlor of Lawlor Brothers, Greenfield and Amherst, Mass., was one of the week's visitors to film row.

Shipping conditions have now returned to normal throughout Vermont for the first time since the flood of November. All embargoes have now been lifted.

Miss Florence Buckley, formerly of the cashier's department at the Pathe Exchange, has resigned to become associated with the E. M. Loew circuit.

The Cozy theatre at Taunton, Mass., has changed its name to the Bijou and is being operated by R. L. Woods.

Arrival of a special sales staff of the Timely Films Co. brought back to Boston for a sales drive Harry Kirshgessner, formerly at the Boston and New Haven exchanges of Producers prior to their consolidation with Pathe. With Kirshgessner are Charles Klang, Thomas North, and Al Leon, who arrived in the season's first snow storm Monday night.

The annual meeting of the Pathe Club of Boston was held this week and these officers were chosen: President, James A. Curran, assistant manager of the Boston exchange; vice-president, Miss Catherine A'Hearn; **secretary, Miss** Helen Boden; treasurer, D. W. Grover. The club elected to honorary membership District Manager L. J. Hacking and Branch Manager R. C. Cropper. The club will hold a dinner February 6 at the Arlington Hotel, Boston.

Gerald Swaebe of the educational department of Pathe, has returned from several days spent at the New Haven exchange.

Max Magovsky, poster clerk at the Pathe exchange, has been bereaved by the death of his father.

Jack Basch, city salesman for Fox and active in city politics in Boston, has been elected chairman of the Ward 20 Democratic committee, which gives him a seat on the executive board of the Democratic City Committee executive board.

I. H. Rogovern, salesman for Independent Films, Inc., has been bereaved by the death of his mother in Chelsea, Mass.

Fred Brennan, booker of the F. B. O. exchange, has been promoted to salesman for the Maine territory of that company.

Carl Devizier, salesman for Metro-Goldwyn and formerly with Educational Films, has resigned.

The dinner to M. N. Wolf, recently promoted to district manager of the Metro-Goldwyn-Mayer be held at the Copley Plaza Hotel, Boston, the night of Jan. 31. The dinner is being tendered him by the exhibitors and exchange men of exchanges in New England, will the New England territory.

W. F. Rogers, eastern sales manager for Metro-Goldwyn, was in Boston at the company's exchange on Wednesday.

Fred Couture of Rochester, N. H., was a visitor to Boston's film district during the week.

Fred J. Hartwick, who owns and operates the Strand theatre at Taunton, Mass., has had plans drawn for a new theatre which he is to build on Broadway, Taunton. It is expected that construction work will start early in the spring.

Hyannis, the central city of the Cape Cod area, is to have a new theatre next season. Plans are being drawn for a theatre for Mr. Johnson. This will give the town three theatres, only one of which will operate the year round and the other two will operate during the summer season.

George Roberts, special representative from the Fox home office, is at the Boston exchange for a few days.

The Lincoln theatre at Quincy Point, Mass., formerly owned and operated by William J. Bigley of Hampton Beach, N. H., has been sold to Phil Markell and Kenneth Forkey of Boston.

The Town Hall at Rowley, Mass., has been sold by Gallant & Todd to William Caddoo.

The Town Hall at North Vassalboro, Vt., has been indefinitely closed.

Myer Shapiro, former manager of the Chelsea theatre at Chelsea, Mass., is now operating the Peerless Amusement Agency at 46 Church street.

The Bijou theatre at Newport, R. I., has closed indefinitely.

Fred Sheehey, former manager of the Orpheum theatre in Somerville, Mass., is now managing the Regent theatre in Arlington, Mass.

Cincinnati

ON and after February 4, the B. F. Keith theatre in Cincinnati will be but a matter of memory insofar as its present policy of a two-aday vaudeville and pictures are concerned. E. F. Albee has decreed that the house shall close, and thus remain for the present, at least. Business at this house has been declining for several months, although the other Keith combination house in Cincinnati—the Palace—has been enjoying excellent patronage. The recent opening of the new E. F. Albee theatre with a program of pictures and stage presentations, has caused additional use of red ink at the main Keith house, and the closing order resulted. However, Albee has made it known that a new and much larger house will replace the present structure, with a seating capacity of 4,500. Upon completion, the new house will be devoted to continuous vaudeville and pictures, when the Palace will be made into a straight picture house. Ned Hastings, manager of Keith's, is of the opinion that possibly the present house will play a short season of pictures until time for the building to be razed for erection of the new theatre.

Following the recent consolidation of the Columbia Mutual burlesque interests, the Olympia theatre, Cincinnati, a Columbia house, was closed. It is rumored, although the rumors lack verification, that the house will be given over to a policy of pictures. It was used for pictures several years ago, before being converted into a burlesque house.

Trade and private circles are deeply grieved over the recent passing of Frank J. Beel, manager of the Avonel theatre, Cincinnati. Although ill for several months, his death was unexpected. Beel was a resident of Newport, Ky., just across the river from Cincinnati, where he had resided for 40 years.

When the board of education, Columbus, Ohio, recently disposed of the old Central high school building, at corner of Broad and Sixth streets, the highest bidder was none other than William M. James, erstwhile executive head of the James Theatrical Enterprises, and former manager of the James theatre. He refused to divulge the purpose for which he purchased the property, but it is softly whispered that Columbus may have another theatre. James' bid was $225,100.

The Capitol Lodge, No. 1003, G. U. O. F., Columbus, Ohio, has selected an architect to draw plans for a $100,000 theatre and office building, which will also contain a lodge room. Although policy of the house has not been made public, it is believed it will be devoted to pictures.

The Cincinnati office of Paramount is preparing to vacate present quarters in the Broadway Film building, and move to its own building on the new Parkway, several blocks further uptown. The building will be ready for occupancy about February 15. The first floor will be used for poster departments and shipping, while the second floor will contain offices. George Smith is manager of the Cincinnati branch.

Work on the new Fayette theatre, at Washington C. H., Ohio, is progressing according to schedule, and present indications point to its completion early in March. The house is being erected by Harry V. Smoots, of Mt. Vernon, Ohio, who has named Hoy O. Simons manager. The house will adopt the slogan, "A Theatre of Distinction."

The Regent theatre, Hamilton, Ohio, a unit in the Jewel Photoplay chain which has been dark for several months except for occasional feature pictures and road shows, will open on Sunday only with pictures and stage presentations. Jim Schwalm will manage the house.

Cleveland

ANDREW SHARRICK has returned to the Cleveland territory as exploitation manager for Universal. Andy left Cleveland last September upon invitation of the home office, and was transferred to the Universal theatre department. He has been traveling all through the south since the fall. Now he has returned to his family and to his former job of serving out ideas and campaigns to exhibitors using Universal pictures.

Jack Zipp, of the Pittsburgh Warner Brothers sales force, has been given a leave of absence for two months to pay a visit to his mother country, Rumania. Zipp sails February 1st on the Aquitania. It is his first visit home since he came to this country about eight years ago. Jack began his film career as shipper for the Standard Film Service Company. He gradually advanced through all the intermediary stages to the sales force, in the Pittsburgh territory. He resigned from Standard to join Warner Brothers about a year ago.

Harold P. Ironfield, Fox traveling booker, has completed a visit in the local Fox exchange, and has gone back to New York.

The local First National exchange is getting all dolled up. Everything paintable is being painted. Partitions are being moved, and departments will be changed around to secure quicker service.

W. N. Skirboll, distributor of Columbia pictures, spent last week in New York.

Nat Charnas, motion picture theatre circuit owner of Toledo, and the very new Mrs. Charnas, spent a few days in Cleveland last week booking and shopping respectively.

John Pendelton, booker for F B O in Cleveland, has gone with the Standard Film Service Company in Cincinnati.

The Webber Theatre, Dover, has reverted back to Messrs. Sam Barck and Victor Wolcott, former owners of the house who had sold it to George Chrest.

Sam Deutsch, of the Sun Theatre Cleveland and the Royal at Mansfield, has joined up with Max Shenker of the Family Theatre, Cleveland, in the purchase of the Arion Theatre, Cleveland. They bought it from Ed Cerveny.

Lyceum Theatre, Canton, has changed its policy. This is the second change so far this season. Vaudeville and pictures gave way early in the season to musical stock. Now the management announces an extended run of a film concerned with the social problems of the age.

E. E. Oliver, of the Oliver Motion Picture Supply Company, was badly hurt one day last week in an automobile accident. His car was completely demolished. Oliver himself was taken to a Wooster, O., hospital, had his head bandaged, and then proceeded to Mansfield.

The Ohio theatre, Mansfield, a 2,000-seat house, built by the Universal-Variety circuit, opened last Thursday. The house is provided with equipment for picture shows, vaudeville and road shows. The Universal-Variety circuit now owns more than twenty houses in Ohio.

Morris Lefko, formerly with F B O here in Cleveland, is now associated with Security Pictures Corporation, distributors of Rayart and Gotham product.

M. C. Howard, special representative for Gotham Pictures, spent a few days in town last week. He was headed for Detroit, Chicago, St. Louis and then a swing around the south.

Thomas Carroll, manager of Loew's State Theatre, Cleveland, has recovered from a two weeks' illness, and is back at his desk once more.

W. C. Bachmeyer, Fox district manager, spent last week in this territory. He visited exhibitors in and out of town.

A divisional Paramount sales meeting was held in Cleveland last week by District Manager Harry Ross. Those attending were Managers Harry Dodge, Cleveland; C. E. Fontaine, Pittsburgh; E. H. Brauer, Columbus; and Otto Bolle.

Kansas City

M. B. SHANBERG, former managing director of Loew theatres in Kansas City, who resigned last week, took up his new duties as head of the Sears-Harding Circuit of theatres last week. The Midland Theatre & Realty Company, which operates the Loew's Midland theatres and others in Kansas City, recently purchased interest in twenty-four Universal houses in the Kansas City territory. The Loew's Midland and Newman theatres of Kansas City wuuld continue to be operated under the same policy, it was said.

Thus far the plan whereby sales representatives of film exchanges are to solicit new members for the M. P. T. O. Kansas-Missouri, between January 1 and April 1, has been a success. Memberships have been coming into M. P. T. O. K.-M. headquarters in Kansas City at a pleasing rate, according to R. R. Biechele, president of the exhibitors' organization.

"It is the only solution to combat the evils of harmful legislation and other antagonistic forces," Mr. Biechele said. "With the exhibitor and exchange forces working in harmony to strengthen the solidity of organization within the ranks, the industry will have much less to fear from opponents in the future."

Business, it seems, is lax with suburban exhibitors, as well as bandits in Kansas City. Therefore, the bandits have turned their attention from "big jobs" to the small neighborhood theatres and the chain of hold-ups has been progressing for the last month. The latest victims are the Broadmour theatre, managed by J. E. Jordan, Jr., which was robbed of $111.80, and the Gillham theatre, which was robbed of $150, Mrs. E. T. Kelley, ticket seller, being the hold-up victim.

H. Bradley Fish has resigned as branch manager of the Kansas City Fox exchange, he being succeeded temporarily by E. T. Gomersall, short subject sales manager of the exchange.

W. J. Freudenberger, general sales manager for Ad-Vance Trailer Service in Omaha, Neb., and Will Hays were Kansas visitors last week.

Ed. Alperson, formerly Warner tional branch manager, was hustling in the territory last week.

Jimmy Foland, sales manager for Lakeside Ventilators, returned from what he said was a profitable trip into the South.

C. S. Hilger, formerly of the Paramount branch in Memphis, now is covering Northern Missouri for Fox.

Ed. Aleprson, former Warner Bros. district manager, has been promoted to assistant southern and western division manager.

Tom Byerle, assistant First National branch manager, was hustling in the territory last week.

The Palace theatre at Altamont, Kans., has been closed because of lack of patronage, it was announced last week, while the Vista theatre at Alta Vista, Kans., has been rented to J. H. Kincheloe, superintendent of public schools, from Mrs. H. Dunlap, owner.

Detroit

THE Michigan, a new Butterfield house in Ann Arbor, was opened last week. Floral offerings and numerous messages were sent to Colonel Butterfield, owner of the circuit, which celebrates every month or so with an opening.

Warren Brothers have purchased the Courtesy, an 800 seat film theatre which has been operated by the Henry S. Koppin Co. for several years.

Construction work for a new motion picture enterprise in Vicksburg, Mich., adjoining the Follmer and Lawrence hardware store, has started.

The owner of the Maxine at Imlay City, Harry Tolboth, is planning to enlarge the house, which will be equipped to seat 500. He has already ordered a new pipe organ as well as a ventilating system and painters will be at work on the interior within the next few weeks.

Four orchestras featured last week's bill at the Capitol, a John H. Kunsky presentation and picture house. In the pit, Samuel Benavie presided as director of the overture and newsreel accompaniments, while Irving Aarenson and his Commanders, assisted by Walter Bastian, who conducts the stage band ordinarily, appeared on the platform. Several orchestra numbers on the vitaphone and organ novelties completed the music.

Joe Lee has been appointed publicity director for the Oriental theatres, succeding J. J. Auerhaan. Lee is a national figure among press agents, having handled numerour legit. and road show film attractions.

Another figure famous in the press departments throughout the country Nellie Revell, will be in Detroit to supervise the publicity campaign prior to the new United Artists theatre opening, which will take place Feb. 3. The policy of the U-A theatre will be "the whole entertainment on the screen."

The W. S. Butterfield Co. has closed the Orpheum, Grand Rapids, and the Orpheum in Pontiac, save for special features, which are shown occasionally.

An injury has confined Lew Wisper, who operates the Royal and Olympic theatres, to his home for the past week.

Manager Wade Allen, with Universal for the past three years, has joined the local M-G-M office in a similar capacity.

Atlanta

SEVERAL changes in the personnel of Pathe's southern forces were announced early this week by Dan Michalove, general representative for the company in the southern states, who returned to his Atlanta headquarters Tuesday, following a swing around the territory.

Ralph Morrow has resigned as district manager for the South, which post he has held for Pathe since the amalgamation with P. D. C., maintaining headquarters in Dallas.

Ernest Leeves, formerly branch manager for P. D. C. in Dallas, has been named Dallas branch manager for Pathe, succeeding J. L. McKinney, who becomes Subjects Sales manager in the Pathe Dallas exchange.

Charles Henschel, Short Subjects sales manager for Pathe in the Eastern division, is in Atlanta to spend a few days in conference with Dan Michalove, general representative; and W. W. Anderson, local branch manager.

Alexander Pantages, head of the vaudeville circuit which bears his name, and owner of a powerful chain of theatres in the West, spent last Sunday in Atlanta, making a survey of local conditions and inspecting Universal's Capitol theatre, the Atlanta home of Pantages vaudeville. While in Atlanta Mr. Pantages was the guest of Willard C. Patterson, southern division manager of Universal theatres.

Sheer merit is said to be responsible for the tremendous ovation accorded Ray Teal when he took the stage at the Howard theatre last week as the new band master.

Miss Fannie Groodzinsky is in line for a one job record, celebrating her tenth anniversary with Universal's Atlanta branch Thursday, January 19.

William G. Minder, Southern manager for Tiffany-Stahl Productions, with headquarters in Atlanta, left last Wednesday evening for Miami, Fla., where he will meet E. J. Smith, general manager of the company.

J. O. Dean, of the Palace theatre, Green Cove Springs, visited film row last week, bringing the good news that he will reopen his theatre soon, after being forced to close it the first part of December during the business slump.

O. C. Lam, of the Rome Enterprises, Rome, Ga., was also a visitor to the exchange.

Fred Crewsell, southern division manager for Bromberg Attractions, left last Thursday for a visit to the company's Charlotte exchange.

C. L. Peavy, manager of F. B. O.'s Atlanta branch, spent last week in the Tennessee territory.

R. E. L. Golden, of the Golden theatres, LaGrange, Ga., was a recent visitor on film row during the week.

C. E. Peppiatt, special representative in the Southeastern states for United Artists, spent the first of the week in the company's Atlanta office.

W. W. Anderson, manager of Pathe's Atlanta branch, accompanied by his sales manager, L. J. Duncan, made a trip through Tennessee last week.

C. Y. Colley, of the Cowlsan Amusement Company, Montgomery, Alabama, visited the film exchanges last week.

Among other visitors to exchanges were R. E. Martin and J. N. Morgan, of the Martin theatres, Columbia, Ga.; Hugh Manning and J. A. C. Wink, of the Manning and Wink circuit; Mrs. J. W. Cramer, of the Rainbow theatres, Opelika, Ala., and Wendel Welch, of the Strand theatre, Dallas, Ga.

Fred Stein, of the Douglass theatre, Macom, Ga., was a recent visitor to Atlanta.

Oscar S. Oldknow, vice-president, with headquarters in Atlanta, of National Theatre Supply Company; J. L. McIlheran, manager; D. P. Bott, purchasing agent; U. T. Koch, organ department; S. M. Berry and C. B. Rowntree, salesmen, and J. H. Vickers, attended the company's sales convention in Chicago.

J. A. Rehkopf and A. A. Treadway, of the Atlanta branch of National Theatre Supply Company, returned Monday from Chicago, where they attended the company's sales convention.

Mrs. Harry Sudekum, her daughter and mother, of Nashville, Tenn., passed through Atlanta last week on their way from Palm Beach, Fla., to their home.

Frank Riggins, of the Royal theatre, Blackshear, Ga., is seriously ill at his home in Blackshear, acording to reports received on film row last week.

W. C. Steel, a new comer to the theatre business, is operating the Dixie theatre, a colored house, in Gadsden, Ala.

Jack Martin of the Ritz and Savoy theatres, Alabama City, reports business very good in town.

George P. Walker, of the Liberty theatre, Attalla, has installed a new organ and is contemplating other improvements in the near future.

The Strand theatre, Birmingham, is closed for remodeling.

Conditions in outlying Alabama towns are below normal at present, although there are indications of an early picking up of business. The after-holidays slump is in full swing, however, and box-offices are suffering accordingly.

Colonel Thomas F. Orr, of Marshall County Enterprises, operating three theatres in the Sand Mountain district, who is building a new residence in Albertville, announces that work will begin at an early date on his new theatre at Guntersville.

C. W. Strickland, formerly of the Lyric theatre at Anniston, Ala., is now house manager for the Palace at Jacksonville, Ala.

At Gadsen, Ala., Manager Lee Castleberry of the Princess theatre announces that a new organ will soon be installed in his house.

The Palace theatre, one of the Jacksonville Publix houses, has installed a Wurlitzer organ.

Hank Hearn, Tiffany-Stahl Productions representative, left Atlanta last Wednesday for New Orleans.

Walter J. Brackin, who operates the Callahan theatre in Bainbridge, Ga., and the Strand theatre in Tifton, Ga., visited Atlanta last week.

Mrs. Dorothy B. Strauss, who operates the Doradella theatre at Copper Hill, Tenn., was another visitor on film row.

Thomas V. McCue, traveling playdate representative of Tiffany-Stahl, has left Atlanta for the company's St. Louis exchange.

James English, of the Seminole theatre, Homestead, Fla., visited film row recently.

Miss Virginia Ingram, whose home is in Bowling Green, Ky., has joined the office force of the Atlanta branch of Tiffany-Stahl.

Nat Shiren, traveling auditor of Tiffany-Stahl Productions, visited the company's Atlanta branch for a few days.

Central Penn

WORKMEN on January 20th began razing the big brick barn at the rear of the former Hotel Sterling site, Williamsport, to make room for the new $600,000 theatre which the Comerford Amusement Company, of Scranton, will erect there. The house, which will be one of the finest theatres in Central Pennsylvania, will seat 2,700 persons, and it is expected it will be completed within the present year, or early in 1929.

Randall M. White, formerly of The Exhibitors' Daily Review, of New York City, and now a traveling representative of the United Artists, was in Harrisburg part of the week of January 16, during which he called on Edward J. Melniker, manager of Loew's Regent, and arranged for special publicity for the film play, "The Dove," booked for the Regent the week of January 30.

Luther Thomas, assistant manager of the Capitol motion picture theatre, Chambersburg, was recently selected to portray a role in a home talent production.

It will be of interest to professional motion picture exhibitors who may view with some apprehension the extent to which home movies are being exploited, to know that an "exhibition program" of home movies was shown on Jan. 28 at the Lycoming Hotel, Williamsport, under the auspices of A. F. Zimmerman. The program consisted of a three-reel feature in addition to a short comic and educational films. There were three showings and admittance was by cards obtained from Mr. Zimmerman.

Lester Holtzman, member of the Pennsylvania Legislature and owner of the Colney theatre, Millbergburg, has returned from Miami, Florida, where he spent the first two weeks of January.

A new organ, new draperies and other improvements have been installed in the Strand, a neighborhood picture theatre, in Lancaster.

Policemen of Waynesburg, Pa., while on duty will hereafter be barred from spending time in theatres. On January 18 it was announced that City Council had passed an ordinance to that effect, following which the head of the department issued orders against his men "policing" in the back rows of the picture houses.

Louis Appell, of York, who, with his father, Nathan Appell, controls the Appell Amusement Enterprises which operates a chain of picture and vaudeville theatres in and about York, left early in the year for New Mexico to join his father who had gone there late in the fall. Louis expected to remain there for two weeks.

Manager Charles Higgins, of the Majestic theatre, Tamaqua, has selected Professor Edward Mundy, of Mahanoy City, as organist for the theatre to succeed Harold Logenbach.

As an added local touch to the picture program in the Capitol theatre, Chambersburg, on January 16, Manager Luke Gring introduced a concert by the Scotland School Boys' Band.

Cornelius J. Kenney, manager of the Park theatre, Reading, has appointed Theodore R. Aurand organist and director of the musical programs succeeding Frank Bunting. Mr. Aurand is a native of Reading and has played in several theatres there.

The wedding of Miss Frances W. Buckley, of Allentown, to John W. Oberly, organist of the Capitol theatre, Reading, took place in Christ Episcopal Church, Reading, recently.

Portland, Ore.

A CONTRACT for drapes, carpets and furniture has just been awarded to furnish and equip the new Publix theatre, which is to open sometime in February. The amount involved for the furnishings is said to be around $150,000.

The Liberty tilted their gross last week, it being mainly responsible to the foresight of Manager Rice, who booked for a week's engagement Inez King, well-known local and popular radio star.

Harry Percy, branch manager of Pathe, has left for a trip into the wilds of Oregon, and is confident that he will bring back an armful of contracts on his return.

The local Fox exchange is getting much comment as a result of the speed and snap in which Earl Fuller, new poster clerk, is giving exhibitors. Earl was formerly in the music business, being salesman for the J. K. Remick Music Store.

Abe Weider, for two years manager of the Rivoli, when operated by Gus Metzger, has left for Los Angeles, to join his old boss, who contemplates re-entering the exhibition end of the business. Weider was a very well-liked theatre manager, as well as being one of the youngest on the coast, being in his 25th year.

Frances Haas, organist at Geller's Walnut Park theatre, is now organist at the new Geller theatre, recently opened. Helen Ernst, formerly at the Pantages, is Miss Haas's successor.

Manager Murphy of the Orpheum tied up with the Associated Oil Company, who were having their yearly convention in Portland, and got the Oil people to take over the theatre for a night. Big business was the result.

Dennie O'Neil, formerly in charge of Paramount's Poster Department, has switched over to the First National Exchange.

It is now definitely decided that United Artists are to have a local exchange. A site adjoining Fox is said to be the logical location, and is to be occupied by U. A. and Educational. Both exchanges are to be new invasions, as these concerns formerly served out of their Seattle offices.

Dave Bershon, Western Sales Manager for U. A., is expected in the city shortly and announcement is to be made at that time.

Holt Cummings, for years doorman at the Orpheum, has just been promoted as assistant to Hal Murphy, manager.

A. Durness, booker at the F. B. O. Exchange, has just returned from a trip to Seattle.

Canada

THE Francais Theatre, a historic playhouse of Montreal, has been sold by the George Rabinovitch Corporation to Joseph Patenaude, well-known theatre man of Montreal, who has had the house under lease since July, 1924; the price being $650,000. Combination programs, catering to the French population of the city, are presented at the Francais.

This house has had a colorful career. The Francais was first built 30 years ago, the structure being of wood. This was destroyed by fire, and a more elaborate building was erected. Attractions included Sarah Bernhardt, French opera singer; Alice Neilson, Constantino, John McCormack and many other stars. The theatre again burned down, and the present large structure was erected. For many years the Francais was under the control of the Sparrow Amusement Company until the death of J. B. Sparrow. For a time the Francais was leased by Marcus Loew, Inc., but eventually passed to Mr. Patenaude, who featured moving pictures and vaudeville.

A distinct development in the theatre field of Eastern Ontario has been the opening of the handsome, new Capitol Theatre at Cornwall, the factory town, the event taking place Monday, Jan. 23d. The proprietor of the new house is Clarence Markell, who formerly had the Palace Theatre in Cornwall for years. The Palace is now being closed so that the busy centre continues to be a one-theatre town. The new Capitol has 1,600 seats on the one floor and the equipment includes a stage.

Pictures are being booked into the Capitol under the auspices of Famous-Players Canadian Corp., which is interested in the enterprise.

George Swanick, new proprietor of the Tivoli Theatre, Hamilton, Ontario, provided extensive entertainment for the patients of the Hamilton Sanatorium, musical and other specialties being provided for the special evening.

Manager Walter Davis, of the Metropolitan Theatre, Winnipeg, Manitoba, figured prominently at a civic function in the St. Regis Hotel in honor of the new mayor, Daniel McLean, when the latter was presented with a traveling set. Mr. Davis was the one who handed the gift to the new mayor, giving an appropriate speech.

J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, Ontario, has been appointed chairman of the Rotary District Conference committee by the Ottawa Rotary Club for the 1928 district convention, which is to be held in Binghamton, N. Y. Mr. Franklin is a director of the Rotary Club.

St. Louis

FIRE destroyed the picture show at Dowell, Ill., on January 19. The show was closed. It formerly was operated by Joe Ogilini of Dowell. Fire apparatus from Duquoin, Elkville and Carbondale, Ill., prevented the fire from spreading to adjoining property.

State Senator A. L. McCawley of Carthage, Mo., who led the successful fight against Governor Baker's 10 per cent amusement tax bill at the last session of the Missouri General Assembly, has declared himself a candidate for the Democratic nomination for Governor. His declaration has been filed with the Secretary of State at Jefferson City. The primaries are in August.

Out-of-town visitors of the week included Tom McKean of Duquoin, Ill.

Harry Redmond's new $1,000,000 Majestic Theatre in East St. Louis, Ill., now under construction, is scheduled to be dedicated on February 15. The opening program has not been announced.

Mr. and Mrs. Frank Paul of Carlinville, Ill., opened their new Marvel Theatre on January 19. A number of St. Louis film men attended the grand opening.

C. D. Hill, district manager for Pathe, was in town January 25.

"Bill" Williams, formerly booker for the St. Louis Pathe office, has been promoted to head booker in Omaha, Nebr. Cres Passick of the Poster Department has succeeded Williams in St. Louis.

Joe Owen plans a new theatre in Clarksville, Mo. He has transferred the Owen theatre to D. Middleton.

Gill Pace has purchased the Swan Theatre, Wickliffe, Ky., from C. B. Wickliffe.

John Dohogne has transferred the Opera House, Illmo, Mo., to J. P. Lightner.

San Francisco

GENERAL Sales Manager Ragland, for Columbia Pictures, was in the city recently. From here he went to Portland, Seattle, Salt Lake and Denver.

Joe Pescio of the Bay Station theatre, Alameda, recently improved his projection equipment and installed reflector lamps.

The Rialto theatre at East Bakersfield, owned by Paul Davini, suffered a serious film fire and considerable motion picture eqiupment was lost. The projection room was severely burned. A Preddey Fireproof and Rewind and other equipment was immediately installed.

Mothino Bros., who have erected a new theatre in the Latin section of San Leandro, say that the house will seat about 450.

William B. Tamblen of Nevada City was a recent visitor on film row.

Morgan Walsh's little daughter, Corrinne, spent the holidays in the hospital, as she recently underwent an operation for appendicitis. The latest reports are that she is getting along nicely and is well on the road to recovery.

Harry Lustig recently spent a few weeks in San Francisco.

Harry Fields is scouting the San Joaquin Valley for contracts for Fox.

Florida

T. A. COMPTON has taken over the Lincoln theatre at Palatka. Ralph Jacobson, who has managed the house for several years, disposed of his interest as he has other business requiring his personal attention.

Victor Fernández, of the Italian theatre, Ybor City, made a flying trip to Atlanta last week to arrange bookings.

The Egypt Temple Shrine band bought the Victory, Tampa, for a "midnight frolic" last Monday night, packing them in at six bits per.

A few years ago the section around Lake Okeechobee was a mighty saw-grass swamp, inhabited by alligators and a few Seminole Indians. The first city established on the shore of this great inland sea was Moore Haven. C. C. Klutts opened the first theatre in the section, the Glades at Moore Haven, and later the house at Clewiston. Now another city has sprung up, Canal Point on the east shore, and W. E. Dowdy has opened a theatre there known as the Canal Point theatre. He is doing nicely, playing at 25c. and 50. prices.

J. T. Hussey, who has managed the Strand in Tampa quite successfully for several months, is to be transferred. Jack L. Hobby, who was assistant to John B. Carroll in the management of the Tampa, and later in charge of the publicity, will succeed Mr. Hussey. Hussey is a likeable man and made a host of friends in Tampa who regret to see him leave.

Once upon a time, J. H. McLaughlin, who has managed the Franklin in Tampa since it was built, was a trouper. This was "yaws and yaws" ago, but how many the writer can't tell as Mac still passes as a "young fellow." Anyhow, Mac was SOME heavy, though he played many parts. One of his successes was a vaudeville act entitled "The Queen of the Prairie." In this act with him were O. M. Young and his wife, and who should drop in on Mac this week but the said couple! Young is now located at Clearwater, where hes is connected with the new amusement park. "It's a small world after all," said Mac.

John B .Carroll, general manager of Consolidated Amusements, left Tampa Thursday for Jacksonville and Atlanta to confer with the exchanges on bookings for the six theatres controlled by this company.

John Thomas, formerly district booker in the Jacksonville Publix Theatres Corporation office, and more recently with Universal in Kansas City operations, has returned to Jacksonville as manager of the Riverside theatre. Mr. Thomas is well liked in Jacksonville and is being welcomed by the "home" folks.

Jesse Clark, new district manager for Publix, returned to Jacksonville last Thursday after a trip around his new territory.

Frank Dowler, newly appointed Southeastern supervisor of theatres for Publix, is expected to take up his new duties in a week or so, thus formally effecting the change of offices all along the line in this district, which places Jesse Clark in the office of district supervisor for Florida.

Philadelphia

IN recognition of his twenty years in the motion picture industry, nearly two hundred members of the local film fraternity gathered to pay their respects to Joseph Hebrew, district manager for Warner Brothers, at a dinner in the Crystal Ball Room of the Benjamin Franklin Hotel. Charles Goodwin officiated as toastmaster, and the assemblage included many of the most prominent exhibitors of the district, representatives of the home office and members of practically every local film exchange.

Subscriptions are pouring in for the M. P. T. O. dinner-dance to be held the night of February 5th in the Crystal Ball Room of the Benjamin Franklin Hotel. Jack Rosenthal is chairman of the committee in charge of arrangements, and the affair this year promises to outdo the one held two years ago. There will be two orchestras, and the vaudeville theatres and agencies will contribute the best of their acts for entertainment. Attractive souvenirs will be distributed to the ladies.

The Stanley Company's newest theatre, the Kent, at Kensington Ave. and Cumberland St., Philadelphia, was dedicated by Philadelphia's new mayor, Harry A. Mackey, on the night of January 16th. More than 3,000 residents of the Kensington district who filled every one of the theatre's 2,000 seats, as well as the aisles and lobby, applauded the mayor's speech. Many of the most prominent business men of the district were guests of John J. McGuirk, president of the Stanley Company, who welcomed the audience and introduced the Mayor. The new theatre, which will be devoted exclusively to motion pictures, is built in an entirely new style, that of the Coliseum in Rome, in which the rows of seats rise one above another, there being no balcony. The house is equipped with one of the finest organs in the city. Karl Bonawitz was at the console on the opening night, and illustrated the wide range of tone of the organ. Gold and red form the color scheme, and an elaborate arrangement of lights causes the heavy gold curtains of the stage to take on any color desired.

The plant of the Triangle Printing Company, Vine and Winter Sts., which handles the printing of more than 200 local theatre men, was totally destroyed by fire. The plant, which was the most modern of Vine Street's printing establishments, was a total loss, all of the up-to-date equipment, including the linotype machines and presses, being destroyed. Numerous programs and printed matter for the current week were destroyed, but, owing to the heroic efforts of Shapiro Brothers, not one of the 200 customers was disappointed.

Denver

THE Sarah Theatre, of Canon City, Colo., was totally destroyed by fire recently. Nothing remained of the theatre but the front of the building. It is believed the fire started in the gallery of the house. This is the second time the theatre has been destroyed by fire, the first time being five years ago. It was rebuilt at that time by J. J. Sarah, whose name it bears. The theatre at the time of the fire was owned by B. P. McCormick, former exhibitor in Canon City and Florence, Colo. The theatre was being operated by the K & F Amusement Co., who also operate the Opera House of Canon City.

Mrs. Leta Gerbase, wife of Eugene Gerbase, one of the oldest film men in point of service here, died at Mercy Hospital recently from spinal meningitis. She leaves surviving her, besides her husband, two children. All film managers of Denver attended the burial services.

K. M. Murray, manager of the Chino theatres of Hurley and Santa Rita, N. M., spent last Friday in Denver on business.

Ben Rosenberg, district manager for Fox in the Intermountain district, arrived back in Denver after spending the holidays on the Pacific Coast and later in Salt Lake City.

R. A. Pruess, former owner of the Arvada Theatre, of Arvada, Colo., has purchased the Hollywood Theatre, of Aurora, Colo.

John R. Gollenstein, who has just purchased the Strand Theatre in Grand Junction, Colo., spent the week in Denver visiting exchanges and incidentally taking in the stock show which has been in progress all week. Mr. Gollenstein is a newcomer in these parts, but has operated theatres in Gary, Indiana, for a number of years.

The Lyric Theatre, of Powell, Wyo., and the Gayety Theatre, of Paonia, Colo., have both been quarantined for an indefinite period. The Victory Theatre, of Craig, Colo., was also ordered to close because of quarantine orders.

Chas. R. Gilmour, Warner Bros. manager, has returned to his desk after an eleven-day trip into the New Mexico district.

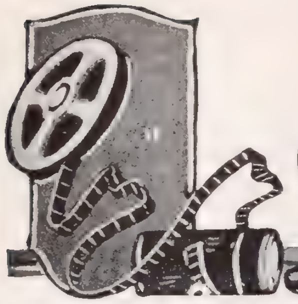
The Denver Theatre pulled a nice publicity stunt when they packed the theatre with a leap year wedding recently. Sixteen "leap year" couples applied for the privilege of being married on the stage of the theatre.

After operating the Waterman Hall Theatre, in Big Springs, Neb., for a number of years, Henry Waterman has sold the amusement house to Messrs. Dorn and Babcock, also of Big Springs.

A. E. Judd, of Manitou, Colo., announces he will be the operator of the Cameo Theatre in this popular tourist city when the season opens. Here the population jumps from 500 to 6,000 during the summer months when the theatre is in operation. He bought the theatre from Pat Argust, who has managed it for the past two years.

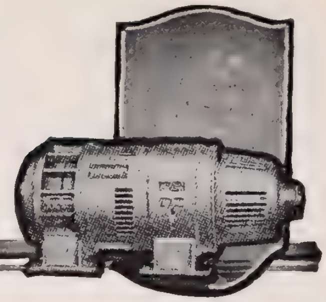
Russell Egner, special representative for Metro-Goldwyn-Mayer, visited the local branch of his company last week.

B. M. Shooker, of the Atlas Film Exchanges, Inc., left for a sales trip in the New Mexico district last Thursday.



Projection

Optics, Electricity, Practical Ideas & Advice



Inquiries and Comments

The New Peerless H. I. Reflector Arc

CONSIDERABLE interest already has been aroused in the adaptation of the reflector are principle to the high intensity lamp and the appearance of several models by various manufacturers has only served to whet the curiosity of those who are wondering what will be the final outcome in the scramble to "reflectorize" the high intensity arc.

Three makes of high intensity reflector arc lamps already have been place don the market, two of them meeting with success in the brief time in which they have been offered to the rather limited field which is available.

A fourth lamp, the Peerless, manufactured by J. E. McAuley Co., of Chicago, it now seems, will be offered to the theatre trade early next month.

Has Many New Features

The new Peerless has already been demonstrated and is seen to possess a number of features which are new as far as concerns the motion picture equipment field. Aside from the methods employed to accomplish the purpose of the lamp, the designs of the lamp seems to have been centered around the necessity of making all parts in unit groups and then joining the various units in such a manner that the removal of one or two screws will completely disengage each unit and permit it to be removed from the lamp.

The removal of about a dozen screws will permit the entire lamp to be dissembled.

The entire lamphouse with all of its contained mechanism is considerably larger than the old Peerless lamp and, furthermore, has many more working parts. Yet, the total weight is something like 30 pounds less because aluminum has been used wherever it was possible to do so.

Both front and back plate of the lamphouse are of cast aluminum and the entire housing is finished in crystalline lacquer. The shape of the lamphouse, in its body, resembles the old lamp, the principal difference being in the top, which, in the new lamp, resembles an egg laying on its sid Th right hand door swings downward and, on the left side, a sliding door similar to the one used on the old lamp is employed. The front plate of the lamphouse is slightly convex and supports a short light tube which is covered by a dowser shutter.

Two dowser shutters are used, one over the light tube and an internal one for shielding the top of the 11½ inch diameter elliptic mirror while the arc is being struck. Both dowsers are operated by the same opening handle so that there will be no danger of the internal shutter being left in the path of the light beam.

Mirror Attached to Rear Door

The back plate of the housing has a large round swing door mounted into it which is swung outward. To this door are attached two ball-headed rods which act as secondary supports for the mirror and fix it permanently to the rear door. The ball heads of the two rods rest in sockets placed on the rear side of the mirror spider mounting and are free to revolve in these sockets in order that the mirror may be adjusted vertically and horizontally for controlling the spot on the aperture.

Two control rods are attached to the mirror in the same manner (by means of ball-headed rods riding in sockets) and extend through the back plate. These constitute the only control handles coming through the back plate and are used for adjusting the mirror.

The primary support for the mirror is a large vertical post to the rear left of the mirror. The mirror spider mounting is attached to this vertical post by means of two vertical sleeves which are free to revolve on the post and can also slide up and down on it. Thus, the mirror is to a sort of gate post which permits the mirror and its mounting to swing horizontally around the post, and also permits it to move up and down on the post.

This swinging action and up and down action is required in order to permit the mirror to clear the negative carbon support as the mirror is swung to one side with the opening of the rear door.

Carbons at 14 Degree Angle

The negative carbon, with its feeding mechanism and mounting is inclined downward at an angle of 14 degrees to the horizontal positive carbon. Thus, the negative carbon and its related supporting and feeding parts project through the 2 inch diameter hole in the mirror on their reach to the positive carbon.

The travel of the mirror as the rear door is opened is down (to allow the mirror hole to follow the downward slope of the negative) until the end of the negative support is reached and then up again after the negative support has been cleared. At the same time the mirror is swinging backward to the left with the motion of the rear door.

A Unit Positive Head

The positive carbon support is in the form of a unit which can be removed from the lamphouse by taking out one screw. The entire positive head can be swiveled to one side so that its nose points out of the right lamphouse door for convenient loading of positive carbons. It is locked into position by means of large tightening handle attached to its base. The entire positive head is placed over a vertical feed rod which extends up through lamphouse floor. This rod has a worm gear attached to upper end for driving the gears in the head.

The upper part of positive head resembles a double-ended nozzle on the front, or crater, end of which is hung the pure nickel positive contact shoe for leading current into the positive. An insulated baffle plate is also attached to the front end to prevent the flame from being attracted to the shield.

The rear end of this double-ended nozzle acts as a guide for the carbon to prevent undue wobble and on this end is fastened a metal scale, having 17 divisions marked on it to permit the projectionist to estimate the burning time of the carbon stub as its end passes the scale markings. The central part of head contains the driving rollers, which number two in addition to an idle roller.

The two driving rollers are toothed and ride on the carbon, forcing it forward and at the same time rotating it slowly (about 3 R. P. M.). These two rollers are inclined at an angle of 3 degrees to the axis of the positive carbon and this inclination is responsible for double motion imparted to the carbon. Heretofore, a separate rotating mechanism was used in addition to a separate forward feed mechanism.

Negative Head Magnetically Operated

The negative carbon is inclined downward at an arc angle of 14 degree to the horizontal positive carbon. The negative carbon is supported on a cradle which contains the feed screw, the cradle having the same inclination angle as the negative.

This cradle is supported at its upper end by a vertical casting (part of the cradle) and the entire negative support is pivoted on the floor of the lamphouse to permit it to swing back and forth in a vertical plane.

A substantial tie rod joins the rocking negative support to a large solenoid placed to the front left of the positive head. The tie rod is joined to the plunger of the solenoid and a regulated spring serves to keep the negative carbon in contact with the positive carbon when no current is passing through the lamp (lamp unlighted). As soon as the main switch is thrown on, the current also passes through the solenoid and forces out the plunger, which pushes the negative mount and carbon away from the positive, thus striking the arc.

As long as current passes through the lamp, the solenoid will hold the negative carbon away from the positive. When the arc is broken the negative again establishes contact with the positive.

(*Continued on following page*)

All Working Parts Are Covered

All working parts, such as gears, etc., in this new Peerless lamp are covered so that no grit or carbon ash can reach them. The reducing gears are located beneath the floor of the lamphouse and the drive shafts extend at right angles to the axis of the lamp, to the left side of the housing, where is located the arc control.

The arc control mechanism extends the full length of the lamphouse and is supported on slide rods so that the removal of a single retaining screw will permit the entire control and its casing to be slid off the rods and disengaged from the housing.

Two finger grip contacts which slide over binding posts disengage the electrical circuit of the control from that in the lamphouse so that no screws are used for attaching the wires.

Control Feeds Positive and Negative Separately

The arc control is divided into two principal sections, one for feeding the positive and one for feeding the negative. The positive is fed continuously at a constant rate of speed which can be governed by a hand operated resistance placed in the motor circuit.

The same motor actuates both control sections. The old Peerless arc control is used to regulate the rate and time of feeding of the negative. The relay coils (as used in the old control) serve to govern the flow of current through two magnetic coils contained within the control housing and when the relay coils provide these magnetic coils with current (as the negative burns away) the magnetic coils draw into engagement the feeding gears of the negative carbon so that the motor then drives both positive feed gears and negative feeds at the same time but at different rates of speed.

When the negative is fed up, the relay cords open the magnetic coil circuit and the negative feed stops, leaving the positive feed to go on alone.

Manual Feeding

A single large manually operated feed handle placed at the rear, lower right of the back plate; is used to feed both the positive and negative independently.

Pushing the handle in and revolving it will feed the positive slowly and drawing the handle out and revolving it will feed the negative rapidly.

In the halfway position it is in neutral and ready for the automatic feed.

Optical Line-up

An elliptical mirror 11½ inches in diameter is used and the positive crater is placed 5½ inches from the center of the mirror. The distance between the mirror and the aperture plate is 34 inches which gives a magnification ratio of 6 to 1, so that a 66-65 ampere high intensity crater is required to saturate the system with light.

The total mirror area is about 110 square inches and about 10 per cent of this area, or about 11 square inches, are shaded by the arc lamp parts.

Cutler-Hammer Mfg. Open West Coast Office

After January 1st, 1928, the Pacific Coast Offices of The Cutler-Hammer Mfg. Co., Milwaukee, Wisconsin, manufacturers of electric motor control apparatus and allied lines, will be handled by their own Pacific Coast sales offices, at 970 Folsom Street, San Francisco; 229 Boyd Street, Los Angeles; 2203 First Avenue, South, Seattle.

Fred H. Oberschmidt

The new sales district will be in charge of Fred H. Oberschmidt, a member of the Cutler-Hammer organization for over fifteen years. Associated with Mr. Oberschmidt at the San Francisco headquarters office will be A. A. Tuffert and George P. Stone. Thomas N. Bristow will be in charge of the Seattle Offices and Edward G. Nelson of the Los Angeles office.

Complete stocks of standard items in the Cutler-Hammer line will be carried at all Pacific Coast offices. The line is very extensive, including all types of A. C. and D. C. Motor Control, The "Harland" Electric Drive for paper machines, Magnetic Clutches, Lifting Magnets, Magnetic Brakes, "Thomas" Gas Measuring Instruments, Motor Operated "Dean" Valve Control—and a complete catalog of Wiring Devices and special switches.

Special arrangements have been completed whereby production and shipment of special equipment for the Coast, built in the Cutler-Hammer factories at Milwaukee and New York, will be given preferred attention.

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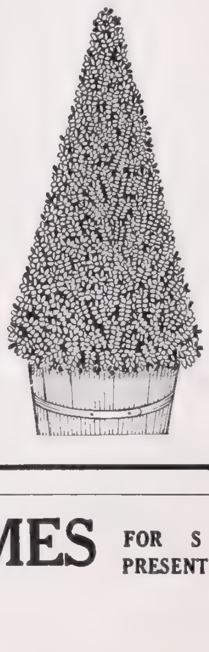

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.

(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Angel of Broadway, The	L. Joy-V. Varconi	Pathe-De Mille	6555 feet	Dec. 16
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 21
Back to God's Country	R. Adoree-R. Frazer	Universal	5751 feet	July 29
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Big Parade, The	Gilbert-Adoree-Dane	M-G-M	12550 feet	Nov. 28, '25
Blackjack	B. Jones-B. Bennett	Fox	4777 feet	
Border Cavalier, The	Fred Humes	Universal	4427 feet	
Born to Battle	Bill Cody	Pathe-De Mille	5 reels	
Boy of the Streets	J. Walker-M. Bennett-B. Francisco	Rayart (S. R.)	5059 feet	
Broadway Madness	M. de la Motte-D. Keith	Excellent Pict. (S.R.)	6945 feet	Oct. 14
By Whose Hand?	R. Cortez-E. Gilbert	Columbia	5432 feet	Jan. 7
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	9692 feet	May 6
Cancelled Debt, The	R. Lease-C. Stevens	Sterling Pict (S.R.)	5200 feet	
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Marshall-G. Astor	Universal	7790 feet	May 20
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F B O	5701 feet	Aug. 26
Cruise of the Helion, The	E. Murphy-D. Keith-T. Santschi	Rayart (S. R.)	6089 feet	Sept. 30
Drop Kick, The	R. Barthelmess-D. Revier-B. Kent	First National	6802 feet	Sept. 30
First Auto, The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Flying U Ranch, The	Tyler-N. Lane	F. B. O.	4924 feet	
Foreign Devils	Tim McCoy	M-G-M	4658 feet	
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5524 feet	Sept. 23
Girl From Gay Paree, The	Sherman-Bedford-McGregor-Blythe	Tiffany-Stahl	5233 feet	Sept. 23
Girl From Rio, The	Carmel Myers	Lumas	6990 feet	
Honor First (Re-issue)	John Gilbert	Fox	4851 feet	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.	6000 feet	Nov. 11
Isle of Forgotten Women	Tearle-Sebastian	Columbia	5645 feet	Jan. 21
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros	5569 feet	Sept. 30
Joy Girl, The	O. Borden-N. Hamilton-M. Alden	Fox	6162 feet	Sept. 23
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National	6712 feet	Sept. 16
Lightning	J. Ralston-R. Fraser-M. Livingston	Tiffany	6049 feet	Sept. 30
Lone Eagle, The	R. Keane-B. Kent	Universal	5862 feet	
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox	8538 feet	Oct. 7
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O	4912 feet	Aug. 12
Nevada	G. Cooper-T. Todd	Paramount	6258 feet	Oct. 28
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
One Round Hogan	M. Blue-J. J. Jeffries-L. Hyams	Warner Bros	6375 feet	Oct. 7
One Woman to Another	F. Vidor-Von Eltz	Paramount	4022 feet	Sept. 30
Out All Night	R. Denny-M. Nixon	Universal	6170 feet	Oct. 7
Out of the Past	R. Frazier-M. Harris	Peerless Pict. (S. R.)	5701 feet	
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Prince of the Plains	Tex Maynard	Rayart (S. R.)	4134 feet	
Ragtime	J. Bowers-M. de la Motte	First Division (S. R.)	6700 feet	Sept. 9
Red Raiders, The	K. Maynard-A. Drew	First National	6280 feet	Dec. 9
Road to Romance, The	R. Novarro-M. Day-R. D. D'Arcy	M-G-M	6544 feet	Jan. 21
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros	5685 feet	Oct. 14
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia	5892 feet	
Slightly Used	M. McAvoy-C. Nagel-R. Agnew	Warner Bros	6412 feet	Sept. 30
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National	6548 feet	Sept. 9
Soda Water Cowboy, The	Wally Wales	Pathe-De Mille	4546 feet	Nov. 4
Stark Love	Special Cast	Paramount	6203 feet	Mar. 11
Swim, Girl, Swim	B. Daniels-G. Ederle	Paramount	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft-Hill-Luden	Paramount	6006 feet	Oct. 82
Three Miles Up	Al Wilson-E. Clair	Universal	4136 feet	June 10
Two Girls Wanted	J. Gaynor-G. Tryon	Fox	6293 feet	Oct. 7
We're All Gamblers	Meighan-M. Millner	Paramount	5935 feet	
Cheating Cheaters	B. Compson-K. Harlan	Universal	5623 feet	Dec. 23
Chinese Parrot, The	M. Nixon-H Bosworth	Universal	7304 feet	Jan. 7
College Hero, The	R. Agnew-P. Garon-R. Lease	Columbia	5628 feet	Dec. 9
College Widow, The	D. Costello-Collier, Jr.	Warner Bros	6616 feet	Oct. 28
Combat	G. Walsh-G. Hulette	Pathe-De Mille	5100 feet	Nov. 11
Crystal Cup, The	D. Mackaill-J. Mulhall	First National	6386 feet	Nov. 25
East Side, West Side	G. O'Brien-V. Valli-J. F. McDonald	Fox	8154 feet	Nov. 4
Fair Co-ed, The	Marion Davies	M-G-M	6408 feet	Nov. 4
Figures Don't Lie	E. Ralston-R. Arlen	Paramount	5280 feet	
Finnegan's Ball	B. Mehaffey-Landis-C. McHugh-M. Swain	First Division (S. R.)	6200 feet	Dec. 9
Forbidden Woman, The	J. Goudal-V. Varconi	Pathe-De Mille	6568 feet	Dec. 16
Gambler's Game, The	Tom Tyler	F. B. O		
Gentleman of Paris, A	A. Menjou-S. O'Hara-A. Marchall	Paramount	5927 feet	Oct. 14
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O	6310 feet	July 29
Girl in the Pullman	Marie Prevost	Pathe-De Mille	5867 feet	Nov. 18
Gun-Hand Garrison	Tex Maynard	Rayart (S. R.)	4879 feet	
Harp in Hock, A	Schildkraut-Coghlan-M.Robson-B.Love	Pathe-De Mille	5999 feet	Dec. 16
Highschool Hero, The	S. Phipps-N. Stuart	Fox	5498 feet	Nov. 11
In Old Kentucky	J. Murray-H. Costello	M-G-M	6646 feet	
Jake the Plumber	J. DeVorska-S. Lynn	F. B. O	5186 feet	Nov. 4
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros	7423 feet	Oct. 21
Jesse James	Fred Thomson	Paramount	7423 feet	Oct. 28
Les Miserables	Special Cast	Universal	7713 feet	
Light in the Window, A	Walthall-P. Avery-C. Keefe	Rayart (S. R.)	5960 feet	Nov. 11
Magic Flame, The	Colman-Banky	United Artists	8300 feet	Sept 30
My Best Girl	M.Pickford-C.Rogers	United Artists	8500 feet	Dec. 2
No Place to Go	M. Astor-L. Hughes	First National	6403 feet	
Now We're in the Air	W. Beery-R. Hatton	Paramount	5798 feet	Dec. 23
Obligin' Buckaroo, The	Buffalo Bill, Jr	Pathe-De Mille	4575 feet	Nov. 11
Once and Forever	P.R.Miller-J.Harron	Tiffany-Stahl	5639 feet	
Pajamas	O. Borden-L. Gray	Fox	5876 feet	Dec. 2
Pretty Clothes	J. Ralston-J. Walker-G. Astor	Sterling Pict. (S. R.)	5652 feet	Nov. 4
Publicity Madness	E. Lowe-L. Moran	Fox	5893 feet	
Racing Romeo, The	"Red" Grange-J. Ralston	F. B. O	5992 feet	Dec. 16
Ranger of the North	Ranger (Dog)	F. B. O.	4941 feet	
Ride 'Em High	Buddy Roosevelt	Pathe-De Mille	4542 feet	Nov. 11
Ridin' Luck	Tex Maynard	Rayart (S. R.)		
Rose of the Golden West	G. Roland-M. Astor	First National	6447 feet	Oct. 7
Rough Riders, The	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	9443 feet	April 1
Sailor Izzy Murphy	G. Jessel-A. Ferris	Warner Bros	6020 feet	Oct. 28
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	8500 feet	June 10
Shanghai Bound	R. Dix-M. Brian	Paramount	5515 feet	Dec. 9
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount	5179 feet	
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal	7 reels	Aug. 26
Silver Valley	Tom Mix	Fox	5011 feet	Oct. 14
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M	6705 feet	Oct. 28
Straight Shooting	Ted Wells	Universal	4251 feet	Aug. 19
Tigress, The	J. Holt-D. Revier	Columbia	5357 feet	
Underworld	C. Brook-E. Brent-G. Bancroft	Paramount	7643 feet	Sept. 9
Way of All Flesh, The	E. Jannings-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
Wheel of Destiny, The	F. Stanley-G. Hale	Rayart (S. R.)	5869 feet	
Wine (re-issue)	Clara Bow	Universal	7 reels	
Wise Wife, The	P. Haver-T. Moore	Pathe-De Mille	5610 feet	Dec. 16
Wolf's Trail	Dynamite (Dog)	Universal	4167 feet	
Woman on Trial, The	Negri-E. Hanson	Paramount	5960 feet	Nov. 14
Women's Wares	Brent-Lytell-L. Kent	Tiffany-Stahl	5614 feet	Nov. 18
Wreck of the Hesperus, The	A. Hale-V. Bradford	Pathe-De Mille	6447 feet	

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National	6333 feet	Oct. 21
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict. (S.R.)	5980 feet	
Ben Hur	Novarro-McAvoy-Bronson-F. X. Bushman-C. Myers	M-G-M	12000 feet	Jan. 1 '26
Blondes By Choice	Claire Windsor	Lumas	6987 feet	
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M	5902 feet	Nov. 25
Boy Rider, The	Buzz Barton	F. B. O	4858 feet	Sept. 30
Breakfast at Sunrise	C. Talmadge-D. Alvarado	First National	6222 feet	Dec. 16

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Arizona Wildcat, The	T. Mix-D. Sebastian	Fox	4665 feet	
Bandit's Son, The	B. Steele-A. Sheridan	F. B. O	4789 feet	
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M	6433 feet	
Blood Will Tell	B. Jones-K. Perry	Fox	4556 feet	
Bowery Cinderella, A	P. O'Malley-G. Hulette	Excellent Pict. (S.R.)	6900 feet	Nov. 25
Broadway After Midnight	P. Bonner-C. Landis-G. Hughes-B. Tennant	Krelbar Pict. (S. R.)	6199 feet	Nov. 4
Cheer Leader, The	R. Graves-Olmstead	Lumas	6000 feet	
City Gone Wild, The	T. Meighan-L. Brooks-M. Millner	Paramount	5408 feet	
College	B. Keaton-A. Cornwall-G. Withers	United Artists	5362 feet	Sept. 23

Feature	Star	Distributed by	Length	Reviewed
Death Valley	C. Nye-R. Rae-R. Wells	First Division (S. R.)	588 feet	Aug. 12
Discord	G. Ekman-L. Dagover	Pathe-De Millo	8586 feet	Nov. 11
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros	5003 feet	Nov. 11
Dress Parade	W. Boyd-B. Love	Pathe-De Mille	6599 feet	Nov. 11
Fortune Hunter, The	S. Chaplin-C. Horton-H. Costello	Warner Bros	6638 feet	Jan. 21
Galloping Fury	H. Gibson-S. Rand	Universal	5503 feet	
Garden of Allah, The	A. Terry-I. Petrovich	M-G	8200 feet	Sept. 16
Girl From Chicago, The	C. Nagel-M. Loy	Warner Bros	5978 feet	Dec. 31
Gold From Weepah	Bill Cody	Pathe	4968 feet	Dec. 23
Good-Time Charley	W. Oland-H. Costello	Warner Bros	6302 feet	Nov. 25
Gorilla, The	C. Murray-F. Kelsey-T. Marshall	First National	6300 feet	Dec. 2
Gun Gospel	K. Mayuard	First National	6288 feet	
Heroes in Blue	J. Bowers-S. Rand	Rayart (S. R.)	5000 feet	
His Foreign Wife	W. McDonald-E. Murphy	Pathe-De Mille	4890 feet	
Home Made	Johnny Hines	First National	6524 feet	
Hoof Marks	Jack Donovan	Pathe-De Mille	4076 feet	Dec. 23
Hook and Ladder, No. 9	D. Ellis-E Hearne-C. Keefe	F. B. O	5240 feet	Dec. 16
Judgment of the Hills	V. Valli-F. Darro	F. B. O	6481 feet	Aug. 1'
Ladies Must Dress	V. Valli-L. Gray	Fox	5599 feet	Dec. 23
Last Waltz, The	W. Fritsch-S. Vernon	Paramount	6940 feet	Dec. 30
Lure of the South Seas, The		First Division (S. R.)		
Main Event, The	Vera Reynolds	Pathe-De Mille	6472 feet	Nov. 11
Man Crazy	Mulhall-Mackaill	First National	5542 feet	Dec. 30
My Friend From India	F. Pangborn	Pathe-De Mille	6 reels	
Night Life	A. Day-J. Harron	Tiffany-Stahl	6235 feet	Dec. 2
One Glorious Scrap	Fred Humes	Universal	4172 feet	
On the Stroke of Twelve	E. Torrence-J. Marlowe-D. O'Shea	Rayart (S. R.)	5970 feet	
On Your Toes	R. Denny-B. Worth	Universal	5918 feet	Jan. 14
Opening Night, The	C. Windsor-J. Bowers	Columbia	5524 feet	
Open Range	L. Chandler-B. Bronson	Paramount		
Quality Street	M. Davies-C. Nagel	M-G-M	7627 feet	Nov. 18
Reno Divorce, A	M. McAvoy	Warner Bros.	5492 feet	Nov. 4
Roarin' Broncs	Buffalo Bill, Jr.	Pathe-De Mille	4375 feet	Dec. 30
Shame (Re-issue)	John Gilbert	Fox	5467 feet	
She's a Sheik	B. Daniels-R. Arlen W. Powell	Paramount	6015 feet	Dec. 9
Skyhigh Saunders	Al Wilson	Universal	4393 feet	
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal	6218 feet	
Spotlight, The	E. Ralston-N. Hamilton	Paramount	4866 feet	
Stage Kisses	K. Harlan-H. Chadwick	Columbia	5435 feet	
Tea for Three	L. Cody-A. Pringle-O. Moore-D. Sebastian	M-G-M	5273 feet	Nov. 11
Thirteenth Hour, The	Bonaparte (Dog)-J. Gadsen-L. Barrymore	M-G-M	5252 feet	
Thirteenth Juror, The	F. X. Bushman-Nilsson	Universal	5598 feet	Dec. 9
Turkish Delight	R. Schildkraut-J. Faye	Pathe-De Mille	6 reels	
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists	8250 feet	Nov. 4
Very Confidential	M. Bellamy	Fox	5620 feet	Dec. 16
Wanderer of the West, A	Tex Maynard	Rayart (S. R.)		
Warning, The	J. Holt-D. Revier	Columbia	5791 feet	Jan. 7
Web of Fate	Lillian Rich	Peerless Pict. (S. R.)	6800 feet	
Wild Beauty	Rex (Horse)-J. Marlowe	Universal	5192 feet	
Wild Geese	B. Bennett-A. Stewart-D. Keith-J. Robards	Tiffany-Stahl	6448 feet	
Wolf Fangs	Thunder (Dog)-C. Morton-C. Lincoln	Fox	5331 feet	Dec. 16

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Adventurer, The	T. McCoy-D. Sebastian	M-G-M	4709 feet	
Aflame in the Sky	S. Lynn-J. Luden	F. B. O.	6034 feet	Nov. 11
Alice in Wonderland		Pathe	5 reels	
Almost Human	V. Reynolds	Pathe-De Mille	6 reels	
Brass Knuckles	M. Blue-B. Bronson	Warner Bros	6330 feet	Dec. 23
Bridal Night, The	Norma Shearer	M-G-M		
Buttons	Coogan-Hanson-Olmstead	M-G-M	6050 feet	
Come to My House	O. Borden-A. Moreno	Fox	4300 feet	
Desert Dust	Ted Wells	Universal	4349 feet	
Desert of the Lost	W. Wales-P. Montgomery	Pathe	4933 feet	Dec. 30
Desert Pirate, The	T. Tyler-D. Thompson	F. B. O.	4754 feet	
Devil's Twin, The	Leo Maloney	Pathe	6 reels	
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists	8400 feet	Jan. 7
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	4295 feet	
Five and Ten Cent Annie	Louise Fazenda	Warner Bros		
Flying Luck	Monty Banks	Pathe-De Mille	6400 feet	Nov. 18
Gay Defender, The	R. Dix-T. Todd	Paramount	6376 feet	Dec. 31
Get Your Man	C. Bow-C. Rogers	Paramount	5718 feet	
Girl From Everywhere, The	D. Pollard-M. Swain-S. Halloway	Pathe-De Mille	3303 feet	Dec. 2
Golden Clown, The	G. Ekman-K. Bell	Pathe	8 reels	
Grandma's Boy (re-issue)	Harold Lloyd	Pathe-De Mille	4750 feet	
Ham and Eggs at the Front	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Haunted Ship, The	D. Sebastian-T. Santschi	Tiffany-Stahl		
Hero for a Night, A	G. Tryon-P. R. Miller	Universal	5711 feet	Dec. 2
Her Wild Oat	Colleen Moore	First National	6118 feet	
He's My Man	Phyllis Haver	Pathe-De Mille		
Honeymoon Hate	F. Vidor-T. Carmenati	Paramount	5415 feet	
Husbands for Rent	H. Costello-O. Moore	Warner Bros	5200 feet	Jan. 7
If I Were Single	M. McAvoy-C. Nagel	Warner Bros	6320 feet	Dec. 31
Irresistible Lover, The	N. Kerry-L. Moran	Universal	6958 feet	Sept. 16
Land of the Lawless	J. Padian-P. Montgomery-T. Santschi	Pathe	4131 feet	Dec. 30
Law and the Man, The	G. Brockwell-Santschi-R. Rllis	Rayart (S. R.)		
London After Midnight	L. Chaney-C. Nagel-M. Day-Walthall	M-G-M	5687 feet	Dec. 23
Lovelorn, The	S. O'Neill-L. Kent-M. O'Day	M-G-M	6110 feet	Dec. 30
Love Mart, The	B. Dove-G. Roland-N. Beery	First National	7388 feet	
Man's Past, A	C. Veidt-I. Keith-G. Siegmann	Universal	6136 feet	Sept. 16
Polly of the Movies	G. Short-J. Robards	First Division (S. R.)	6900 feet	
Rebecca O'Brien	May McAvoy	Warner Bros		
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille	5880 feet	
San Francisco Nights	M. Busch-P. Marmont	Lumas	7000 feet	Dec. 31
Satan and the Woman	C. Windsor-C. Keefe	Columbia		
Serenade	A. Menjou-K. Carver-L. Basquette	Paramount	6209 feet	Dec. 31
Silk Legs	M. Bellamy-J. Hall	Fox	5446 feet	
Silver Slave, The	I. Rich-A. Ferris-H. Herbert	Warner Bros	6124 feet	Dec. 9
Slingshot Kid, The	"Buzz" Barton J. Morgan	F. B. O	4886 feet	
Sorrell and Son	H. B. Warner-Nilsson-M. McBain-A. Joyce	United Artists	9000 feet	Nov. 25
South Sea Love	P. R. Miller-L. Shumway-A. Brooks	F. B. O.	6388 feet	
Spoilers of the West	T. McCoy-M. Daw	M-G-M	6280 feet	
Streets of Shanghai	P. Starke-K. Harlan	Tiffany-Stahl		
Swift Shadow, The	Ranger (Dog)	F. B. O.	4892 feet	Dec. 23
Temptations of a Shopgirl	B. Compson-Garon-A. Kaliz	First Division (S. R.)	5604 feet	
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	First National	7419 feet	Nov. 18
Two Flaming Youths	C. Conklin-W. C. Fields-M. Brian	Paramount	5319 feet	Jan.
Valley of the Giants	M. Sills-D. Kenyon	First National	6376 feet	
Wild Born	Tex Maynard	Rayart (S. R.)		
Wilful Youth	K. Harlan-E. Murphy	Peerless Pict. (S.R.)	5800 feet	
Wizard, The	L. Hyams-E. Lowe-G. Katsonaros-von Seyffertitz	Fox	5629 feet	
You'll Never Get Rich		First Division (S. R.)		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Air Patrol, The	Al Wilson	Universal	4259 feet	
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	Oct. 21
Ballyhoo Buster, The	Buffalo Bill, Jr.	Pathe	4805 feet	Dec. 30
Beau Sabreur	E. Brent-G. Cooper-W. Powell-N. Beery	Paramount	6704 feet	
Beware of Married Men	Irene Rich	Warner Bros		
Boss of Rustlers Roost, The	D. Coleman-E. Gilbert	Pathe	4833 feet	Jan. 14
Branded Sombrero, The	B. Jones-L. Hyams	Fox Films	5612 feet	Jan. 14
Burning Up Broadway	H. Costello-R. Frayer	Sterling Pict. (S. R.)		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal	5261 feet	
Comrades	H. Costello-G. Hughes-D. Keith	First Division (S. R.)		
Circus, The	C. Chaplin-M. Kennedy	United Artists	6700 feet	
Cohens and the Kellys in Paris, The	G. Sidney-J. F. McDonald-V. Gordon-K. Price	Universal	7481 feet	
Coney Island	Lois Wilson	F. B. O.		
Cowboy Cavalier, The	Buddy Roosevelt	Pathe	5 reels	
Crashing Through	J. Padjans-S. Rand	Pathe	5 reels	
Creole Love		First Division (S. R.)		
Dare Devil's Reward	T. Mix-N. Joyce	Fox	4987 feet	Jan. 21
Dead Man's Curve	Fairbanks, Jr.-S. Blane	F. B. O.	5511 feet	Dec. 23
Desperate Courage	W. Wales-O. Hasbrouck	Pathe	4398 feet	Jan. 21
Divine Woman, The	D. Garbo-L. Hanson-L. Sherman	M-G-M	7300 feet	Jan. 21
Driftin' Sands	Bob Steele	F. B. O	4770 feet	
Fearless Rider	Fred Humes	Universal		
Four Flusher, The	G. Lewis-M. Nixon	Universal	6193 feet	
French Dressing	H. B. Warner-L. Wilson	First National	6344 feet	
Gateway of the Moon, The	Del Rio-Fenton-W. Pidgeon	Fox	5038 feet	Jan. 14
Girl in Every Port, A	V. McLaglen-M. Casajuana-M. Loy-N. Joyce-R. Armstrong	Fox		
Gentlemen Prefer Blondes	A. White-F. Sterling-R. Taylor	Paramount	6871 feet	Jan. 21
Glory Girl, The	E. Ralston	Paramount		
Laddie Be Good	Bill Cody	Pathe	4155 feet	Dec. 30
Last Command, The	E. Jannings-E. Brent-W. Powell	Paramount		
Let 'Er Go Gallegher	Junior Coughlan	Pathe-De Mille	5888 feet	
Leopard Lady, The	J. Logan	Pathe-De Mille	6 reels	
Little Mickey Grogan	Frankie Darro	F. B. O	6515 feet	
Love	G. Garbo-J. Gilbert	M-G-M	7365 feet	Dec. 16
Love and Learn	E. Ralston-L. Chandler	Paramount	5737 feet	
Man, Woman and Sin	J. Gilbert-J. Eagles	M-G-M	6280 feet	
Merry Wives of New York	P. Garon	First Division (S.R.)		
Noose, The	R. Barthelmess-L. Basquette-A. Joyce	First National	7060 feet	
No Other Woman	D. Del Rio	Fox		
On to Reno	M. Prevost-C. Landis	Pathe-De Mille	6 reels	
Peaks of Destiny, The (Ufa film)	E. Peterson-L. Riefenstahl-L. Trenker	Paramount	6940 feet	Jan. 21
Perfect Gentleman, A	M. Banks-R. Dwyer	Pathe	5626 feet	Jan. 14
Pioneer Scout, The	F. Thomson-N. Lane	Paramount		
Private Life of Helen of Troy, The	M. Corda-L. Stone-R. Cortez	First National	7694 feet	Dec. 23
Race For Life, A	Rin-Tin-Tin	Warner Bros		
Rawhide Kid, The	H. Gibson-G. Hale	Universal	5383 feet	
Sadie Thompson	G. Swanson	United Artists		
Sailors' Wives	Astor-Hughes	First National	5484 feet	
Sharpshooters	G. O'Brien-L. Moran	Fox		
Shepherd of the Hills, The	A. B. Francis-M. O'Day-J. Boles	First National	8188 feet	
That Certain Thing	V. Dana-R. Graves	Columbia		
United States Smith	Special Cast	Lumas	7000 feet	
Walking Back	Vera Reynolds	Pathe-De Mille	6 reels	
West Point	W. Haines-J. Crawford	M-G-M	8134 feet	Jan. 7
What Price Beauty?	Nita Naldi	Pathe	5 reels	
Wife Savers	W. Beery-R. Hatton	Paramount	5434 feet	Jan. 21
Wife's Relations	S. Mason-G. Glass	Columbia		

Feature	Star	Distributed by	Length	Reviewed
Wizard of the Saddle	B. Barton-D. Thompson	F. B. O.	4805 feet	Dec. 30
oman Against the World, A	G. Olmstead-H. Ford-G. Hale-S. Rand	Tiffany-Stahl		
Woman Wise	W. Russell-J. Collyer	Fox	5050 feet	

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Across the Atlantic	M. Blue	Warner Bros.		
Age of Sex, The		First Division (S. R.)		
Alice Through the Looking Glass		Pathe	5 reels	
Apache Raider, The	Leo Maloney	Pathe	6 reels	
Bare Knees	V. L. Corlien-D. Keith-J. Winton	Lumas	6000 feet	
Blonde for a Night, A	M. Prevost	Pathe-De Mille	6 reels	
Blue Danube, The	L. Joy-R. LaRocque-J. Schildkraut	Pathe-De Mille	6 reels	
Bronc Stomper, The	Dan Coleman	Pathe	6 reels	
Burning Daylight	M. Sills–D. Kenyon	First National		
Chaser, The	H. Langdon-G. McConnell	First National		
Clean Up Man, The	Ted Wells	Universal	4232 feet	
Devil Dancer, The	G. Gray-C. Brook	United Artists	7000 feet	Dec. 30
Doomsday	F. Vidor-G. Cooper	Paramount		
Douglas Fairbanks as the Gaucho	D. Fairbanks-E. Southern-L. Valez	United Artists	9256 feet	Dec. 2
Down Went McGinty	C. Murray-G. Sidney	First National		
Fangs of the Wild	Ranger (Dog)-S. Nelson-D. Kitchen	F. B. O	4578 feet	Jan. 14
Finders Keepers	La Plante-Harron	Universal		
Feel My Pulse	B. Daniels-R. Arlen-W. Powell	Paramount		
Flying Romeos	C. Murray-G. Sidney	First National		
Free Lips		First Division (S. R.)		
Garden of Eden, The	C. Griffith-C. Ray-L. Sherman	United Artists		
Harvester The	N. Kingston-O. Caldwell	F. B. O	7045 feet	Nov. 25
Her Summer Hero	D. Thompson-H. Trevor-S. Blane-J. Pierce	F. B. O	5146 feet	Dec. 30
Honky Tonk (tentative)	Bancroft-Brent-N. Hamilton	Paramount		
Legionnaires in Paris	Al Cooke-Kit Guard	F. B. O.	5771 feet	
Little Snob, The	May McAvoy	Warner Bros		
Love in a Cottage	B. Compson	First Division (S. R.)		
Midnight Rose	L. de Putti-K. Harlan	Universal		
Napoleon (French Film)	Special Cast	M-G-M		
Night Flyer, The	William Boyd	Pathe-De Mille	6 reels	
Passion Island	Special Cast	Pathe-De Mille	7 reels	
Riding Renegade, The	Bob Steele	F. B. O.		
Secret Hour, The	P. Negri-Herscholt-K. Thompson	Paramount	7194 feet	
Shield of Honor, The	R. Lewis-D. Gulliver-N. Hamilton	Universal	6172 feet	Dec. 30
That's My Daddy	R. Denny-B. Kent	Universal	6073 feet	
Tillie's Punctured Romance	C. Conklin-W. C. Fields-Fazenda	Paramount	6 reels	
Traveling Salesman, The (tentative)	R. Dix-F. Sterling-G. Olmsted	Paramount		
Under the Tonto Rim	R. Arlen-M. Brian	Paramount		
Wagon Show, The	Ken Maynard	First National		
Wall Flowers		F. B. O.		
Wedding March, The (road show)	von Stroheim-F. Wray	Paramount	12 reels	
When the Law Rides	T. Tyler-F. Darro	F. B. O		
Whip Woman, The	E. Taylor-A. Moreno	First National		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adventure Mad (Ufa film)	E. Barclay-N. Asther-L. Hall-Davis			
Arkansas		First Division (S. R.)		
Beauty Doctor, The	Adolphe Menjou	Paramount		
Beyond London's Lights		F. B. O		
Brunettes Preferred		First Division (S. R.)		
Buck Privates	de Putti-McGregor	Universa.l		
Chicago After Midnight	J. Mendez-R. Ince	F. B. O.		
Darling of the Gods, The	Special Cast	United Artists		
Drums of Love	E. Taylor-D. Alvarado-M. Philbin	United Artists		
Freckles		F. B. O.		
Harold Teen		First National		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Legion of the Condemned, The	G. Cooper-F. Wray	Paramount		
Little Buckaroo, The	Buzz Barton	F. B. O		
Man Higher Up, The		Lumas		
Old Ironsides (road show)	E. Ralston-C. Farrell-W. Beery-G. Bancroft	Paramount	12 reels	Dec. 18, '26
Once There Was a Princess	Billie Dove	First National		
Pair of Sixes, A	Johnny Hines	First National		
Partners in Crime	W. Beery-R. Hatton-W. Powell	Paramount		
Powder My Back	Irene Rich	Warner Bros		
Ramona	D. Del Rio-W. Baxter	United Artists		
Red Hair	C. Bow-W. Austin	Paramount		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pict. (S.R.)	5032 feet	
Speedy	Harold Lloyd	Paramount		
Tempest	J. Barrymore-C. Horn-Wolheim	United Artists		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Bell of Avenue A		First Division (S. R.)		
Breed of the Sunset	Bob Steele	F. B. O.		
Crooks Can't Win		F. B. O.		
Ladies' Night in a Turkish Bath	Mackaill-Mulhal	First National		
Law of Fear, The	Ranger (Dog)	F-B-O		
Lilac Time	C. Moore-G. Cooper	First National		
Little Shepherd of Kingdom Come	Barthelmess-McAvoy-O'Day	First National		

Feature	Star	Distributed by	Length	Reviewed
Little Yellow House, The		F. B. O.		
Mad Hour, The	S. O'Neil-D. Reed	First National		
Phantom of the Range, The	T. Tyler-D. Thompson	F. B. O.		
Pinto Kid, The	B. Barton-H. Trevor-G. Lee	F-B-O	4884 feet	Jan. 7
Red Riders of Canada, The	P. R. Miller-C. Byer	F. B. O	6419 feet	Dec. 23
Royal American, The	Ken Maynard	First National		
Street of Sin, The	E. Jannings-F. Wray	Paramount		
Surrender	M. Philbin-I. Moskine	Universal		
Thanks For the Buggy Ride	L. La Plante.-G. Tyron	Universal		
Three-Ring Marriage	M. Astor-L. Hughes	First National		

MAY

Feature	Star	Distributed by	Length	Reviewed
Alex the Great	"Skeets" Gallagher	F. B. O.		
Devil's Trade Mark, The	B. Bennett-W. V. Mong	F-B-O		
Heart of a Follies Girl, The	B. Dove-L. Kent	First National		
Man in the Rough, The	B. Steele-M. King	F-B-O		
Skinner's Big Idea	B. Washburn-M. Sleeper-H. Trevor	M-G-M		
Wine, Woman and Song	Charlie Murray	First National		

JUNE

Feature	Star	Distributed by	Length	Reviewed
Baby Face	Colleen Moore	First National		
Dog Justice	Ranger (Dog)	F. B. O.		
Lady Be Good	D. Mackaill-J. Mulhall	First National		
Loves of Ricardo	George Beban	F. B. O.		
Texas Tornado, The	Tom Tyler	F. B. O.		
Upland Rider, The	Ken Maynard	First National		

JULY

Feature	Star	Distributed by	Length	Reviewed
Canyon of Adventure, The	K. Maynard	First National		
Fighting Redhead, The	Buzz Varton	F. B. O.		
Kelly's Kids	Charlie Murray	First National		
Trail of Courage, The	R. Steele-M. Bonner	F-B-O		

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Bantam Cowboy, The	Buzz Barton	F. B. O		
Barker, The	Milton Sills	First National		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Abie's Irish Rose	J. F. McDonald-J. Hershalt-N. Carroll-C. Rogers	Paramount		
Ace High	Hoot Gibson	Universal		
Actress, The	N. Shearer	M-G-M		
Baby Mine	G.K.Arthur-K.Dane	M-G-M	5139 feet	Jan. 14
Better Man, The		F. B. O.		
Betty's a Lady	J. Ralston-C. Ray	Universal		
Be Yourself	R. Denny-D. Gulliver	Universal		
Big City, The	L. Chaney	M-G-M		
Big Game Hunt, The	W. Beery-R. Hatton	Paramount		
Big Gun, The	George Lewis	Universal		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Big Top, The		M-G-M		
Black Ace, The	D. Colman-J. Loff	Pathe		
Blossom Time (Movietone)	J. Gaynor-C. Farrell	Fox		
Boy of the Streets ,A	J. Walker-B. Francisco-M. Bennett	Rayart (S. R.)		
Bride of the Colorado	J. Boles-D. Blossom	Pathe		
Brides Will Be Brides	Laura La Plante	Universal		
Bringing Up Father	J. F. McDonald	M-G-M		
Butter and Egg Man, The	J. Mulhall	First National		
Casey Jones	R. Lewis-J. Robards-A. Sheridan	Rayart (S. R.)		
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		
Chicago	P. Haver-V. Varconi	Pathe-De Mille	9992 feet	
China Bound	R. Navarro-J. Crawford	M-G-M		
Chinatown Charlie	J. Hines-L. Lorraine	First National		
Circus Rookies	K. Dana-G. K. Arthur	M-G-M		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
City of Sin	M. Loy-L. Hyams-R. Tucker	Warner Bros		
Clash, The	A. Moreno-C. Windsor	Tiffany-Stahl		
Clown, The	Al Jolson	Warner Bros		
Cock-Eyed World, The	V. McLaglen-E. Lowe	Fox		
Code of Honor	A. Menjou-N. Lane-Collier, Jr	Paramount		
Cop, The	W. Boyd	Pathe-De Mille		
Cossacks, The	J. Gilbert-R. Adoree	M-G-M		
Count of Ten, The	C. Ray-J. Gleason	Universal		
Cream of the Earth, The	M. Nixon-C. Rogers	Universal		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M	12 reels	
Deer Drive, The	W. Baxter	Paramount		
Detectives	K. Dane-G. K. Arthur	M-G-M		
Devil Skipper, The	B. Bennett-M. Love-M. McGregor-M. McAllister	Tiffany-Stahl		
Dirty Work	Johnny Burke	Pathe		
Don't Marry	Lois Moran	Fox		
Down Grade, The	Wm. Fairbanks-A. Calhoun	Lumas		

Feature	Star	Distributed by	Length	Reviewed
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O		
Dressed to Kill	E. Lowe-M. Astor	Fox		
Easy Come, Easy Go	R. Dix-N. Carroll	Paramount		
Empty Saddle, The	Fred Humes	Universal	8189 feet	Dec. 31
Escape, The	V. Valli-W. Russell	Fox		
Enemy, The	L. Gish-R. Forbes	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fallen Angels	N. Kerry-P. Starke-K. Harlan	Universal		
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Fashion Madness	C. Windsor-R. Howes	Columbia		
Fazil	C. Farrel G. Nissen-M. Busch	Fox		
Fleetwing	B. Norton-D. Janis	Fox		
Flower of Spain	Colman-Banky	United Artists		
Foreign Legion, The	N. Kerry-L. Stone-J. Marlowe	Universal		
Four Devils, The	F. Macdonald-M Duncan-C. Morton-B. Norton	Fox		
Four Sons	J. Hall-M. Mann-Bushman, Jr.-C. Morton-E. Foxe-J. Collyer	Fox		
Freedom of the Press	L. Stone-M. Day-D. Keith	Universal		
Get Set—Go	George O'Hara	F. B. O.		
Girl Downstairs, The	L. Moran-G. O'Brien	Fox		
Glorious Betsy	D. Costello-C. Nagel	Warner Bros		
Godless Girl, The	L. Basquette-G. Duryea-M. Prevost	Pathe-De Mille		
Good Morning, Judge		Universal		
Grass Widows		Tiffany-Stahl		
Hangman's House	W. Farnum-J. Collyer-L. Kent	Fox		
Has Anybody Here Seen Kelly?	T. Moore-B. Love	Universal		
Hawk, The	M. Sills	First National		
Headliner, The (tentative)	A. White	First National		
Heart and the Man, The	P. Garon-R. Agnew	Rayart (S. R.)		
Hello, Cheyenne!	T. Mix-C. Lincoln	Fox		
Hell's Angels	B. Lyon-J. Hall-G. Nissen-L. Wolheim	United Artists		
His Country	R. Schildkraut-M. Dressler	Pathe-De Mille		
Hold 'Em Yale	Rod La Rocque	Pathe-De Mille		
Home, James		Universal		
Honor Bound	G. O'Brien-E. Taylor-L. Hyams	Fox		
Hoofbeats of Vengeance	Rex (Horse)	Universal		
Hot Heels	Glenn Tryon	Universal		
Horseman of the Plains	T. Mix-S. Blane	Fox		
I'll Tell the World	Colleen Moore	First National		
Jazz Mad	J. Hersholt-Nixon-G. Lewis	Universal		
Jungle Rose	Dolores Del Rio	Fox		
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 29
Ladies of Leisure		Tiffany-Stahl		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Lady Raffles	E. Taylor-R. Drew-L. Tashman	Columbia		
Latest From Paris, The	N. Shearer	M-G-M		
Laugh Clown, Laugh	L. Chaney	M-G-M		
Law of the Range, The	McCoy-Crawford	M-G-M		
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict. (S.R.)		
Lion and the Mouse, The (Vitaphone)	M. McAvoy-L. Barrymore-A. B. Frances-Collier, Jr	Warner Bros.		
Love Hungry	L. Moran-L. Gray	Fox		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Meet the Prince	Glenn Tryon	Universal		
Merry Wives of New York	P. Garon	First Division (S. R.)		
Midnight Madness	J. Logan-C. Brook	Pathe-De Mille		
Monkey Business	K. Dane-G. K. Arthur	M-G-M		
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox	6863 feet	
My Home Town	G.Rockwell-G.G.ass	Rayart (S. R.)		
Naughty Marietta	Marion Davies	M-G-M		
Nothing Ever Happens	E. Ralston-N. Hamilton	Paramount		
Outcast Souls	P.Bonner-C.Delaney	Sterling Pict. (S.R.)		
Paris Nights	M. Livingston-W. Baxter	Columbia		
Passionate Adventure, The	R. Colman-V. Banky	United Artists		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National	11412 feet	Aug. 26
Patriot, The	E. Jannings-L. Stone	Paramount		
Patsy, The	Marion Davies	M-G-M		
Phantom Buster, The	Buddy Roosevelt	Pathe		
Pigskin	D. Rollens-S. Carrol	Fox		
Power (tentative)	William Boyd	Tiffany-Stahl		
Rachel	P. Negri-G. Cooper	Paramount		
Red Dancer of Moscow, The	D. Del Rio-C. Farrell-D. Revier	Fox		
Red Mark, The	G. von Seyffertitz-N. Quartaro	Pathe-De Mille		
Riders of the Dark	T. McCoy-D. Dwan	M-G-M		
Ridin' Like Fury	Hoot Gibson	Universal		
Rip Van Winkle	Rudolph Schildkraut	Pathe-De Mille		
Robert Flaherty's Southern Skies	M. Blue	M-G-M		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose-Marie	J. Crawford-J. Murray	M-G-M		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Sally of the Scandals	B. Love	F. B. O.		
Say It With Sables		Columbia		
Show Down, The		Paramount		
Show Boat		Universal		
Side Show, The	Fields-Conklin-Brian	Paramount		
Siren ,The	D. Revier-T. Moore	Columbia		
Skyscraper	S. Carroll	Pathe-De Mille		

Feature	Star	Distributed by	Length	Reviewed
Square Crooks	R. Armstrong-J. M. Brown	Fox		
Smart Set, The	W. Haines	M-G-M		
Snob, The	M. McAvoy-R. Frazer-A. B. Francis	Warner Bros.		
Soft Living	M. Bellamy-J. Mack Brown	Fox		
Song of Steel		Tiffany		
So This Is Love	V. Dana-R. Graves	Columbia		
Span of Life, The	Lon Chaney	M-G-M		
Squads Right		Tiffany-Stahl		
Stand and Deliver	La Rocque-L. Valez	Pathe-De Mille		
Steamboat Bill, Jr	Keaton-E. Torrence	United Artists		
Street Angel, The	J. Gaynor-C. Farrell	Fox		
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M	9566 feet	Oct. 7
Sunrise	Gaynor-G. O'Brien-Livingston	Fox	8729 feet	Oct. 14
Survival of Slim, The	W. Wales-P. Montgomery	Pathe		
Tenderloin (Vitaphone)	D. Costello-C. Nagel	Warner Bros		
Their Hour	D. Sebastian-J. Harron-J. Marlowe	Tiffany-Stahl		
Thunder Riders	Ted Wells	Universal		
Thoroughbreds	M. Nixon-R. Walling	Universal		
Tide of Empire	J. Crawford	M-G-M		
Times Square		Tiffany-Stahl		
Tragedy of Youth, The	Collier, Jr.-P. R. Miller-W. Baxter	Tiffany-Stahl		
Trail of '98	K Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Trick of Hearts, A	H. Gibson	Universal		
Turn Back the Hours		Lumas		
Uncle Tom's Cabin	Special Cast	Universal		Nov. 18
Under the Black Eagle	Flash (Dog)-M. Day-R. Forbes	M-G-M		
Victory	George Bancroft	Paramount		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
Watch My Speed	R. Denny-B. Worth	Universal		
We Americans		Univer-al		
Western Suffragettes	H. Gibson-G. Hale	Universal		
Wheels of Destiny The	G. Hale-E. Hilliard	Rayart (S. R.)	5869 feet	
When Danger Calls	W. Fairbanks-E. Sedgwick	Lumas	5000 feet	
When Romance Rides		Paramount		
Wild West Show, The	H. Gibson	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
Woman Disputed, The	N. Talmadge	United Artists		
Wyoming	T. McCoy-W. Fairbanks-D. Sebastian	M-G-M		
You Can't Beat the Law	L. Lee-C. Keefe	Rayart (S. R.)		

Comedies and Short Subjects

EDUCATIONAL

Title	Star	Rel. Date	Length	Reviewed
Ain't Nature Grand	Eddie Quillan	Dec. 4	1 reel	Nov. 25
All Set	Wallace Lupino	Jan. 29	1 reel	
Always a Gentleman	Lloyd Hamilton	Feb. 5	2 reels	
Angel Eyes	"Big Boy"	Dec. 25	2 reels	Dec. 31
At Ease	Lloyd Hamilton	Sept. 4	2 reels	Sept. 2
Back Home	Curiosities		1 reel	Sept. 23
Batter Up	George Davis	Sept. 11	2 reels	Sept. 16
Buiders of Bridges—When Twilight Comes	Bruce Outdoor Sketch	Feb. 26	1 reel	
Builders of Bridges—When Twilight Comes	Bruce Outdoor Sketch		1 reel	
Brunettes Prefer Gentlemen	Jerry Drew	Nov. 6	2 reels	Oct. 28
Burning Timber — Rough Country	Bruce Outdoor Sketch	Oct. 23	2 reels	Oct. 7
Call o ithe Sea, The (Color Film)	H. Hampton-M. Valles-N. Kelley	Jan. 1	2 reels	Dec. 31
Character Studies	Carter De Haven	Nov. 20	1 reel	Jan. 14
Chilly Days	"Big Boys"	Feb. 19	2 reels	
Creations Parisienne (Color Film)	Hope Hampton	Dec. 4	1 reel	Dec. 9
Cry of Winter, The—Hot Place, The	Bruce Outdoor Sketch	Sept. 18	1 reel	Sept. 2
Cutie	Dorothy Devore	Jan. 15	2 reels	
Delving Into the Dictionary	Hodge-Podge	Sept. 11	1 reel	Sept. 23
Dog Days—The Sun and the Rain	Bruce Outdoor Sketch	Jan. 29	1 reel	
Dummies	Larry Semon	Jan. 1	2 reels	Dec. 23
Eats for Two	Dunham-Thompson	Oct. 9	1 reel	Oct. 14
Fall In	Monte Collins	Jan. 1	1 reel	Dec. 23
Felix the Cat Hits the Deck	"Sullivan Cartoon"	Dec. 11	1 reel	
Felix the Cat in Behind in Front	"Sullivan Cartoon"	Dec. 25	1 reel	Jan. 14
Felix the Cat in Daze and Knights	"Sullivan Cartoon"	Oct. 30	1 reel	Nov. 18
Felix the Cat in Draggin' the Dragon	"Sullivan Cartoon"	Jan. 22	1 reel	
Felix the Cat in Flim Flam Films	"Sullivan Cartoon"	Sept. 18	1 reel	Oct. 7
Felix the Cat in No Fuelin'	"Sullivan Cartoon"	Oct. 16	1 reel	Nov. 11
Felix the Cat in Ohm Sweet Ohm	"Sullivan Cartoon"	Feb. 19	1 reel	
Felix the Cat Switches Witches	"Sullivan Cartoon"	Oct. 2	1 reel	Oct. 21
Felix the Cat in the Early Bird	"Sullivan Cartoon"	Feb. 5	1 reel	
Felix the Cat in the Smoke Screen	"Sullivan Cartoon"	Jan. 8	1 reel	
Felix the Cat in Uncle Tom's Crabbin'	"Sullivan Cartoon"	Nov. 13	1 reel	Dec. 2
Felix the Cat in Whys and Otherwise	"Sullivan Cartoon"	Nov. 27	1 reel	Dec. 30
Felix the Cat in Wise Guise	"Sullivan Cartoon"	Sept. 4	1 reel	Sept. 25
Feline Frolics—The Tonquin Valley	Bruce Outdoor Sketch		1 reel	
Fighting Orphans, The—Evening Mist	Bruce Outdoor Sketch		1 reel	

Title	Star	Rel. Date	Length	Reviewed
Follies of Fashion	Curiosities	Sept. 25	1 reel	
For Men Only	Curiosities	Oct. 30	1 reel	Oct. 21
Fox Tales	Hutton-Dunham	Sept. 25	2 reels	Sept. 23
Green-Eyed Love	Ruby McCoy		1 reel	
Half-Pint Hero, A	Lupino Lane	Sept. 18	2 reels	Sept. 2
Hello Sailor	Lupino Lane	Dec. 25	2 reels	Dec. 16
Here and There in Travel Land	Hodge-Podge	Oct. 16	1 reel	
High Strung	Jerry Drew	Jan. 29	2 reels	
Hints on Hunting—A Day By the Sea	Bruce Outdoor Sketch		1 reel	
His Maiden Voyage	George Davis	Feb. 26	2 reels	
Indiscrete Pete	Jerry Drew		2 reels	
Injun Food—Moods of the Sea	Bruce Outdoor Sketch	Dec. 25	1 reel	Dec. 23
It's Me	Monte Collins	Dec. 18	1 reel	Dec. 9
Kilties	Dorothy Devore	Oct. 9	2 reels	Oct. 7
Little Rube, The	Dorothy Devore	Nov. 20	2 reels	Nov. 11
Lovingly Yours	Curiosities	Dec. 4	1 reel	Dec. 9
Lucky Dog	P. Dunham-L. Billetts	Sept. 11	1 reel	Sept. 23
Many Wings—Beside the Still Water	Bruce Outdoor Sketch	Nov. 20	1 reel	Nov. 4
Models in Mud	Hodge-Podge	Nov. 13	1 reel	Dec. 16
Mysterious Night, A	Monte Collins	Feb. 12	1 reel	
New Wrinkles	Lloyd Hamilton	Oct. 30	2 reels	Oct. 21
New York's Sweetheart	Curiosities	Jan. 1	1 reel	
Nothing Flat	George Davis	Dec. 11	2 reels	Dec. 16
Off Again	J. Lloyd-B. Boyd	Sept. 25	1 reel	Oct. 14
Oh, What a Man!	Larry Semon	Dec. 4	2 reels	Nov. 25
Papa's Boy	Lloyd Hamilton	Dec. 18	2 reels	Dec. 9
Paris Fashions in Color (Color Film)	Hope Hampton	Dec. 25	1 reel	Jan. 7
Peculiar Pair of Pups, A—Nobody Home	Bruce Outdoor Sketch		1 reel	
Pretty Baby	Monte Collins	Feb. 26	1 reel	
Racing Mad	Al St. John	Jan. 8	2 reels	
Recollections of a Rover	Hodge-Podge	Jan. 8	1 reel	
Red Hot Bullets	Eddie Quillan	Nov. 27	2 reels	Nov. 18
Rest Day	Monte Collins	Nov. 27	1 reel	Nov. 18
Rubbernecking	Curiosities	Feb. 5	1 reel	
Running Ragged	Lewis Sargent	Jan. 29	1 reel	
Say Ah-h	Charley Bowers	Feb. 19	2 reels	
Scared Silly	Johnny Arthur	Nov. 13	2 reels	Nov. 11
Seeing Stars	George Davis	Oct. 16	2 reels	Oct. 17
Shamrock Alley	"Big Boy"	Nov. 27	2 reels	Nov. 25
She's a Boy	"Big Boy"	Oct. 2	2 reles	Oct. 7
Shooting Wild	Jack Lloyd	Oct. 23	1 reel	Oct. 21
Simple Sap, A	Larry Semon	Feb. 12	2 reels	
Some Scout	Lupino Lane	Nov. 6	2 reels	Oct. 21
Star Shots	Hodge-Podge	Feb. 5	1 reel	
Stunt Man, The	Larry Semon	Oct. 23	2 reels	Sept. 30
Sword Points	Lupino Lane	Feb. 12	2 reels	Dec. 31
There It is	Charley Bowers	Jan. 1	2 reels	Jan. 7
Thoughts While Fishing—Silver Shadows	Bruce Outdoor Sketch		1 reel	
Wedding Slips	Monte Collins	Jan. 15	1 reel	
Whirl of Activity, A	Hodge-Podge	Dec. 11	1 reel	Dec. 31
Wildcat Valley	Johnny Arthur	Jan. 22	2 reels	
Wild Wool—Night Clouds	Bruce Outdoor Sketch		1 reel	

F B O

Title	Star	Rel. Date	Length	Reviewed
Alice Cartoons (Released Twice a Month)			1 reel	
Beloved Rogue, The	Eason-Hill-Cooke-Guard	Oct. 5	2 reels	
Chin He Loved to Lift	Eason-Hill-Cooke-Guard	Sept. 14	2 reels	
Fleshy Devils	Carr-Alexander-Ross	Nov. 14	2 reels	Oct. 7
Fresh Hair Fiends	Eason-Hill-Cooke-Guard	Sept. 21	2 reels	
Krazy Kat Cartoons (released twice a month)			1 reel	
Mickey's Battle	Mickey Yule	Dec. 5	2 reels	
Mickey's Circus	Mickey Yule	Sept. 4	2 reels	
Mickey's Eleven	Mickey Yule	Nov. 7	2 reels	
Mickey's Pals	Mickey Yule	Oct. 3	2 reels	Oct. 7
Mickey's Parade	Mickey Yule	Jan. 2	2 reels	
New Faces for Old	Eason-Hill-Cooke-Guard	Oct. 12	2 reels	Dec. 16
Panting Papas	Karr-Ross-Alexander	Jan. 9	2 reels	
Peter's Pan	Eason-Hill-Cooke-Guard	Sept. 28	2 reels	Nov. 25
She Troupes to Conquer	Eason-Hill-Cooke-Guard	Oct. 19	2 reels	
Tanks of the Wabash	Karr-Ross-Alexander	Oct .10	2 reels	
Three Missing Links	Karr-Ross-Alexander	Dec. 12	2 reels	Nov. 11
Toupay or Not To Pay	Eason-Hill-Cooke-Guard	Sept. 7	2 reels	
Wanderers of the Waistline	Karr-Ross-Alexander	Sept. 11	2 reels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Argentina, The Rich	Variety	Oct. 2	1 reel	Nov. 4
Arkansas Traveler	Variety	Jan. 8	1 reel	
Art Treasures of the Vatican	Variety	Dec. 25	1 reel	
Capt. Kidd's Kittens	Animal Comedy	Oct. 23	2 reels	Nov. 4
Desert Blooms, The	Variety	Feb. 5	1 reel	
Exploring Norway	Variety	Aug. 7	1 reel	
Fool and His Honey	Tyler Brooks	Sept. 25	2 reels	Nov. 4
Four Faces West	Tyler Brooks	Jan. 1	2 reels	Dec. 16
Her Blue Black Eyes	M. Casajuana-E. Clayton	Oct. 9	2 reels	Nov. 4
Hot House Hazel	T. Brooke-T. Hill	Jan. 1	2 reels	
Jungles of the Amazon	Vanity		1 reel	Jan. 21
Kiss Doctor, The	T. Brooke	Jan. 29	2 reels	
Lords of the Back Fence	Variety	Jan. 22	1 reel	
Love Is Blonde	D. Ellis-D. Rollens	Dec. 18	2 reels	
Low Necker, A	Marjorie Beebe		2 reels	Jan. 14
Moose Country, The	Variety	Nov. 13	1 reel	
Mum's the Word			2 reels	Sept. 2
Northern Alaska Today	Variety	Oct. 16	1 reel	
Old Wives Who Knew	Hallam Cooley		2 reels	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Silly Sailor, A		Nov. 20	2 reels	
Sky Frontiers	Variety	Sept. 4	1 reel	
Solitudes	Variety	Dec. 11	1 reel	
Twenty Legs Under the Sea	R. Walling	Sept. 24	2 reels	Oct. 7
Under Colorado Skies	Variety	Sept. 18	1 reel	
Wild Puppies	Animal Comedy	Dec. 4	2 reels	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
African Adventure, An	Ufa Oddities	Aug. 2		
All For Nothing	Charley Chase	Jan. 21	2 reels	Jan. 14
Amazing Lovers	Ufa Oddities		1 reel	
Assorted Babies	Ufa Oddities	Nov. 5	1 reel	Nov. 25
Battle of the Century	Laurel-Hardy	Dec. 31	2 reels	
Bird Man, The	Charley Chase		2 reels	
Buffalo Bill's Last Fight (Technicolor)	Special Cast	Nov. 26	2 reels	Dec. 9
Call of the Cuckoo, The	Max Davidson	Oct. 15	2 reels	
Children of the Sun	Ufa Oddities	Feb. 11	1 reel	
Death Traps	Ufa Oddities	Oct. 22	1 reel	
Dog Days	Ufa Oddities	Oct. 8	1 reel	
Dog Heaven	Ufa Oddities	Dec. 17	2 reels	
Dumb Daddies	Max Davidson	Feb. 4	2 reels	
Flag, The (Technicolor)	E. Bennett-F. X. Bushman	Oct. 1	2 reels	
Fight For Life, A	Ufa Oddities	Nov. 19	1 reel	
Fighting Feathers	Max Davidson	Dec. 10	2 reels	
Fishing With a Microscope	Ufa Oddities		1 reel	
Golden Fleeces	Ufa Oddities		1 reel	
Happy Omen, A	Ufa Oddities		1 reel	
Hats Off	Davidson-Hardy	Nov. 5	2 reels	
Heavenly Bodies	Ufa Oddities		1 reel	
Heebee Jeebees	"Our Gang"	Nov. 19	2 reels	Dec. 9
Hidden Death Traps	Ufa Oddities	Oct. 22	1 reel	Dec. 11
Jewels of Venus	Ufa Oddities	Sept. 10	1 reel	Dec. 11
Jungle Round-Up, A	Ufa Oddities	Jan. 28	1 reel	Oct. 9
Lady of Victories, The (Tech-(Technicolor)	A. Ayres-O. Matiesen-G. Irving	Jan. 21	2 reels	
Leave 'Em Laughing	All Star Cast	Jan. 28	2 reels	
Lighter That Failed, The	Charley Chase	Oct. 1	2 reels	
Lion Hunt, The	Ufa Oddities	Dec. 17	1 reel	Dec. 9
Love 'Em and Feed 'Em	Max Davidson	Nov. 12	2 reels	Dec. 9
Monarch of the Glen, The	Ufa Oddities	Feb. 25	1 reel	
Nature's Wizardry	Ufa Oddities		1 reel	
Never the Dames Shall Meet	Charley Chase	Dec. 24	2 reels	
Old Wallop, The	"Our Gang"	Oct. 22	2 reels	Dec. 9
Palace of Honey, The	Ufa Oddities		1 reel	
Pathfinders, The	Ufa Oddities		1 reel	
Parasol Ant, The	Ufa Oddities	Dec. 31	1 reel	
Pass the Gravy	Max Davidson	Jan. 7	2 reels	Jan. 14
Perfume and Nicotine	Ufa Oddities	Jan. 14	1 reel	
Pets and Pests	Ufa Oddities	Jan. 28	1 reel	
Primitive Housekeeping	Ufa Oddities		1 reel	
Putting the Pants on Phillip	Laurel-Hardy	Dec. 3	2 reels	Dec. 9
Rainy Days	"Our Gang"	Feb. 11	2 reels	
Sanctuary	Ufa Oddities		1 reel	
Second Hundred Years, The	Laurel-Hardy	Oct. 8	2 reels	
Secrets of the Sea	Ufa Oddities	Feb. 25	1 reel	
Sleeping Death	Ufa Oddities		1 reel	
Soaring Wings	Ufa Oddities	Sept. 24	1 reel	
Spook-Spoofing	"Our Gang"	Jan. 14	2 reels	Jan. 14
Sting of Stings, The	Charlie Chase	Sept. 3	2 reels	
Sugar Daddies	All Star Cast	Sept. 10	2 reels	
TallyHo	Ufa Oddities		1 reel	
Tokens of Manhood	Ufa Oddities		1 reel	
Us	Charley Chase	Nov. 26	2 reels	
Way of All Pants, The	Charley Chase	Oct. 29	2 reels	
What Every Iceman Knows	Max Davidson	Sept. 17	2 reels	
Wicked Kasimir, The	Ufa Oddities		1 reel	
Winged Death	Ufa Oddities	Dec. 3	1 reel	Dec. 9
Wonders of the Blue Gulf of Mexico	Ufa Oddities		1 reel	
Yale vs. Harvard	"Our Gang"	Sept. 24	2 reels	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Adoration	Novelty	Feb. 25	1 reel	
Campus Cuties	Billey Dooley	April 7	2 reels	
Crazy to Fly (Christie)	Bobby Vernon	Sept. 17	2 reels	
Dad's Choice	E. E. Horton	Jan. 7	2 reels	
Dizzy Sights (Christie)	Billy Dooley	Dec. 17	1 reel	
Easy Curves (Christie)	Billy Dooley	Nov. 12	2 reels	
Fantasy	Novelty	Oct. 15	1 reel	
Fighting Fanny (Christie)	Featured Cast	Jan. 21	2 reels	
Find the King	E. E. Horton	Nov. 5	2 reels	
For Crime's Sake	Krazy Kat Cartoon	Nov. 19	1 reel	
French Fried (Christie)	Neal Burns	Sept. 3	2 reels	
Frenzy	Novelty	Jan. 14	1 reel	
Grid Ironed	Krazy Kat Cartoon	Dec. 31	1 reel	
Holy Mackerel (Christie)	Jimmie Adams	Feb. 11	2 reels	
Hot Papa (Christie)	Jack Duffy	Oct. 1	2 reels	
Hungry Stroke, A	Krazy Kat Cartoon	Feb. 25	1 reel	
Ice Boxed	Krazy Kat Cartoon	Feb. 11	1 reel	
Just the Type (Christie)		Feb. 18	2 reels	
Ko-Ko's Bawth	Inkwell Cartoon	Feb. 18	1 reel	
Ko-Ko Chops Suey	Inkwell Cartoon	Oct. 29	1 reel	
Ko-Ko Explores	Inkwell Cartoon	Oct. 15	1 reel	Nov. 11
Ko-Ko Hops Off	Inkwell Cartoon	Sept. 17	1 reel	
Ko-Ko's Jerm Jam	Inkwell Cartoon	Feb. 11	1 reel	
Ko-Ko Kicks	Inkwell Cartoon	Nov. 26	1 reel	
Ko-Ko's Kink	Inkwell Cartoon	Jan. 7	1 reel	
Ko-Ko's Klock	Inkwell Cartoon	Nov. 12	1 reel	
Ko-Ko's Kozy Korner	Inkwell Cartoon	Jan. 21	1 reel	
Ko-Ko the Kid	Inkwell Cartoon	Dec. 24	1 reel	
Ko-Ko the Knight	Inkwell Cartoon	Sept. 3	1 reel	
Ko-Ko the Kop	Inkwell Cartoon	Oct. 1	1 reel	
Ko-Ko's Quest	Inkwell Cartoon	Dec. 10	1 reel	
Loco Motifs	Krazy Kat Cartoon	Sept. 24	1 reel	
Long Hose		Mar. 17	2 reels	
Love Shy	Jimmie Adams	Mar. 24	2 reels	
Mad Scramble (Christie)	Neal Burns	Nov. 26	2 reels	
Milk Made	Krazy Kat Cartoon	Dec. 3	1 reel	
Moony Mariner, A	Billy Dooley	Sept. 24	2 reels	
Nifty Nags (Christie)	Jack Duffy	Dec. 24	2 reels	
Ocean Blues (Christie)	Jimmie Adams	Nov. 19	2 reels	
Oh Mummy (Christie)	Jimmie Adams	Oct. 8	2 reels	
Pie Curs, The	Krazy Kat Cartoon	Nov. 5	1 reel	
Pig Styles	Krazy Kat Cartoon	Jan. 14	1 reel	
Rail Rode	Krazy Kat Cartoon	Sept. 24	1 reel	Oct. 4
Save the Pieces (Christie)	Bobby Vernon	Jan. 28	2 reels	
Scared Pink (Christie)	Jack Duffy	Oct. 29	2 reels	
School Daze	Krazy Kat Cartoon	Sept. 10	1 reel	
Shadow Theory	Krazy Kat Cartoon	Jan. 28	1 reel	
Short Tail, A	Novelty	Sept. 10	1 reel	
Splash Yourself (Christie)	Bobby Vernon	Dec. 3	2 reels	
Stork Exchange, The	Krazy Kat Cartoon	Dec. 17	1 reel	
Sweeties	Bobby Vernon	Mar. 10	2 reels	
Swiss Movements (Christie)	Jimmie Adams	Dec. 31	2 reels	
Tired Wheels	Krazy Kat Cartoon	Oct. 8	1 reel	
Toddles	Novelty	Dec. 10	1 reel	Oct. 7
Topsey Turvey	Krazy Kat Cartoon	Oct. 22	1 reel	
Uncle Tom's Caboose	Krazy Kat Cartoon	Oct. 22	1 reel	
Water Bugs(Christie)	Billy Dooley	Feb. 4	2 reels	
Wedding Wows (Christie)	Bobby Vernon	Oct. 22	2 reels	
Wired and Fired	Krazy Kat Cartoon	Dec. 31	1 reel	

PATHE-DE MILLE

Title	Star	Rel. Date	Length	Reviewed
Alien Antics	Sportlight	Nov. 13	1 reel	Nov. 11
All Bull and a Yard Wide	"Aesop Fables"	Oct. 9	1 reel	Oct. 7

Title	Star	Rel. Date	Length	Reviewed
Assistant Wives	Charley Chase	Dec. 4	2 reels	Dec. 2
Beach Club, The	Bevan-Hurlock	Jan. 22	2 reels	Jan. 14
Best Man, The		Feb. 19	2 reels	
Big Tent, The	"Aesop Fables"	Oct. 23	1 reel	Oct. 21
Boy Friend, The	"Aesop Fables"	Jan. 22	1 reel	
Brave Heart, A	"Aesop Fables"	Oct. 30	1 reel	
Broncho Buster, The	"Aesop Fables"	Jan. 1	1 reel	
Bucking the Handicap	Sportlight	Dec. 25	1 reel	Dec. 23
Bull Fighter, The	Billy Bevan	Nov. 27	2 reels	Dec. 2
Busy Bodies	Sportlight	Jan. 8	1 reel	Dec. 31
Carnival Week	"Aesop Fables"	Dec. 4	1 reel	
Chicken Feed	"Our Gang"	Nov. 6	2 reels	Nov. 4
Christmas Cheer	"Aesop Fables"	Dec. 18	1 reel	
Comrades in Work	Mabel Normand		2 reels	
Cups and Contenders	Sportlight	Nov. 27	1 reel	Nov. 25
Cutting a Melon	"Aesop Fables"	Sept. 11	1 reel	Sept. 2
Daddy Boy	Ben Turpin	Oct. 23	2 reels	Oct. 21
Do Detectives Think?	Roach Stars	Nov. 20	2 reels	Nov. 18
Down to the Sea	Sportlight	Oct. 30	1 reel	Oct. 28
Exploring England with Will Rogers	Travelesque	Dec. 18	1 reel	Dec. 16
Family Frolics	Sportlight	Jan. 22	1 reel	Jan. 14
Fiddlesticks	Harry Langdon	Nov. 7	2 reels	Nov. 26
Flying Elephants	Roach Stars	Feb. 12	2 reels	
Flying Fishers	"Aesop Fables"	Nov. 27	1 reel	
Flaming Fathers	Max Davidson	Dec. 18	2 reels	Dec. 16
Football Officials	"Football Sense"		1 reel	Oct. 21
For Sale a Bungalow		Oct. 30	2 reels	Oct. 28
Fox Hunt, The	"Aesop Fables"	Nov. 20	1 reel	
Frolics in Frost	Sportlight	Dec. 18	1 reel	
From Soup to Nuts	Rarebits	Oct. 23	1 reel	Oct. 21
Gold Digger of Weepah, A	Bevan-Bennett-Burke	Oct. 2	2 reels	Sept. 30
Golf Nut, The	Bevan-Quillan-A. Bennett	Sept. 4	2 reels	
Good Ship Nellie, The	"Aesop Fables"	Feb. 5	1 reel	
Have a Drink	Rarebits	Nov. 20	1 reel	Dec. 2
High Stakes	"Aesop Fables"	Jan. 15	1 reel	
Honeymoon Hints	Rarebits	Jan. 15	1 reel	
Human Fly, The	"Aesop Fables"	Sept. 25	1 reel	Sept. 30
In and Out Again	"Aesop Fables"	Sept. 18	1 reel	
Junk Man, The	"Aesop Fables"	Dec. 25	1 reel	
Just Kidding	Rare-Bits	Dec. 18	1 reel	Dec. 23
King Harold	L. Baird-T. Holmes	Nov. 13	2 reels	Nov. 11
Ladies' Day	Sportlight	Dec. 11	1 reel	Dec. 9
Lateral Pass, The	Sportlight		1 reel	Oct. 14
Lindy's Cat	"Aesop Fables"	Oct. 16	1 reel	
Love at First Sight	Pollard-Hurlock-Cowley	Jan. 29	2 reels	Jan. 21
Love in a Police Station	E. Quillan-M. Hurlcok	Dec. 25	2 reels	Dec. 23
Man Without a Face (Serial)	A. Ray-W. Miller	Jan. 15	10 episodes	Jan. 14
Mark of the Frog, The (Serial)	M. Morris-D. Reed		10 episodes	
Masked Menace, The (Serial)	L. Kent-J. Arthur	Nov 6	10 episodes	Nov. 4
Now I'll Tell One	Chase-Laurel	Oct. 9	2 reels	Oct. 14
Olympic Games	"Our Gang"	Sept. 11	2 reels	Sept. 2
Outwitting Time	Spotlight	Oct. 2	1 reel	
Over the Bounding Blue with Will Rogers (Travelesque)		Feb. 12	1 reel	
Playing Hookey	"Our Gang"	Jan. 1	2 reels	
Prowling Around France with Will Rogers	Travelesque	Sept. 18	1 reel	
Rats in His Garret	"Aesop Fables"	Dec. 11	1 reel	
Reeling Down the Rhine with Will Rogers	Travelesque	Jan. 15	1 reel	Jan. 7
River of Doubt, The	"Aesop Fables"	Oct. 2	1 reel	Sept. 30
Run Girl, Run	Sennett Girls	Jan. 15	2 reels	Jan. 14
Sailors, Beware!	Roach Stars	Sept. 23	2 reels	Sept. 30
Saved By a Keyhole	"Aesop Fables"	Nov. 13	1 reel	
Second Honeymoon, The	T. Holmes-L. Baird	Oct. 16	2 reels	Oct. 21
Signs of Spring	"Aesop Fables"	Nov. 6	1 reel	
Should Second Husbands Come First?	Max Davidson	Oct. 23	2 reels	Oct. 21
Should Tall Men Marry?	Roach Stars	Jan. 15	2 reels	Jan. 7
Small-Town Sheriff, The	"Aesop Fables"	Sept. 4	1 reel	Sept. 2
Smile Wins, The	"Our Gang"	Feb. 26	2 reels	
Smith's Army Life	Hiatt-McKee-Jackson	Feb. 5	2 reels	
Smith's Bargain	Hiatt-McKee-Jackson		2 reels	
Smith's Candy Shop	Hiatt-McKee-Jackson	Aug. 21	2 reels	Aug. 12
Smith's Cook	Hiatt-McKee-Jackson	Oct. 16	2 reels	Oct. 21
Smith's Cousins	Hiatt-McKee-Jackson	Nov. 13	2 reels	Nov. 11
Smith's Holiday	Hiatt-McKee-Jackson	Jan. 8	2 reels	Dec. 31
Smith's Modiste Shop	Hiatt-McKee-Jackson		2 reels	Dec. 9
Smith's Pony	Hiatt-McKee-Jackson	Sept. 18	2 reels	
Soldier Man	Harry Langdon			
Spider's Lair, The		Feb. 19	1 reel	
Sunnyside (Re-issue)	Charlie Chaplin	Dec. 25		
Swim Princess, The		Feb. 26	2 reels	
Tackles and Touchdowns	Sportlight	Sept. 18	1 reel	
Their Second Honeymoon	Baird-Holmes	Oct. 16	2 reels	
Twenty-Four-Dollar Island	Novelty		1 reel	Dec. 23
Up the Ladder	Sportlight	Oct. 6	1 reel	Oct. 21
Wandering Minstrel, The	"Aesop Fables"	Jan. 29	1 reel	
Weaker Sex, The	Rarebits	Sept. 25	1 reel	
Winning Around Europe With Will Rogers	Travelesque		2 reels	Nov 18
Yellow Cameo, The (Serial)	Allene Ray		10 episodes	
Young Hollywood	Special Cast		2 reels	Dec. 9

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Animal Catchers	McDougall Kids	Bray		2 reels	Sept. 16
Bare Co-Ed, The	Murdock-Cavalier-Lancaster	Bray		2 reels	Jan. 7
Bear Escape, A	Parker-Reavis	Capitol Prod.		2 reels	Aug. 1
Berth Mark	Tarbell-Finch-Shaw	Red Seal		2 reels	
Custard's Last Stand		Bray		2 reels	Sept. 16
Dream of the Sea, A (Bino-color)		Film Dist. Corp		1 reel	May 27
Fat and the Canary	McDougall Kids	Bray		2 reels	Dec. 9
Fresh and a Devil	Clyde-Malone-Irving	Bray		2 reels	Oct. 21
Helpless Helper	Al Jay	Cranfield-Clarke		2 reels	
Here's Another One	Novelty	Bray		1 reel	Oct. 7
Here's Another One	Novelty	Bray		1 reel	Dec. 2
Heroes of the Wild (Serial)	Jack Hoxie	N. Levine	Dec. 1	10 episodes	
Iron Derby, The		Bray			
Isle of Sunken Gold, The (Serial)	A. Stewart	Nat Levine	Sept. 1	10 episodes	
Here Comes the Bride	Sketchograf	Cranfield-Clarke		1 reel	
His Off-Day	Tommy Albert	Cranfield-Clarke		2 reels	
His Ticklish Predicament	Jack Cooper	Bray		2 reels	Oct. 21
Iron Derby, The				2 reels	Oct. 21
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal		1 reel	July 22
Lost in a Pullman		Bray		2 reels	Sept. 23
Lunches and Punches	Sid Smith	Capitol Prod		2 reels	Sept. 1
Ma and the Auto (Guest Jewel)		A. C. A		1 reel	
Magic Game, The	McDougall Kids	Bray		2 reels	Dec. 2
Mr. Pooh	McDougall Kids	Bray		2 reels	Jan. 7
Mysterious Airman, The (Serial)		Weiss Bros		10 episodes	
Nothing to Live For	Al Joy	Cranfield-Clarke		2 reels	
Orphans, The	McDougall Kids	Bray		2 reels	
She Beast, The	Sid Smith	Capitol Prod		2 reels	July 1
Silence of the Snows (Guest Jewel)		A. C. A.		1 reel	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark			
Spooky Money	Al Joy	Cranfield-Clarke		2 reels	
Uncle Tom's Habit	Parker Reavis	Capital Prod		2 reels	Sept. 1
Versatility	Sportlight		Feb. 5	1 reel	
Way of All Fish, The	J. Cooper-N. Cavalier	Bray		2 reels	Dec. 9
Who's Who	Al Joy	Cranfield-Clarke		2 reels	
Yellow Dog, The (Guest Jewel)		A. C. A		1 reel	April 15
You Can't Win (Serial)		Weiss Bros		10 episodes	

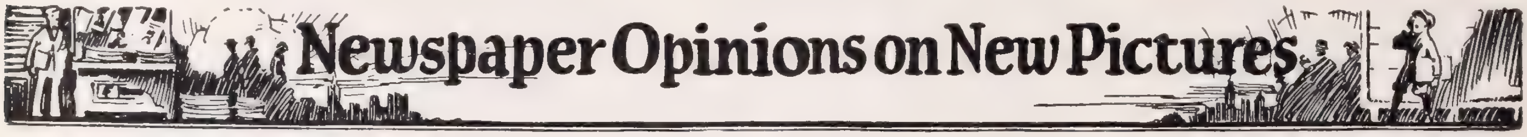
TIFFANY-STAHL

Title	Star	Rel. Date	Length	Reviewed
Bridal of Pennacock	Color Classic	Nov. 1	1 reel	Dec. 2
Comrades	Color Classic	Nov. 15	1 reel	Dec. 2
King of Sports	Color Classic	Sept 15	1 reel	
Memories	Color Classic	Oct. 1	1 reel	
Me and My Pal	Color Classic	Dec. 15	1 reel	
North of Suez	Color Classic	Jan. 1	1 reel	
Roaming 'Round the Carribbean	Color Classic	Oct. 15	1 reel	
Romany Love	Color Classic	Dec. 1	1 reel	
Rose of Killarney	Color Classic	Dec. 15	1 reel	
Scarface	Color Classic	Jan. 15	1 reel	

UNIVERSAL

Title	Star	Rel. Date	Length	Reviewed
Africa Before Dark	Oswald Cartoon	Feb. 20	1 reel	
All For Uncle	C. King-C. Doherty	Oct. 19	2 reels	Oct. 7
All Wet	Oswald Cartoon	Oct. 31	1 reel	
And How	"The Gumps"	Oct. 31	2 reels	
Andy Knows His Onions	"The Gumps"	Dec. 11	2 reels	Dec. 9
Any Old Count	"The Gumps"	Jan. 23	2 reels	
Banker's Daughter, The	Oswald Cartoon	Nov. 28	2 reels	
Bare Fists	Jack Perrin	Jan. 14	2 reels	Dec. 23
Battle Scarred Hero, A	"The Gumps"	Oct. 3	2 reels	Sept. 30
Battling Buckaroo, The (Western)	Bob Curwood	Nov. 12	2 reels	
Boss of the Rancho	Bob Curwood	Jan. 7	2 reels	
Brand of Courage, The	B. Curwood-P. Montgomery	Feb. 4	2 reels	Jan. 7
Buckskin Days	Newton House	Feb. 18	2 reels	
Buster's Big Chance	Trimble, Turner and Dog	Jan. 11	2 reels	Dec. 23
Buster Come On	Trimble, Turner and Dog	Sept. 14	2 reels	Sept. 9
Buster's Home Life	Trimble, Turner and Dog	Oct. 12	2 reels	Sept. 30
Buster Steps Out	Trimble, Turner and Dog	Feb. 8	2 reels	
Buster, What's Next?	Trimble, Turner and Dog	Nov. 16	2 reels	Oct. 28
By Correspondence	Arthur Lake	Jan. 30	1 reel	Jan. 14
Case of Scotch, A	"The Gumps"	Jan. 9	2 reels	Dec. 23
Clearing the Trail (Western)	Newton House	Nov. 26	2 reels	
Cloud Buster, The	"The Gumps"	Feb. 6	2 reels	Jan. 21
Crimson Colors	Lewis-Gulliver	Sept. 12	2 reels	June 17
Dancing Fools	C. King-C. Doherty	Sept. 21	2 reels	Sept. 2
Danger Ahead (Western)	Jack Perrin	Sept. 24	2 reels	Sept. 2
Dangerous Double, A (Western)	Bob Curwood	Oct. 15	2 reels	Sept. 23
Dates for Two	C. King-C. Doherty	Jan. 18	2 reels	Dec. 31
Daze of the West (Mustang)	Fred Gilman	Sept. 3	2 reels	
Dazzling Co-Eds	Lewis-Sullivan	Oct. 10	2 reels	
Disordered Orderly, The	Sid Saylor-Jean Doree	Nov. 9	2 reels	
Empty Socks	Oswald Cartoon	Dec. 11	1 reel	
Fighting Finish, A	George Lewis		2 reels	Oct. 14
Fighting Texan, The (Mustang)	Fred Gilman	Sept. 10	2 reels	Aug. 19
George Steps Out	Sid Saylor	Sept. 28	2 reels	
Great Guns	Oswald Cartoon	Oct. 17	1 reel	
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster		10 episodes	
Harem Scarem	Oswald Cartoon	Jan. 9	1 reel	
High Flyin' George	Sid Saylor	Jan. 25	2 reels	
Horns and Orange Blossoms	Charles Puffy	Jan. 30	2 reels	Jan.
Horse Play	Long-Adams-Laymon-McPhaill	Jan. 4	2 reels	Dec. 16
Keeping in Trim	Long-Adams-Laymon-McPhail	Sept. 7	2 reels	Aug. 19
King of Hearts (Northwest Series)	Jack Perrin	Dec. 17	2 reels	
Law Rider, The (Western)	Fred Gilman	Nov. 5	2 reels	
Lone Ranger, The	Fred Gilman	Dec. 31	2 reels	
Love Wallop, The	Arthur Lake	Nov. 7	1 reel	
Man of Letters	Sid Saylor	Feb. 15	2 reels	
Mechanical Cow, The	Oswald Cartoon	Oct. 3	1 reel	
Mild West, The	"The Gumps"	Dec. 26	1 reel	
Mistakes Will Happen	Ben Hall	Feb. 13	1 reel	Jan. 21
Model George	Sid Saylor	Dec. 28	2 reels	
Monkey Shines	Ben Hall	Sept. 25	1 reels	
Neck n' Neck	Oswald Cartoon	Jan. 23	1 reel	
Newlyweds' Advice		Jan. 2	2 reels	Dec. 16
Newlyweds Christmas Party, The	Snookums-Bartlett-McPhail	Dec. 11	2 reels	Nov. 4
Newlyweds' Mistake, The	Snookums-Young-McPhail	Nov. 7	2 reels	
Newlyweds' Servant, The	Snookums-Bartlett-McPhaill	Feb. 6	2 reels	
Newlyweds' Surprise	Snookums-Bartlett-McPhail	Oct 3	2 reels	Sept. 30
Newlyweds' Troubles	Snookums-Bartlett-McPhail	Sept. 5	2 reels	Aug. 19
Ocean Bruises	"The Gumps"	Nov. 14	2 reels	Oct. 28
Ocean Hop	Oswald Cartoon	Nov. 14	1 reel	
Ole Swimmin' 'Ole, The	Oswald Cartoon	Feb. 6	1 reel	
On Deck	Sid Saylor-Jean Doree	Nov. 30	2 reels	
Oh Mabel!	C. King-C. Doherty	Nov. 23	2 reels	
Oh Teacher!	Oswald Cartoon	Sept. 19	1 reel	Sept. 2
On Special Duty (Western)	Fred Gilman	Oct. 8	2 reels	Sept. 30
Out in the Rain	"The Gumps"	Feb. 20	2 reels	
Passing the Joneses	Long-Adams-Laymon-McPhail	Nov. 2	2 reels	
Picking on George	Sid Saylor	Oct. 26	2 reels	Oct. 14
Prince and the Papa	Charles Puffy	Feb. 13	2 reels	
Racing Wizard, The	Newton House	Dec. 24	2 reels	Jan. 21
Rattling Good Time, A	Ben Hall	Dec. 19	1 reel	Dec. 16
Red Warning (Western)	Newton House		2 reels	Oct. 14
Rickety Gin	Oswald Cartoon	Dec. 26	1 reel	
Riding Gold	Newton House	Jan. 21	2 reels	
Riding Whirlwind, The (Western)	Newton House	Oct. 1	2 reels	Sept. 23
Riding Wild	Bob Curwood	Dec. 10	2 reels	
Run Buster!	Trimble, Turner and Dog	Dec. 14	2 reels	Dec. 9
Running Wild	Lewis-Gulliver-Phillips	Dec. 5	2 reels	Nov. 18
Samson at Calford	Lewis-Gulliver	Nov. 7	2 reels	June 17
Saxophobia	Arthur Lake	Oct. 10	1 reel	Sept. 30
Scarlet Arrow, The (Serial—F. X. Bushman Jr.)			10 episodes	
Scrambled Honeymoon, The	Ben Hall	Nov. 21	1 reel	

Title	Star	Rel. Date	Length	Reviewed
Scrappin' Fool, The (Mustang)	**Bob Curwood**	**Sept. 17**	**2 reels**	**Sept. 2**
Sealed Orders	Jack Perrin	Feb. 11	2 reels	
Shady Rest	"The Gumps"		2 reels	
Showing Off	Long-Adams-Laymon-McPhail	Dec. 7	2 reels	Nov. 18
Sliding Home	Lewis-Gulliver-Phillips	Jan. 16	2 reels	Dec. 30
Smiling Wolf, The (Western)	Fred Gilman	Dec. 1	2 reels	
Society Breaks	Long-Adams-Laymon-McPhail	Oct. 5	2 reels	Sept. 30
Sodas and Shebas	Arthur Lake	Sept. 12	2 reels	Sept. 9
Some Pets	Arthur Lake	Jan. 2	1 reel	Dec. 16
So This Is Sapp Center	Ben Hall	Jan. 16	1 reel	Dec. 30
South of Northern Lights (Western)	Jack Perrin	Oct. 22	2 reels	Oct. 7
Splashing Through	Lewis-Gulliver-Phillips	Dec. 19	2 reels	
Start Something	Long-Adams-Laymon-McPhaill	Feb. 1	1 reel	Jan. 14
Swell Clothes	Arthur Lake	Dec. 5	1 reel	Nov. 18
Tale of a Shirt, The	**Jimmy Aubrey**	**July 17**	**1 reel**	**July 1**
That's No Excuse	**Charles King**	**June 8**	**2 reels**	**May 20**
There's a Will	**C. King-C. Doherty**	**Dec. 21**	**2 reels**	
Too Much Sleep	**"The Gumps"**	**Sept. 19**	**2 reels**	**Sept. 2**
Total Loss, A	**"The Gumps"**	**Nov. 28**	**2 reels**	
Trail of the Tiger, The (Serial)	**Jack Daugherty**	**Nov. 7**	**2 reels**	**Aug. 5**
Trolley Troubles	**Oswald Cartoon**	**Sept. 5**	**1 reel**	**Aug. 19**
Unexpected Hero, An	Fred Gilman	Feb. 25	2 reels	
Valiant Rider, The (Western)	**Bob Curwood**		**2 reels**	
Vanishing Rider, The (Serial)	**Wm. Desmond**	**Jan. 16**	**10 episodes**	
What a Party	C. King-C. Doherty	Feb. 22	2 reels	
When Greek Meets Greek	**"The Gumps"**	**Oct. 17**	**2 reels**	**Oct. 7**
Winning Five, The	**Lewis-Gulliver-Phillips**	**Sept. 26**	**2 reels**	**Sept. 16**
Winning Goal, The	Lewis-Gulliver-Phillips	Jan. 2	2 reels	
Winning Punch, The	**Lewis-Gulliver-Phillips**	**Nov. 21**	**2 reels**	
Wolves of the Range	Fred Gilman	Jan. 28	2 reels	



Newspaper Opinions on New Pictures

"The Jazz Singer" — Warner Bros., Criterion Theatre, Los Angeles

Times—"It will probably go down in history. Indeed a whole chapter may be written about it some day in the annals of the films. Here is a show! To miss it would be like failing to catch a glimpse of Lindbergh. It received one ovation upon ovation; it is probably one of the greatest events in the world of entertainment in years. For once the superlatives may be liberally distributed and they ought to be the super sort of superlatives."

Examiner—"It exceeded this reviewer's best expectations. As for Jolson I don't blame him for traveling 3,000 miles to see himself on the screen. If I could give a performance like he gives I would travel around the world."

Hollywood Citizen—"The end of the 'silent drama' is in sight—with 'The Jazz Singer' there is not a shadow of doubt that the Vitaphone has gloriously justified itself and that talking movies are considerably more than a mere possibility—they are close to an established fact. This is truly a marvelous picture!"

Evening Herald—"All previous achievements of the Vitaphone are dwarfed by 'The Jazz Singer' which I unqualifiedly recommend to everyone. It is going to be a tremendous hit or I miss my guess. It has a tendency to make the thrills run up and down your back and to bring tears to your eyes."

Illustrated News—"It is superb! A revelation of the possibilities of talking movies."

Express—"Mingled with tears are moments of buoyant laughter. The next best thing to Jolson in person is Jolson in the talkies."

Hollywood News—"A triumph for Jolson, a triumph for Vitaphone and a triumph for the art of motion picture production. The picture should be a big box-office hit."

Evening American—"Jolson has achieved triumphs galore but never one which compares 'The Jazz Singer.' Picture not by any means all sadness. Each tear has laugh to relieve it. Is another 'Humoresque' and yet much greater for mother love theme and conflict between filial duty and ambition will appeal to all races instead of one."

Daily News—"Heart throbs, tears, religion, 'Mammy' love and syncopation—these make 'The Jazz Singer' capital entertainment. The Garrick was crowded last night, likely to be throughout entire engagement."

"Chicago" — Pathe - De Mille, Gaiety Theatre, New York City

Herald-Tribune—"The role of Roxie is played by that excellent actress, Phyllis Haver, and although the part is less important than it was in the play, and Miss Haver is made to overact most of her scenes, she is shrewd enough a player to write in most of the satire and film lacks. In a word, she struck this observer as by far the best thing in the picture."

Evening World—" 'Chicago,' that satirical take-off on tabloid newspaper sensationalism, with murderesses being played up to a point of heroism and with firearms taking on the importance of lipsticks in milady's vanity case, has been transcribed to film form.

Times—"That a Hollywood blonde belongs to real life was to a certain extent proved in the picturization of Watkins's play, 'Chicago.' In this quasi-satirical affair, none other than Phyllis Haver, the vampire in 'The Way of All Flesh,' gives an astoundingly fine performance as the redoubtable Roxie Hart. Miss Haver makes this combination of tragedy and comedy a most entertaining piece of work."

Daily News—"It teems with delicious satire and excellent acting. It offers direction by Frank Urson which proves that he knows most of what there is to know about the movie business. Phyllis Haver, that ex-beauty of the Sennett bevy who last season let the world know she could really act, and not merely look ravishing in a bathing suit, is as perfect a Roxie Hart as could have been selected anywhere in Hollywood."

Morning Telegraph—"Credit for this belongs to Frank Urson, who has directed with a fine appreciation of the subtle elements of the scene. This young megaphonist gives every promise in this—his first big directorial effort—of becoming a director to be reckoned with.

"But, speaking of credit, bouquests, laurel wreaths and gold medals should be handed to Phyllis Haver for her portrayal of Roxie Hart. Splendidly equipped for the role by dint of her blonde beauty and a figure that was first glorified in a Sennett bathing suit, she brings to the part a characterization so rich in humor and so adept in versatility that it can only be described by the one superlative—superb. One of the most satisfactory photoplays of recent months."

Sun—"Just as the general quality of Hollywood's products reaches its lowest level in many months, 'Chicago' comes along and revives interest.

"Chief credit goes to the director, Frank Urson. His production is remarkable for its sustaining interest, its general intelligence, and for several powerful moments that recall the high spots in 'A Woman of Paris' and other masterpieces released before the movies grew into their present-day second childhood. Furthermore, the atmosphere, the lighting and even the titles, are thoroughly in the proper spirit."

Journal—"It's a good entertainment, this picture. Phyllis Haver is convincing as Roxie Hart. You'll enjoy Chicago."

"The Enemy"—Metro-Goldwyn-Mayer, Astor Theatre, New York City

World—"I advise everyone to go to the Astor and see this picture. . . . the like of which you will see not many times in a twelvemonth. A strong-ribbed, heavy shooting play. One of the best and most important of that class of pictures which we have come to look upon ts being 'war films.' Miss Gish, cast in a part which fits her in all perfection, plays a role as beautifully moving, as tenderly persuasive, as delicately appealing, as anything which I have seen done before a camera since Renee Adoree sent me crying out into the night on that memorable occasion which was the world premiere of 'The Big Parade.' "

Telegram—"A splendid picture—a picture which may cause a certain hysteria in the 100 per cent portions of our broad land—a picture which tosses a pie or two at our better flag wavers but doesn't get mad about it."

Sun—"An unusually interesting and stirring photoplay. Bold, sincere, positively savage in its attempt to strip all romance and glamour from the late war. Miss Gish's characterization ranks with her best work. I do not think that the movies have offered a more dramatic scene all year than the bit where she stands, her arms outstretched as though she were being crucified on the cross of the conflict, and cries to heaven over the loss of her husband and son."

Post—"You have seen a great many pictures with most of the details of 'The Enemy,' but never one with its ensemble effect, its subtlety and its sledge hammer irony, its motif of fee marching endlessly away to the front."

Herald-Tribune—"Lillian Gish never has been more beautiful on the screen, and she gives the picture a most lifelike quality with her emotional work. Forbes was splendidly cast and Surrier and Fawcett, as the two fathers, are excellent."

Evening World—"Lillian Gish gives a performance here that stamps her as one of the greatest dramatic actress on the screen. Because of the wider vista of the movies, as against the stage, Miss Gish is destined to sway thousands to every one affected by the legitimate version."

Telegraph—"A charming love tale . . . fine moments of beauty. Lillian Gish gives her usual restrained and sympathetic performance, and Ralph Forbes lends charm and dignity to the role of the hero. 'The Enemy' will make many friends for itself."

"Sorrell and Son"—United Artists, San Francisco

Chronicle—"Is real feature. Deeping's novel, a long time best seller, is foundation on which Brenon builds, and builds securely, monument of delight. A beautiful performance Warner gives. Is one of important pictures of the year, and one of best that will come out of studios. Something that should be seen by all persons who care for motion pictures."

Bulletin — "Remarkable screen drama. If it were possible to get few more pictures like 'Sorrell and Son,' skeptics who criticize artistic and intelligent advancement of silent drama would receive their answer. Not only one of first three pictures of 1927, but for many years past. Powerful and distinctive dramatic work. Perfect smoothness and all combine to produce intently interesting cinema subject. Dramatic picture, well told and realistically treated. Convinces most critical audience. Impossible to sit through film without wiping tears from eye, not once, but frequently. Warner gives magnificent performance."

"The Life of Riley"—First National, Globe Theatre, Philadelphia

Morning Record: "Murray and Sidney scored a hit with their mirthmaking faces and clever acting. A cleverly-handled picture. Comedy—from slap-stick variety—is directed to perfection. Every move, every antic is done to bring a burst of laughter from attentive spectators."

ROY PRESS
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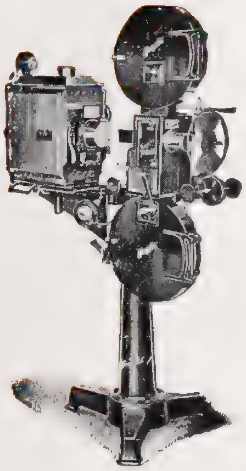

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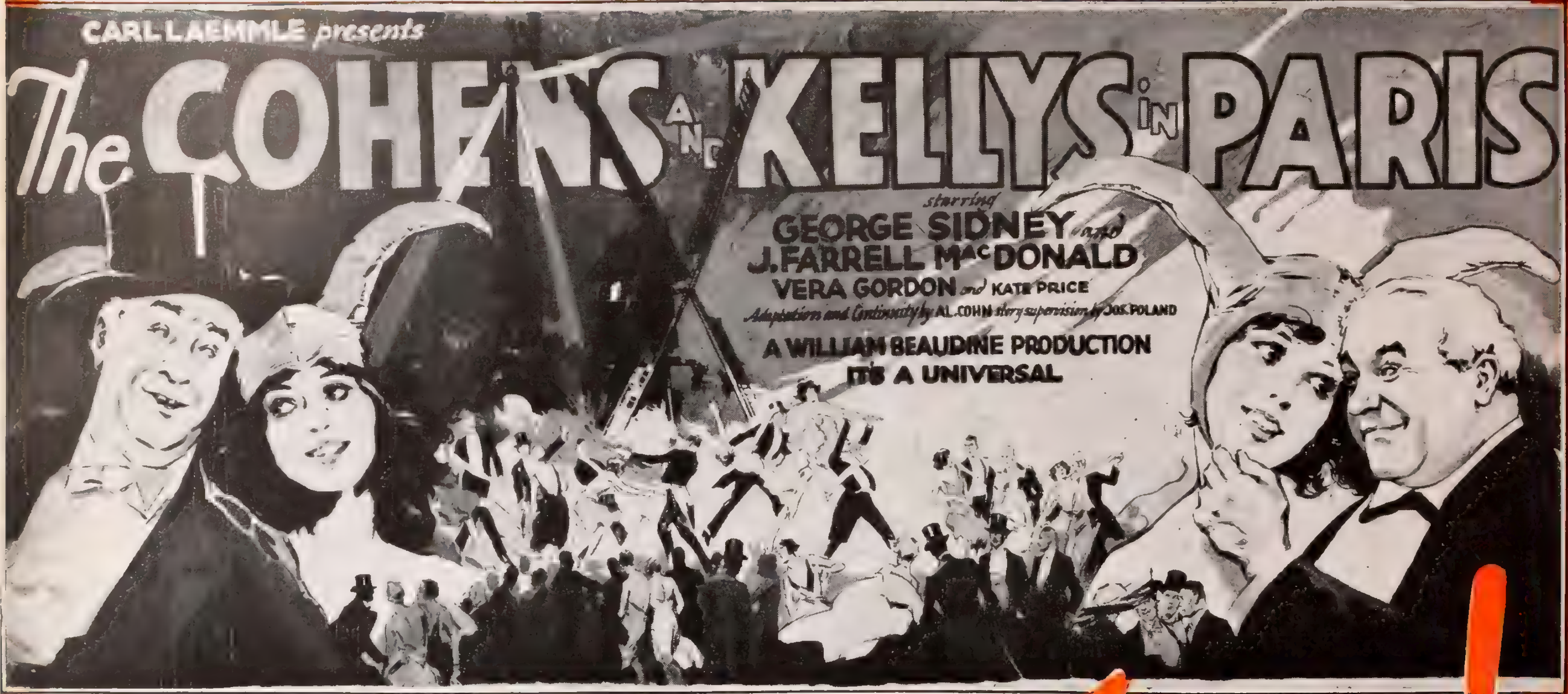
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The COHENS AND KELLYS IN PARIS
starring
GEORGE SIDNEY and
J. FARRELL McDONALD
VERA GORDON and KATE PRICE
Adaptation and Continuity by AL. COHN story supervision by JOS. POLAND
A WILLIAM BEAUDINE PRODUCTION
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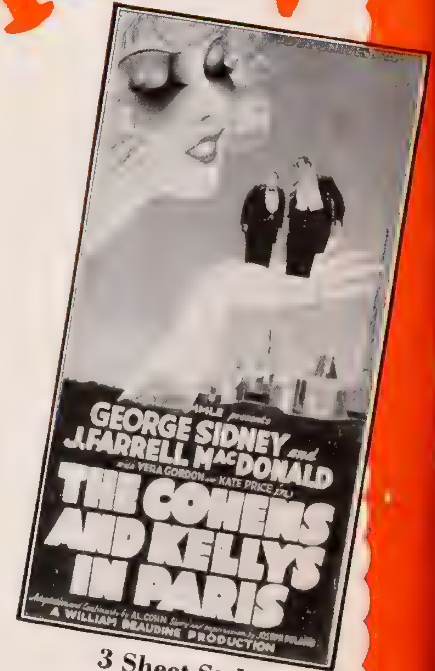
presents
GEORGE SIDNEY and
J. FARRELL McDONALD
with VERA GORDON and KATE PRICE in
THE COHENS AND KELLYS IN PARIS
Adaptation and Continuity by AL. COHN story supervision by JOSEPH POLAND
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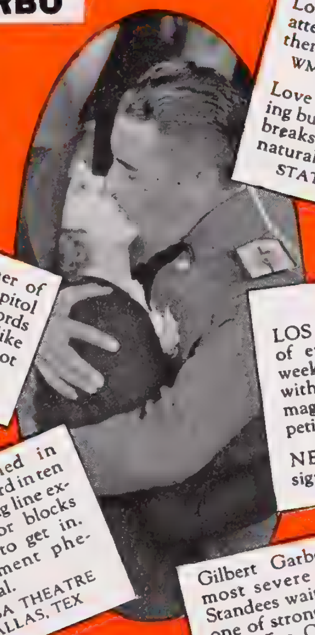
The Morgan Lithograph Co

In This Issue: "The Showman"

Motion Picture News

Reg. U. S. Patent Office



LOVE LETTERS!

John
GILBERT
Greta
GARBO

Gilbert & Garbo in "Love" continuing sensational run Roosevelt. Have extended run 2 additional weeks making total four weeks.
MAX BALABAN
CHICAGO

Love broke all records for attendance at Palace, taking them by storm.
WM. K. SAXTON—MEMPHIS

Love played to record-breaking business for every day and breaks week record Box-office natural.
STATE—HOUSTON. TEX.

Love broke all house records at Norva, Norfolk. Picture will hold a week s record at this house. Have played What Price Glory, Big Parade, Ben-Hur. Gilbert and Garbo outstanding.
H. D. STEARN
WILMER & VINCENT

In face of worst weather of year Love opened Capitol breaking all previous records and building. It looks like second week will equal if not exceed first week.
I. LIBSON—CINCINNATI, O.

From Variety
LOS ANGELES—Highlight of entire first-run group on week was the Million Dollar with "Love." Picture hit like magic and led nearest competitor by $3000 on the week.

NEW YORK—Embassy no sign of letting up.

Love opened Majestic, Bridgeport and Bijou, New Haven to record breaking business. Grossed more on fifth day than opening. Best box-office attraction this year outside of Big Parade.
A. J. VANNI—POLI CIRCUIT

Love opened in worst blizzard in ten years. Long line extending for blocks waiting to get in. Engagement phenomenal.
MELBA THEATRE
DALLAS, TEX

Gilbert Garbo in Love overcame most severe blizzard since 1898. Standees waited in snow. Positively one of strongest attractions sure-fire box-office. Congratulations and continue M-G-M brilliant Parade of Hits that lead industry.
A. ANDERSON—DAYTON, O.

From Variety
SEATTLE—"Love" frenzied in Seattle for $17,000. Such lines never seen before at local theatre.
BOSTON—Whale of a week with "Love". Final day business biggest ever recorded here.

M-G-M

AND NOW WATCH: *RAMON NOVARRO, NORMA SHEARER in THE STUDENT PRINCE: "Police called at State, New Bedford, Mass." "Records broken Valencia, Baltimore." "Opening at Stillman, Cleveland, exceeded only by one other picture in history of house." "Capacity Columbia, Wash." Etc., etc., etc.*

Entered as second-class matter April 22, 1926, at the Post Office at New York, N. Y., under act of March 3, 1879

Vol. XXXVII
No. 5

Published Weekly—$2.00 a Year

New York

February 4, 1928
PRICE 20 CENTS

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of the Great

AMERICAN FLAPPER

God Bless Her—And Dress Her

SUPERB ALL STAR CAST

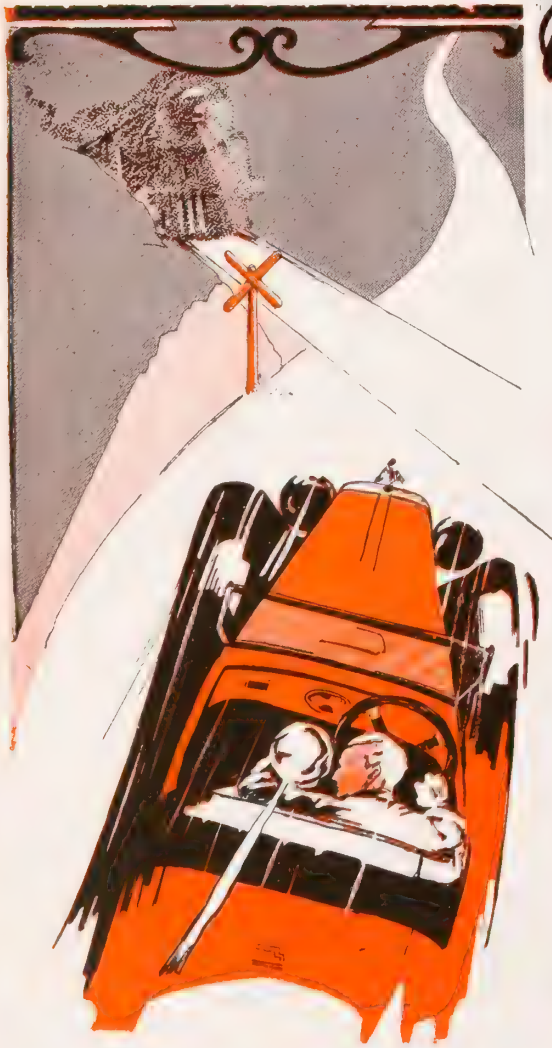
VIRGINIA LEE CORBIN
DONALD KEITH, JANE WINTON
JOHNNIE WALKER
MAUDE FULTON and
FORREST STANLEY

Wonderfully Directed by
ERLE C. KENTON

Screen Play and Supervision
HAROLD SHUMATE

Comedy-Drama-Romance AND
a MELODRAMATIC CLIMAX that
will knock 'em off the seats!

As modern as today's paper



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"OLD IRONSIDES"

A Paramount Picture

¶Surefire hit in picture houses at popular prices! Sensational engagements in San Francisco and other cities, already played, prove this. ¶The public today wants roaring, slashing melodrama on lavish scale—and you couldn't get a better one than "OLD IRONSIDES." ¶With four sterling box-office stars besides! . . . .

four big box office stars!

GEORGE BANCROFT

ESTHER RALSTON

CHARLES FARRELL

WALLACE BEERY

"OLD IRONSIDES"

A James Cruze Production. By Laurence Stallings, author of "The Big Parade" and "What Price Glory." Suggested and adapted by Walter Woods and Harry Carr.

10 GREAT PARAMOUNT SPECIALS FOR 1928

HAROLD LLOYD in "SPEEDY"*
"BEAU SABREUR"
"GENTLEMEN PREFER BLONDES"
"OLD IRONSIDES"
"THE LAST COMMAND" *(Jannings)*
"TILLIE'S PUNCTURED ROMANCE"
"LEGION OF THE CONDEMNED"
"BEHIND THE GERMAN LINES"
"STREET OF SIN" *(Jannings)*
"KIT CARSON" *(Fred Thomson)*

** Prod. by Harold Lloyd Corp. Paramount Release*

CROWDS
9 A.M. to Midnight at
long run
RIALTO
New York

¶ Emil Jannings in "The Last Command" smashes long-run Rialto record first week by more than $2000. ¶ 1928 is

PARAMOUNT

The Whole Show!

Journal—"Jannings is magnificent. A picture worth seeing."

E. World—"—another of those great Jannings characterizations. You'll love 'The Last Command'."

Times—"—Jannings gives a highly gifted and gripping portrayal."

Sun—"—it is beautifully acted, beautifully directed, colorful, pictorially striking."

Herald-Tribune—"—the most stimulating and encouraging picture of the winter season."

Graphic—"—will be counted among the best pictures of 1928."

American—"Jannings scales new cinematic heights."

News—"—a truly inspired cinemic piece."

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NEW YORK

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Keeps Building!"—W. H. Cadoret

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Seattle Is a One-Week Town!

Day *and* Date

Supreme Triumph

'The JAZZ SINGER'

A Daily Guide for Every Theatre Manager

A Manual of Scientific Methods

MOTION PICTURE THEATRE MANAGEMENT

By Harold B. Franklin

President West Coast Theatres, Inc.

REVEALING the inside methods of motion picture theatre operation and management as practiced in the theatres of the biggest circuits, this monumental work written by one of the indusry's outstanding executives brings you information, knowledge, methods and rules for the solution of all problems which confront the manager of the modern theatre. Written in a straight-forward manner, amply illustrated with forms for reports, statements, Lost and Found blanks, and photographs of equipment devices, MOTION PICTURE THEATRE MANAGEMENT holds the answer to those knotty problems which crop up each day to set the manager puzzling over questions of Advertising, Publicity, Service, Presentations, Purchasing, Insurance, Accounting Control—in brief, every phase and department of the theatre.

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Management and the Public—Departments and Functions—Personnel and Inspections—Safety—House Management—The Service Staff—The Production Staff—Plant and Housekeeping—Auditing and Accounting Personnel—Employment—Budgets—Insurance — Advertising—Laws Pertaining to Theatres—Good Will and Ethics—Music—Stage Presentations—Color and Lighting.

Are some of the subjects covered in this manual written by an expert and made available for the advice and guidance of managers, advertising men, house managers, and all specialists in the world of the theatre.

The Author

Harold B. Franklin has been connected with the theatre since 1909, when, aged fifteen, he was employed as an office boy by the firm of Sullivan, Harris and Woods. He became a theatre manager at the age of nineteen. He was among the first to realize that the motion picture could be presented on a scale superior to the "nickelodeon" style and was responsible for many innovations and refinements in the theatre which are now general practice. As vice president of Publix Theatres he started the first Theatre Manager's Training School, and now heads one of the largest chains of motion picture houses in America.

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The book presents an analysis and exposition of the details of theatre management—functions and procedure—based on practical experience. Its purpose is to give guidance and advice drawn from reality to the experienced manager facing old problems appearing in a new application as a result of expanding responsibilities and activities, and present a vast array of miscellaneous fact in orderly, concise form for ready reference and practical information.

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"Sword Points"
Great Burlesque

This boy Lupino Lane is certainly stepping along at a great comedy pace. Here he puts over one of the neatest laugh numbers it has been our pleasure to see for many months. He can kid anything to a frazzle, and do it to a syncopation of chortles, gurgles and honest t'gawd laughs. The plot is clever—oh, yes, this one has a plot. Lupino outdoes himself on some great comedy gags, and it is in the bag with the laughs all counted before you book it.—*Film Daily.*

Educational sure has a comedy winner in this Englishman. Lupino never seems to exhaust his bag of tricks. In "Sword Points" he doesn't rely entirely on his own resources, for he has a story that is made to order for his particular brand of humor. It offers him every opportunity to do the things he is best suited for and he doesn't overlook a single bet. This rib-tickler is a "natural."—*Exhibitors Daily Review.*

A Lupino Lane comedy that burlesques sword play, swashbuckling and the lace and velvet dramas. It is splendidly done, is beautiful and funny by turns, and is first class, compelling entertainment.—Arthur James in *Motion Pictures Today.*

STEPPING along! And at what a pace! Lupino Lane's current series of satirical comedies has definitely established him as the foremost comedian in the Short Features field. In fact, no other comedy star in pictures has made such remarkable progress in the last year.

"MONTY OF THE MOUNTED," "A HALF-PINT HERO," "SOME SCOUT," "HELLO, SAILOR"—every one has been an outstanding comedy success. And now Lane has made one that tops his finest! If you're interested in the best work being done in short comedies today, you can't afford to miss

"SWORD POINTS"

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC., *E. W. Hammons, President*

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President.

More Pathé big Money attractions for current release

Pathé

Still Cleaning Up

PATHE *PRESENTS*

WILLIAM BOYD

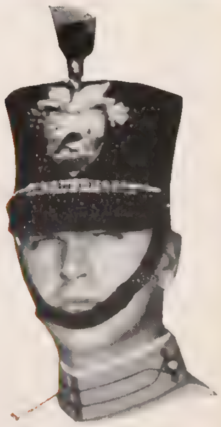
"DRESS PARADE"

with BESSIE LOVE

Screen play by Douglas Z. Doty, from the story by Major Robert Glassburn, Major Alexander Chilton and Herbert David Walter

A DONALD CRISP PRODUCTION

DeMILLE
STUDIO PRODUCTION



James Cruze PRESENTS

WILLIAM BOYD IN

"The Night Flyer"

with JOBYNA RALSTON
Adaptation and continuity by Walter Woods
From "Held for Orders" by Frank Hamilton Spearman
Directed by WALTER LANG *Produced by* James Cruze, Inc.

WILLIAM BOYD

PATHE PRESENTS

"The LEOPARD LADY"

WITH Jacqueline Logan

ALAN HALE *and* ROBERT ARMSTRONG
Adapted by Beulah Marie Dix, from the story by Edward Childs Carpenter
Supervised by Bertram Millhauser
Directed by RUPERT JULIAN DeMILLE STUDIO PRODUCTION

JACQUELINE LOGAN

PATHE PRESENTS

ROD LA ROCQUE IN

"Stand and Deliver"

with LUPE VELEZ *and* WARNER OLAND
Directed by DONALD CRISP
By Sada Cowan Ralph Block, Associate Producer
DeMILLE STUDIO PRODUCTION

ROD LA ROCQUE

Now Making New
Box Office History

A
$2.00
ATTRACTION

PATHE *PRESENTS*

"CHICAGO"

with PHYLLIS HAVER, Victor Varconi,
Virginia Bradford, Robert Edeson, Julia Faye,
May Robson and T. Roy Barnes
Adapted by Lenore J. Coffee, from the play by Maurine Watkins
Produced upon the stage by Sam H. Harris
Directed by FRANK URSON
DeMILLE STUDIO PRODUCTION

A Statement of Facts---

in the smallest number of words

Number of theatres in towns of 2,500 and over—8,881.

Actual buying offices—4,262
Motion Picture News coverage—84%.

Coverage at regional and other offices having no buying power, but an influence—77%.

Number of theatres in towns of 1,500 to to 2,500—1,404.

Number of buying units in towns of 1,500 to 2,500—603.

Coverage at buying offices—74%.

Number of theatres in towns less than 1,500 population—3,742.

Number of buying units in towns of less than 1,500 population—2,006.

Coverage at buying offices in towns of less than 1,500 population—60%.

if

you're out to break records - you've got to have

FIRST NATIONAL

First
National
Pictures

and *how* those records fall-

"THE NOOSE"

Sent The Chicago to $50,000. Barthelmess gave house several thousand above normal. *Variety*

* * *

"HELEN OF TROY"

Erskine's satire brought raving notices and plenty of talk. Should keep its foothold at Roosevelt, Chicago, for a long while. *Variety*

* * *

"HELEN OF TROY"

Drew corking notices at the Uptown Theatre, Toronto. *Variety*

* * *

"SHEPHERD OF HILLS"

Lines in front of Mainstreet Theatre, Kansas City, looked like old times. One of best weeks in months. *Variety*

* * *

"HELEN OF TROY"

Opened in spite of terrible weather conditions to biggest three days' business in history Rivoli Theatre, Portland. *L. E. Davis.*

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays President

Stories of Success ~ *by Successful Showmen* ~ *No. 3*

Every Night *we had to* STOP *Selling Tickets* *for* "THE PATENT LEATHER KID"

Says JOHN PAYETTE

Supervisor Stanley-Crandall Theatres, Washington, D.C.

"I'D like to take the credit for the super-capacity business 'The Patent Leather Kid' has done at the Metropolitan.

"But the fact of the matter is that this First National Special SOLD ITSELF to Washington ON PERFORMANCE!

"It was the New York, Chicago and Detroit advanced-price runs, featured almost exclusively in our advance advertising, that brought capacity houses the very first day, establishing a new record for the Metropolitan . . . A consistent lock-out after 3:30, and literally thousands turned away.

"Then after the opening it was word-of-mouth advertising by opening-day patrons and the sight of that long box-office line stretching down F Street to 10th and down 10th to E Street, that, more than anything else, was responsible for holding business at a record peak throughout the run.

"That's what I mean when I say that this greatest of all Richard Barthelmess pictures sold itself.

House Record Broken

"In actual figures our opening-day business was exactly 50% better than the opening of another widely heralded feature with a well-known stage star, which we played a few weeks ago. And that in spite of the fact that 'The Patent Leather Kid' is a two-hour show, compared to the hour-and-25-minutes running time of the previous picture!

"Our contribution toward these remarkable results consisted of teaser ads for half a week before the opening, featuring the '$2.00 Broadway Hit at Popular Prices' angle; trailers in all our neighborhood and suburban houses; window displays through the centre of the city; and a heavy billing campaign.

"We continued a heavy advertising campaign after the opening, and evening after evening we were compelled to stop selling tickets because we could not accommodate the crowds!

We were forced to extend the engagement to THREE WEEKS—a very unusual run for any picture in Washington.

It Can't Miss!

"I noticed that John Kumler in Detroit and William Epstein in San Antonio built up their record runs on this picture by playing up the star and the story, and by stunt exploitation. It seems to me that their experience, coupled with ours, proves conclusively that no matter what publicity angle you use you're bound to do sensational business with this special.

"I can honestly say that never in my entire career have I been more enthusiastic over any picture. It's a powerful story, establishing Barthelmess more strongly than ever as one of the finest artists of the screen. To touch upon the story I could only fall short of conveying its strength and beauty.

"Every newspaper critic in town has echoed this judgment, and so has the public. I predict a phenomenal run for 'The Patent Leather Kid' in any house it plays."

Starring
RICHARD BARTHELMESS
Presented by
RICHARD A. ROWLAND
by **RUPERT HUGHES**
An **ALFRED SANTELL**
PRODUCTION
Directed by **ALFRED SANTELL**
Production Management **AL ROCKETT**
TITLES BY GERALD C. DUFFY
SCENARIO BY WINIFRED DUNN
A First National Special

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays, President

Motion Picture News

Volume XXXVII NEW YORK CITY, FEBRUARY 4, 1928 No. 5

The Brookhart Bill

An Exhibitor's Protest Against Our Attitude

By William A. Johnston

WE are in receipt of the following letter from Leo Brecher, of the Plaza Theatre, New York City, and an important member of The Theatre Owners Chamber of Commerce:

January 30, 1928.

William A. Johnston, Esq.,
Motion Picture News,
729 Seventh Avenue, New York City.

My Dear Mr. Johnston,

I have been following with a great deal of interest your editorials on the subject of the Brookhart Bill. The stand you are taking corresponds to the position held by the unaffiliated exhibitors, and you are, of course, familiar with the efforts made by exhibitors to achieve the voluntary abandonment of the manifestly unfair conditions existing in connection with booking motion picture films.

In your editorial of January 21st, you say:

"It should not be necessary—and certainly it would be very unfortunate—to air the troubles of this business publicly at a Washington hearing. On the contrary, the enforcers of coercive block-booking and unfair allocation, whoever and wherever they are, ought to stop both voluntarily—and now.

"If they do not, they will have nobody but themselves to blame if Governmental regulation, investigations and the Lord knows what else result."

May I quote from a statement issued by the Theatre Owners Chamber of Commerce early in December:

"That the conference failed to accomplish anything of substantial value is due to the arrogant and arbitrary attitude of those who seek control of the industry for their own purposes. Perhaps it is still not too late for the industry to arouse itself and correct the evils within it. But this is certain, if the industry will not regulate itself voluntarily, regulation will be applied from without, whether the Federal Trade Commission be the agency, the United States Congress, the Legislature of various states or public opinion. Somewhere there is a power to correct this growing evil."

Unfortunately, the warning contained in the above statement remained unheeded, and I fear that the challenge of your editorial of January 28th is equally doomed to be disregarded.

Now, Mr. Johnston, you know as well as anyone in the business that every effort has been exerted to abolish these stifling practices in the business. You know how utterly futile have been all efforts to bring about an improvement in conditions. I believe that you will agree with me that unless these reforms are effected, whether by voluntary action on the part of the producers and distributors or through legislation, the progress of the motion picture will be seriously impeded.

You say that what this industry needs is a new bill of rights written by itself and enforced by itself, and you suggest that perhaps it can be done in Chicago by the contract revision committee. You do not seem to realize that the contract revision committee cannot even touch upon the subject of block booking or unfair allocation of product. The contract revision committee can only deal with details of the contract, and they are in the main of secondary importance. In no manner whatever can the contract committee deal with the questions of allocation of product and compulsory block booking, practices in connection with which you agree are seriously in need of reform. Like all the critics of the Brookhart Bill, you favor its aims, but do not approve of it as a means of achieving the aims.

Since all other methods of achieving these aims have failed, what other remedy can you propose? We believe that the Brookhart Bill is the remedy. We deny that the Brookhart Bill involves government control of the motion picture industry. With the authority of Senator Brookhart, I brand as a falsehood the quotation attributed to him that his measure surely provided for government control. I am sorry to see that you accepted Mr. Pettijohn's quotation from an unnamed source in attributing to the Senator a statement which he never made.

(*Continued on next page*)

An Exhibitor's Protest and Our Reply

The Brookhart Bill covers three points of trade practice: Block booking, blind booking, and discrimination against unaffiliated theatres in the booking of films. The Bill also provides that the Federal Trade Commission is to make suitable rules and regulations for giving effect to these provisions. Is this government regulation of the industry any more than a provision that the United States Attorney General prosecute all violations of the provisions of this bill? Government regulation of the motion picture industry, to my mind, would be regulation as to the kind of pictures to be made, the number to be produced, prices at which they are to be sold or similar matters. Of course, we would all oppose government regulation of the industry, but how can anyone maintain that the designation of the Federal Trade Commission to give effect to the provisions dealing with three specific trade practices is equivalent to government control?

I am surprised to find in your editorial a misinterpretation of the Bill to the effect that the Bill "Plainly provides for price fixing under the supervision of the Federal Trade Commission." It does nothing of the kind. It merely provides that if a producer in an effort to compel an exhibitor to buy an entire block of pictures, will place an unreasonably high price on the few pictures that the particular exhibitor wishes to buy, so that that exhibitor will of necessity be obliged to buy the entire block of pictures, such exhibitors will be able to appeal to the Federal Trade Commission to pass upon the case. This certainly is in no sense price fixing, and a careful reading of the bill will convince you that it offers no occasion to fear price fixing or any government regulation or interference, except for violations of the provisions against block booking and unfair allocation of product.

You are big enough to speak out as you did in your editorials of the past two weeks, and I feel confident that you are big enough to, first, correct the impression drawn from an inaccurately attributed quotation, the second having satisfied yourself, I hope, that the Brookhart Bill does not provide for government control of the industry, that you will come out openly and fearlessly in favor of it, realizing on the one hand that, all other means having failed, there is no other remedy for the evils complained of, and on the other that the failure of the Brookhart Bill is bound to be followed by attacks upon the industry from other sources which may bring serious consequences to the industry.

Yours very truly,
(Signed) Leo Brecher

We make this brief comment:

As to whether the Brookhart Bill provides for price fixing we quote Section 7 of the bill itself:

"Administration of this Act is vested in the Federal Trade Commission which is hereby authorized and empowered to make suitable rules and regulations for giving effect to the provisions hereof, including the power, after full hearing, to fix the differentials which may be observed between the price of a block or group of films and the price of a separate and several film or films less than such block or group as mentioned in Section 4 of this Act."

On Mr. Brecher's point that the bill does not provide Governmental control, we quote again from the Bill:

"Section 8. Any person who shall knowingly and willfully violate *any provision of this Act or any order, rule or regulation made by the Federal Trade Commission,* shall, upon conviction in any district court of the United States, be sentenced to a fine of not more than **$10,000** and not less than **$1,000** or to imprisonment for not more than one year or to both such fine and imprisonment, in the discretion of the court."

The words we have italicized confer sweeping powers of regulation. A strict construction of Section 8 would mean that the Federal Trade Commission could make orders, rules or regulations beyond the specific provisions of the Act itself.

The language of the section does not say "any order, rule or regulation made by the Federal Trade Commission in conformity with or in enforcement of this act," but "any order, rule or regulation made by the Federal Trade Commission."

But, without stressing too much the ambiguous and dangerous wording of Section 8, the heart of the matter is this:

Mr. Brecher says that the bill "offers no occasion to fear price fixing or any Government regulation or interference, except for violations of the provisions against block

Editorial By William A. Johnston

booking and unfair allocation of product."

Which is an admission that the bill does provide price fixing, and on the two most important matters in the industry's commercial structure; namely, booking and allocation.

The history of all Governmental regulation shows that once the entering wedge has been furnished by law, supervision grows and control increases. Once the principle of price fixing is established by law, it can be extended to other industry problems.

Referring to Mr. Brecher's criticism, we cannot agree that the contract revision committee, in session this week at Chicago, has no power to deal with questions of allocation and compulsory block booking.

We say it can—if the spirit to do so is there. Remember, this committee was named under a resolution adopted at the Trade Practice Conference which provided virtual arbitration of the contract. The seventh arbitrator is to be appointed, all other means failing, by the Chief Justice of the United States Supreme Court.

The seventh arbitrator can decide on the disputed points. Is there any reason in the world why the new contract cannot cover questions of booking, and include distributor concessions which would mean the end of compulsory block booking?

Or any reason why disputes over the allocation of product cannot be left to an impartial board, created in the sections which relate to arbitration?

We say this industry can regulate itself, if the will and the sincerity to do so exist. The fact that it has not been done does not prove that it cannot be done.

Our statement in absolute condemnation of coercive block booking, unfair allocation of product, and all forms of trade restraint, direct and indirect, stands. Our unalterable opposition to Governmental regulation of the business workings of this industry, stands.

IN NEXT WEEK'S ISSUE

An Exhibitor Document of First Importance

By HENDERSON M. RICHEY

General Manager, Motion Picture Theatre Owners of Michigan

MR. RICHEY, who is an outstanding exhibitor leader and the directing executive of the Michigan organization, has written a letter to William A. Johnston on the serious crisis that confronts the industry.

It is written in response to an editorial printed in our issue of January 21, and does not mince words in discussing the situation now facing the picture world.

"The surest way to get in bad, the surest way to get yourself taken off the preferred list, it seems, is to sincerely oppose—to sincerely try to correct—some of the apparent evils in the industry. Ask me, I know. And you probably do, too," Mr. Richey writes.

His letter will be given very prominent space in our issue next week.

"Ramona"

By Edwin Schallert

Editor of The Los Angeles Times Preview and Special Correspondent of Motion Picture News

Los Angeles, January 22.

EDWIN CAREWE has directed a picture of high merit in "Ramona." Dolores del Rio is the star, and the story adapted from Helen Hunt Jackson's novel of the same name is an ideal choice for her personally. This book has enjoyed such a wide range of popularity that many people will pleasurably renew their acquaintance with it on the screen.

What the public will like about "Ramona" is its idyllic love theme, the acting by Miss del Rio in some sternly emotional moments, and the poignancy of its tragic climax. The picture has a happy ending, but the real story centers around the love of the heroine for the Indian Alessandro, and that love touches the depths of pathos. Women, especially, will find this pathos appealing, and they should be urged to bring an extra handkerchief.

Dolores del Rio is unquestionably gifted as an actress. "Ramona" does not disclose her talents in the vibrant light that "Resurrection" did, for it is moulded of different material. In this instance the feeling is romantic. The character is not so deep as that of Katusha, but it is pleasingly sympathetic.

The beginning of the plot discovers Dolores as an irresponsible tom-boy type, loving play and song and dance. The one dark threat is Senora Moreno, by whom she has been adopted. The senora has taken her rather unwillingly, a girl half Indian and half white, and reared her under cruel restraints. Ramona finds brotherly companionship with Felipe, the Senora's son, who returns this affection, adding to it by degrees that of a lover.

With the arrival of Alessandro, the Indian, during the sheep-shearing time, Ramona senses a new romantic call. The primitive in her responds to the Indian's devotion. The secret of her own parentage is disclosed to her by her foster-mother and, with Felipe, in a spirit of sacrifice, aiding, she runs away with the Indian.

How they live in pastoral solitude and happiness, enjoying the fruitful conquest of the soil in an Indian community, and the joy of a child born to them, is told with poetic sentiment. Their fortunes flourish until their daughter is taken sick and dies. A band of marauders attack the Indian village, capture the cattle, and destroy the homes of the red men. Alessandro and Ramona take refuge is an inaccessible region, but tragedy stalks them there, and Alessandro is killed by a vengeful settler.

Ramona temporarily loses her memory. She is found by Felipe, but all his efforts to restore her faculties are unsuccessful, until he plays music that she had danced to in her childhood.

Warner Baxter is cast as Alessandro, and a newcomer, Roland Drew, as Felipe. Vera Lewis plays Senora Moreno.

"Ramona" may prove a little serious for certain types of audiences but it is unquestionably beautiful and worthwhile.

Sol Brill Acquires Globe Theatre, Bethlehem, Pa.

The franchise of the Globe theatre, Bethlehem, Pa., passed into the control of Sol Brill, theatre owner in New York State, on January 28. His acquisition of the house marks his first venture into the Pennsylvania field. The transfer of the Globe, made from Alfred I. McAvoy and Frank P. Snyder, who had been acting as receivers for the theatre, was authorized by the United States District Court, the consideration being $40,000; Mr. McAvoy will continue managing the theatre, for which Mr. Brill intends making some improvements although the house is virtually new.

A Pennsylvania charter has been obtained at Harrisburg by the Globe Amusement Company. The capital stock is placed at the nominal figure of $5,000, consisting of 50 shares with a par value of $100, of which $500 has been paid in. The treasurer is R. E. Castellucci, one of the incorporators. The other incorporators are Robert A. Hamilton and Harrington Adams.

New Additions to Gotham Sales Personnel

The field force of Gotham Productions was reinforced last week by the addition of C. A. Molte, who will be the special Gotham representative in the locality surrounding the Pittsburgh office, where he will work in conjunction with the salesmen of Mr. Alexander of the Columbia Film Service, Pittsburgh, which company is the local distributors of Gotham.

M. C. Howard, another Gotham representative, is at present in the Cleveland territory and Mr. Budd Rogers, Gotham's vice-president, will appoint additional men during his trip around the exchange circuits.

Butterfield Plans Theatre in Battle Creek

Col. W. S. Butterfield announces preliminary plans for a new theatre which will be either part of a 12-story office or hotel building, costing approximately $1,000,000, to be constructed on Main street in Battle Creek, Mich. Erection will begin in March Notice to vacate has already been mailed to occupants of the building on the site. The frontage of the house will be 54 feet, leaving ample space for areaways and exits on either side. Comparing it with the new State in Kalamazoo, Col. Butterfield says Battle Creek's picture house will seat about 1,000 less but will cost nearly $400,000 more.

Fire at Warner Studio Does No Damage

A slight fire at the studio of Warner Bros. on Sunset Boulevard in Hollywood was checked quickly last week, with the result that no damage of a serious consequence occurred. The only property that was harmed was one discarded set and this was fully covered by insurance. The mishap in no way retarded the work at the studio, where members of the scenario and directorial staffs are busy preparing for the resumption of production activities next month.

Block Booking Concessions Big Issue at Chicago Meeting

Distributors' Attitude Not Officially Divulged; Slow Progress Made on Revision of Exhibition Contract

CHICAGO, Feb. 2.—Whether or not distributors will offer concessions on block booking loomed as the big question at the contract conference here as the exhibitor and distributor conferees met for the third day of their sessions, with little accomplished toward revision of the standard exhibition contract.

The attitude of the distributors had not been officially divulged when this dispatch was filed. In some quarters it was said they did not regard block booking as a contractual matter but as a selling method and did not intend to discuss it at all in the contract conference.

It was further said that the distributor attitude was that block booking was a matter to be settled between individual buyer and seller. In other quarters it was reported that the distributors were prepared to offer some concessions.

Coming at a time when trade interest is centered on the Brookhart Bill and the Washington situation, the results of the conference are regarded as of the utmost importance to the industry and many exhibitor leaders and producer executives, in addition to the conferees, were seen around the Congress Hotel. Many declared that they were prepared to stay two weeks, if the new Standard Exhibition Contract was not completed before then. In any case the contract conference will be finished before the Brookhart hearings begin.

Representatives of the producer-distributors in the contract conference are Felix Feist, M-G-M; Nede, Depinet, First National; Phil Reisman, Pathe; and alternates J. I. Schnitzer, F B O; and S. R. Kent, Paramount.

The unaffiliated exhibitor representatives are: Nathan Yamins, Massachusetts; Ben Berinstein, California; and R. R. Biechele, Kansas; with Joseph W. Walsh, Connecticut; J. Louis Rome, Maryland; and H. A. Cole, Texas; as alternates.

R. F. Woodhull, president of the M. P. T. O. A., is chairman of the exhibitor delegation and H. M. Richey, Michigan, secretary. R. H. Cochrane is chairman and Gabriel L. Hess, secretary, of the producer-distributor delegation. Messrs. Woodhull and Cochrane are alternating as chairman at the executive sessions of the committee.

Slow progress was reported the first days of the meeting and, after three sessions, agreement had been reached on only two actions of the proposed standard contract, the conferees taking up each clause and section in turn.

It has been agreed that no additions may be made to the contract by distributors, except as agreed upon by the whole committee. This will assure, it is believed, a standard contract.

Clause Seven, which relates to protection, will be revised so that the protection period will start from the last day of the run instead of the first, as now.

Previous to the formal opening of the conference on January 31 a meeting of unaffiliated exhibitors was held and the men who were to represent the exhibitors in the conference were advised as to exhibitor sentiment on the various clauses of the contract. It was decided that, while the meetings of the conferees would not be open, the exhibitor members would report the progress made each day to the unaffiliated exhibitors. A court reporter was engaged to take full report of all happenings at the executive sessions.

The exhibitor conferees heeded the advice of the unaffiliated exhibitors, and will follow the unit system of voting, the delegation caucusing before each vote.

Among the exhibitor leaders present are: W. A. Steffes, Minnesota; Frank Rembusch, Indiana; Glenn Cross and H. M. Richey, Michigan; Col. H. A. Cole, Texas; Fred J. Herrington, Pennsylvania; A. Julian Brylawski, District of Columbia; J. B. Clinton, Minnesota; J. J. Harwood, Ohio; Fred Wehrenberg, Missouri; Fred Pickrel, Oklahoma, and a number of Chicago exhibitors.

Iowa Exhibitors Will Get Together Feb. 13

Probably what will turn out to be the most interesting meeting of the Iowa exhibitors will take place on February 13th when the Film Board banquet and get-together will be held in Des Moines at the Hotel Savery. The discussion of the Brookhart Bill has been very active, and this is thought to be the most important measure that will come in for discussion at the meeting.

The plans are for a one-day session, and will conclude with a banquet in the evening. Les Phillips, feature sales manager for Pathe, will be in charge of the program, while Jimmy Wynn, manager of the office of Educational, is the presiding officer. Mr. Phillips is negotiating with the Eastern office to arrange for a representative of the Hays organization to be present.

The Iowa Theatre Owners Association will hold a meeting at the same time and place that the Film Board party is scheduled. The programs will be arranged so that the different organizations can act without interfering with the activities of the other.

Brookhart Claims He Was Misquoted On Federal Control Statement

IN a telegram to the Theatre Owners Chamber of Commerce of New York City, Senator Brookhart this week denied that his Bill provides for Government control of the industry, and charged that R. F. Woodhull, president of the M. P. T. O. A., had misquoted him on this point.

The Brookhart telegram read as follows: "Woodhull does not quote me accurately. The Bill does not purport to do anything but to stop blind booking, block booking and discrimination against the independents. It makes these things criminal and the Government punishes the crime as in all anti-trust laws.

"The only jurisdiction given the Federal Trade Commission is when blocks are broken up and the division or allocation of the prices cannot be agreed upon. All other jurisdiction is with the courts. Anybody who construes this as Government regulation of the film industry is simply looking for a bugaboo."

The text of the Brookhart message was sent to Mr. Woodhull in Chicago, but there was no indication when MOTION PICTURE NEWS went to press whether the President of the M. P. T. O. A. would take any action with regard to it.

"Beau Geste" Voted Best Film of 1927 in "Film Daily" Poll

"BEAU GESTE" was selected as the best picture of 1927 in the nation-wide poll of critics' votes, conducted for "The 1928 Film Daily Year Book," to be issued this month. Two hundred thirty-five of the 286 critics who voted gave this picture as their selection.

The poll, an annual event, is open to critics of newspapers, fan and trade publications and national magazines. This year, 240 newspapers and 42 fan, trade and national publications are represented in the voting.

Under the system employed, a list of all pictures released during the year is supplied each critic, who is asked to vote only on pictures which have been shown throughout the country, excluding the several roadshow productions which have been exhibited only in one or a few key centers.

Other pictures among the first ten and the votes they received are: "The Big Parade," 205; "What Price Glory," 179; "The Way of All Flesh," 167; "Ben Hur," 164; "7th Heaven," 162; "Chang," 146; "Underworld," 97; "Resurrection," 91, and "Flesh and the Devil," 77.

Thirty-six pictures, received ten votes or more, and were placed on the Honor Roll. These are: "Don Juan," "Metropolis," "Stark Love," "Faust," "The Scarlet Letter," "Tell It to the Marines," "Camille," "The Better 'Ole," "White Gold," "The Rough Riders," "Rookies," "The Cat and the Canary," "Barbed Wire," "Two Arabian Knights," "Les Miserables," "The Beloved Rogue," "Sorrell and Son," "Twelve Miles Out," "Captain Salvation," "It," "The Magic Flame," "Service for Ladies," "The Blood Ship," "Loves of Carmen," "Mr. Wu," "Annie Laurie," "The Garden of Allah," "God Gave Me 20 Cents," 'Michael Strogoff," "Her Night of Love," "The Fair Co-ed," "The Kid Brother," "My Best Girl," "Quality Street," "The Prince of Head Waiters" and "Slide, Kelly, Slide."

K-A-Orpheum Organizes

Eastern and Western Circuits Are Equally Represented Among Executives and Directors

THE newly formed Keith-Albee-Orpheum Corporation held the first meeting of its board of directors Monday and elected officers and directors who will govern the activities of the corporation. The eastern circuit and its new western ally are equally represented both on the roster of officers and on the directorate.

E. F. Albee heads the organization as president, with Marcus Heiman as executive vice-president and John J. Murdock as vice-president and general manager. Other officers are as follows: G. L. Kohl, vice-president; E. G. Lauder, Jr., vice-president and executive manager; Reed A. Albee, vice-president; J. Henry Walters, vice-president; Maurice Goodman, vice-president and general counsel; B. B. Kahane, secretary; Myron Robinson, treasurer; Mark A. Luescher, assistant secretary and director of publicity; William J. Keeman, assistant treasurer. In addition the following are members of the board of directors: Walter P. Cooke, B. L. Heidingsfeld, Lee Shubert, Joseph M. Finn, Herman Fehr, C. L. Kohl and Frank R. Tate. Edward V. Darling and Max Gordon, respectively, are general managers of the booking department and the production department.

The new company is entirely a holding company and is to be capitalized with 939,000 of 6 per cent debentures, $10,000,000 convertible preferred stock and 1,100,104 shares of common stock outstanding of an authorized amount of 2,000,000 shares.

Incorporation papers were acquired recently in Delaware and the company is to acquire all of the outstanding stock of the B. F. Keith Corporation, Greater New York Vaudeville Theatres Corporation and the Vaudeville Collection Agency, at least 80 per cent of each class of stock of the B. F. Keith-Albee Vaudeville Exchange, and at least 80 per cent of the common stock of the Orpheum Circuit, Inc., whose preferred stock will remain unchanged.

In the Keith Circuit there are 46 theatres, including seven under construction owned or leased by wholly-owned subsidiaries, and in addition 115 theatres owned, leased or affiliated and less than wholly owned subsidiary companies.

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11 Firms Sought New York Charters During Week

The past week brought considerable activity in the number of companies incorporating in various branches of the motion picture business in New York State, records in the department of state showing that the following companies were chartered: B. L. B. Amusement Corporation, capitalization not stated, George Boros, Jacob Levine, Herschel Pinchuk, New York City; M. and G. Amusements, Inc., capitalization not stated, Samuel J. Buchbinder, Anna G. Davis, Agnes Gordon, New York City; Lathrop and Wood Productions, Inc., capitalization not stated, William S. Lathrop, Lawrence G. Wood, Benjamin C. Weiner, New York City; Bagg Amusement Co., Inc., $300,000, Charles G. Bagg, John J. Kennedy, Raymond T. Baynes, Buffalo; H. & C. Amusement Corporation, $20,000, Louis Hirschhorn, Abe Cogut, Henry Krinsky, New York City; Rex Productions, Inc., $40,000, Lowell W. King, Thomas McElhany, Don Mullaly, New York City; The Candee Avenue Theatre, Inc., Sayville, $600, Joseph B. Levy, Samuel M. Lempert, Sayville; Samuel Levine, Lawrence; Cosmic Film Laboratories, Inc., capitalization not stated, Charles M. Carpenter, E. Vandiver Brown, John P. Chandler, New York City; B. S. Moss Service Corporation, capitalization not stated, Thomas F. Garrity, Gabrielle Brock, Edith Ausibel, New York City; Utica State Theatre, Inc., capitalization not stated, Thomas E. Dougherty, Clara L. Loomis, Utica; Walter G. Shankenbery, Rome.

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5 New K.O. First National Club Members Elected

Five new members have swelled the numbers of First National's K. O. Club as the result of their successful sales efforts during the last quarter of 1927. The five are Gerald Hardy, of the San Francisco branch, Albert Smitken, of the Cincinnati office; Vete Stewart, of the San Francisco exchange; R. J. Heft, of the Kansas City branch, and Newton Levi, also of the San Francisco office. Each of these winners will get an extra week's pay.

Four salesmen also made the grade for the second time, thus becoming second degree members of the club. They are A. S. Bailey, of Los Angeles; J. H. Briggs, of Montreal; F. L. Greenhalg, of Washington, D. C., and William J. Melody, of Toronto.

One salesman was elected to the club for the third time. George Bourke, of Los Angeles, was the man. Hereafter, First National announces, the election of salesmen to the K. O. Club will be semi-annualy instead of quarterly.

Arranging for Opening of New Minnesota Theatre

I. H. Ruben, M. L. Finkelstein and E. R. Ruben of Finkelstein & Ruben have left for New York to confer with Publix officials on the selection of a manager, organist, orchestra leader and other executives for the New Minnesota theatre which will be operated jointly in Minneapolis by F. & R. and Publix. The date for the opening of this $2,000,000 house has been tentatively set for Saturday, March 24, and the occasion is expected to be one of the most notable and spectacular in northwest theatre history.

Columbia Opens Office in Mexico City

COLUMBIA has increased the extent of its foreign activities with a recent opening of a branch office in Mexico City by the Columbia Pictures de Mexico. Senator Jos. J. Reynoso, a prominent figure in Mexican financial circles, is president of the new organization and Augusto Genin is treasurer. Both men are also identified with El Buen Tono, a cigarette company in Mexico.

Columbia Pictures de Mexico operates three exchanges in Mexico and plans to open additional branches in the future. Matthias Radin, Columbia executive, spent three weeks in the Mexican capital closing the negotiations.

The SHOWMAN

February, 1928

Features

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Pictorial Review of Theatres.

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Business Building Theatre Map.

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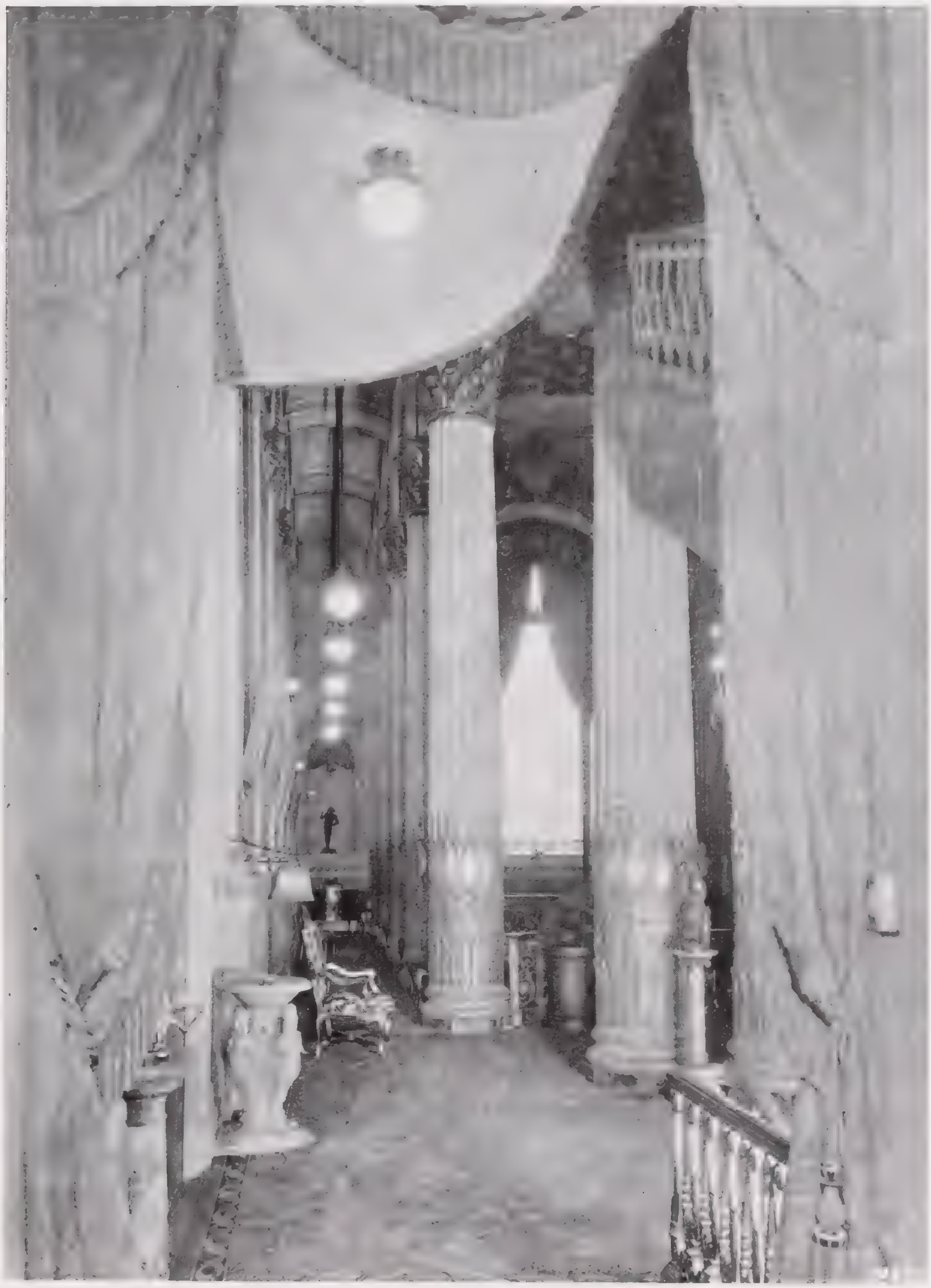
How Television Is Brought to the Home.

❀

Having the Right Extinguisher in the Right Place.

❀

Review of New Equipment.

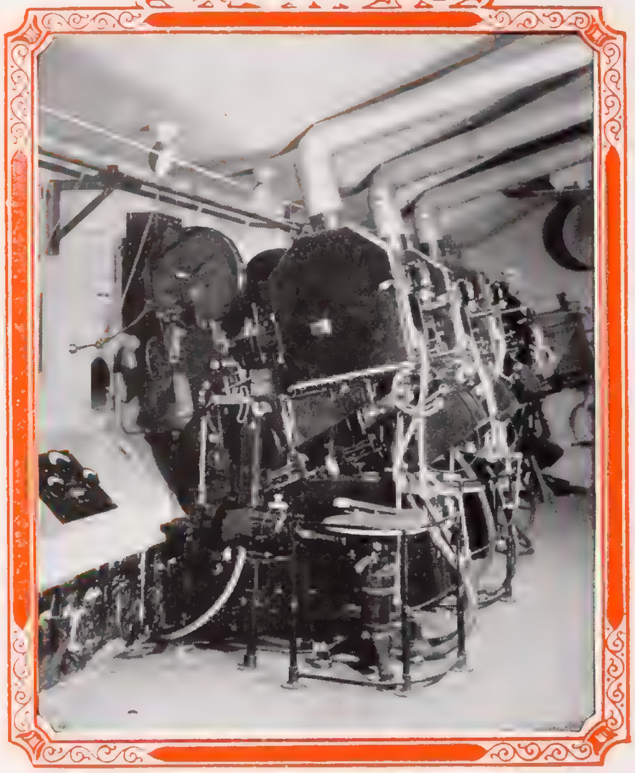


The Penn Theatre Pittsburgh

The stately beauty of formal designs is realized in the architectural and decorative effects of the palatial Loew's and United Artists cinema in Pittsburgh, C. W. and Geo. L. Rapp, architects. Shown above is a portion of the mezzanine, where art objects and pictures are displayed.

ROCKBESTOS

—the asbestos covered wire



"Roxy" Projection Room

ROXY THEATRE *has Simplex Projectors and they are equipped with ROCKBESTOS Motion Picture Cable.*

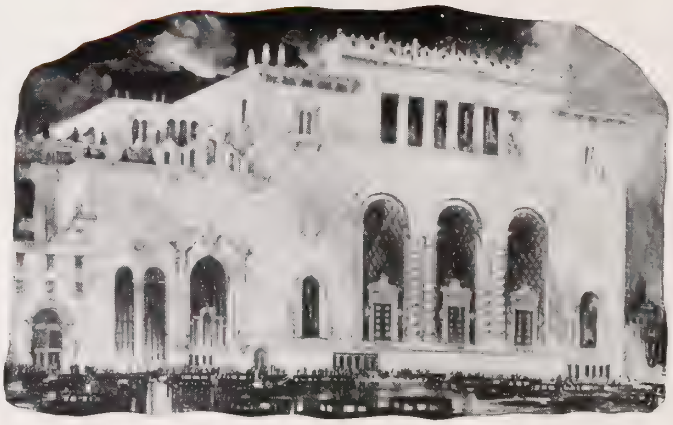
"Roxy"

In building the "Roxy", the Cathedral of Motion Pictures, everything that went into this beautiful theatre was selected because of its preeminent quality.

Simplex Projectors equipped with Rockbestos Motion Picture Cable are used in the Projection Rooms.

Long life, perfect insulation, real service make Rockbestos Motion Picture Cable the choice of most theatre owners and projectionists.

Better Projection Equipment Pays.



Roxy Theatre, New York

ROCKBESTOS PRODUCTS CORPORATION

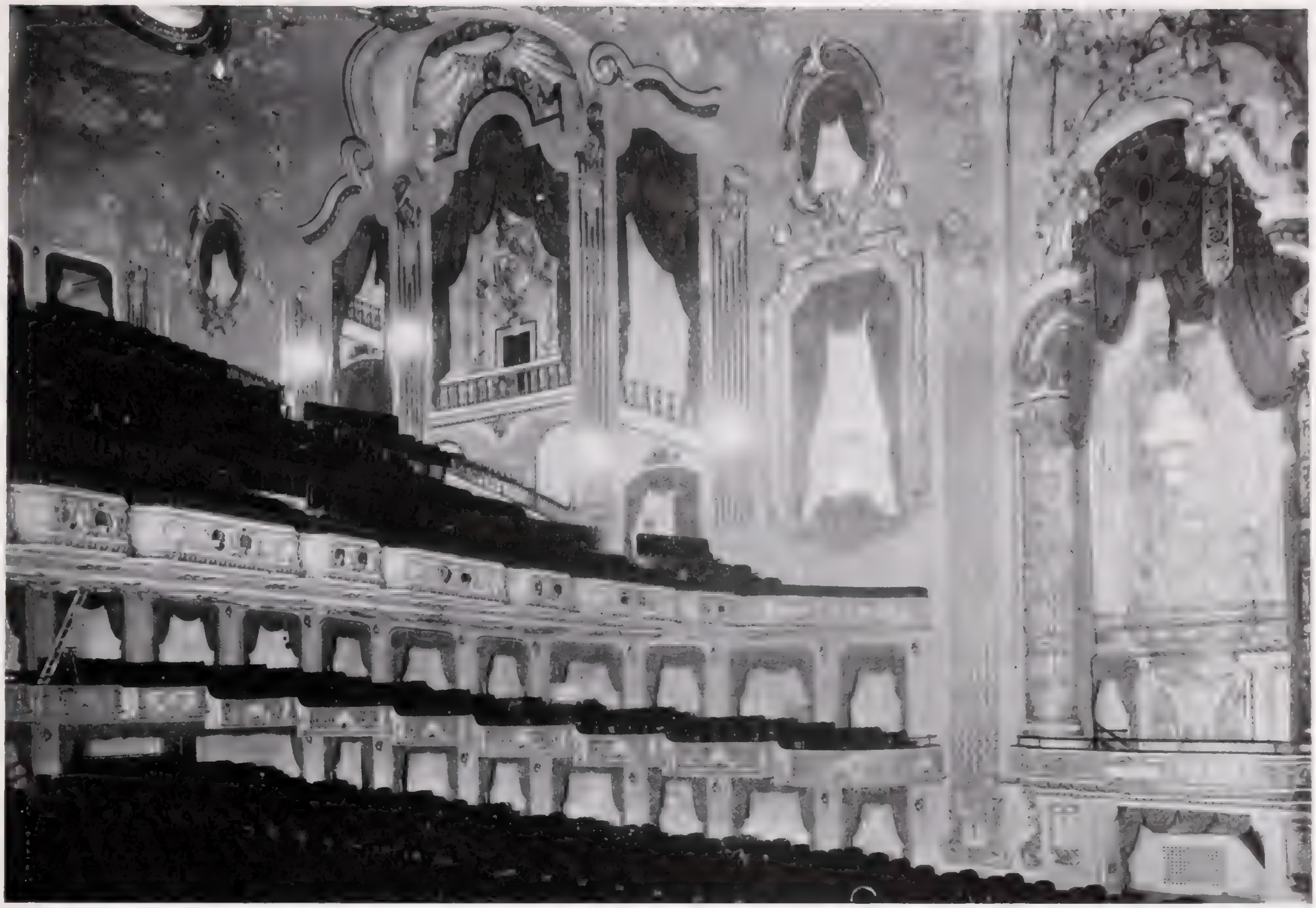
NEW HAVEN, CONN.

5942 Grand Central Term. Bldg., New York

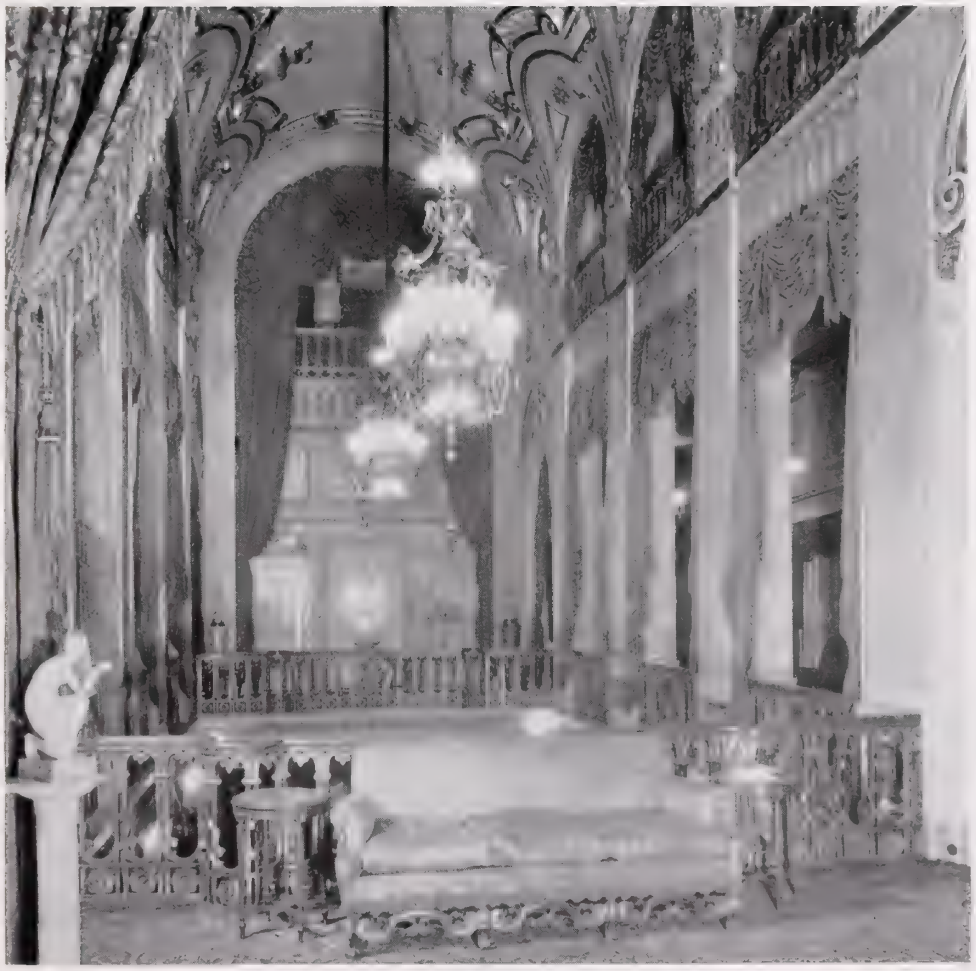
465 Union Trust Bldg., Pittsburgh, Pa.

224 Madison Term. Bldg., Chicago

On the Pacific Coast—Allied Industries, Inc.



Above—A view of the auditorium, Loew's and United Artists Penn Theatre, Pittburgh,, Pa.



NEW HEIGHTS FOR THE BAROQUE DESIGN—THE PENN

THE prestige of Loew's and the wealth of Pittsburgh's architectural beauties have both been increased with the completion of the new Loew theatre, designed by C. W. & Geo. L. Rapp, of Chicago and New York.

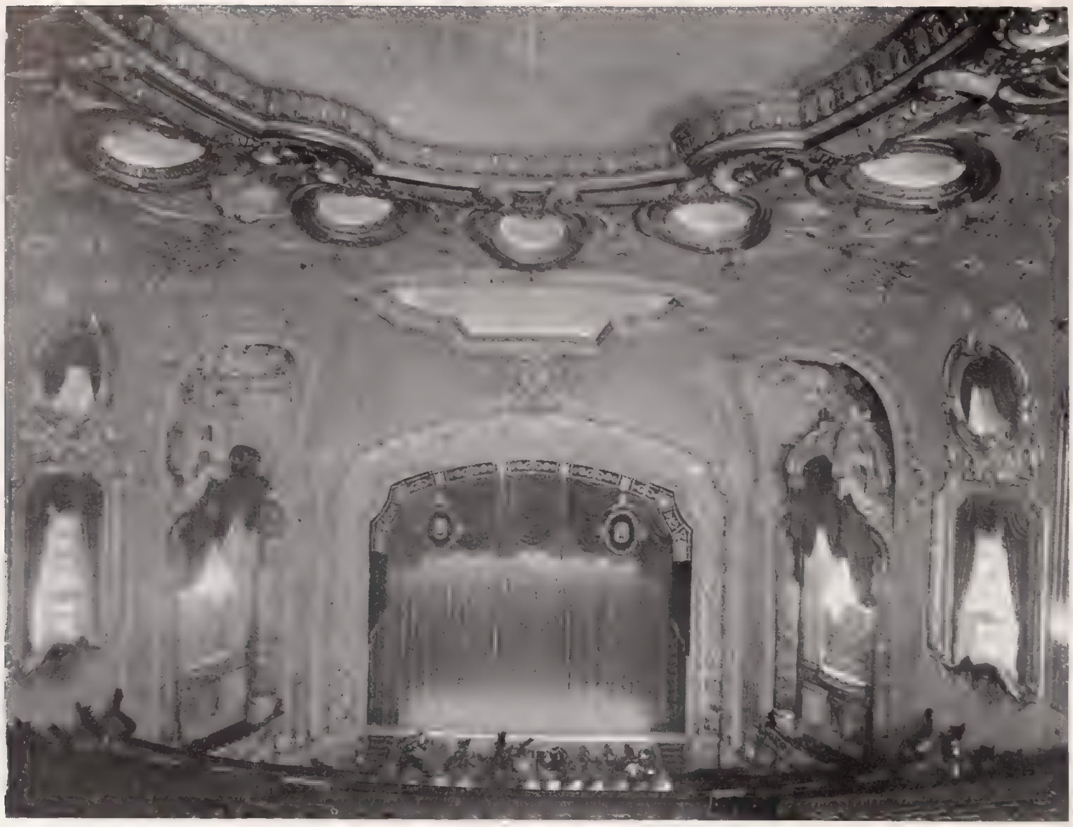
As part of its project and adjoining the theatre, on the corner is a modern office building of five stories and stores at the street level and large restaurant space in the basement.

The auditorium in its modern shape is a departure from what has heretofore been done in the way of theatre construction. The design of this room is in the Italian spirit.

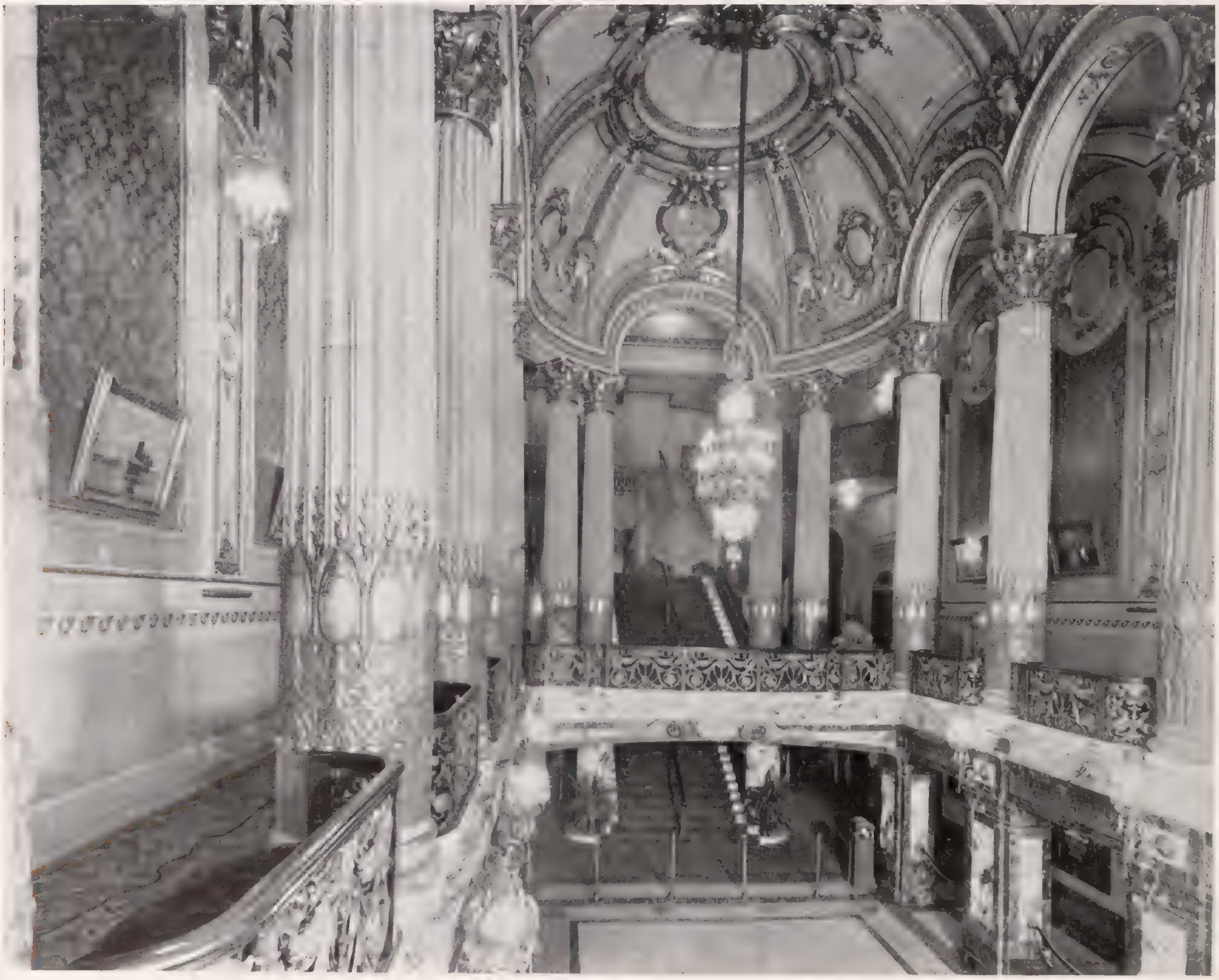
The main ceiling, of an ingenious architectural composition, is so designed to bring out the most spectacular colored lighting effects and creates an atmosphere of vastness.

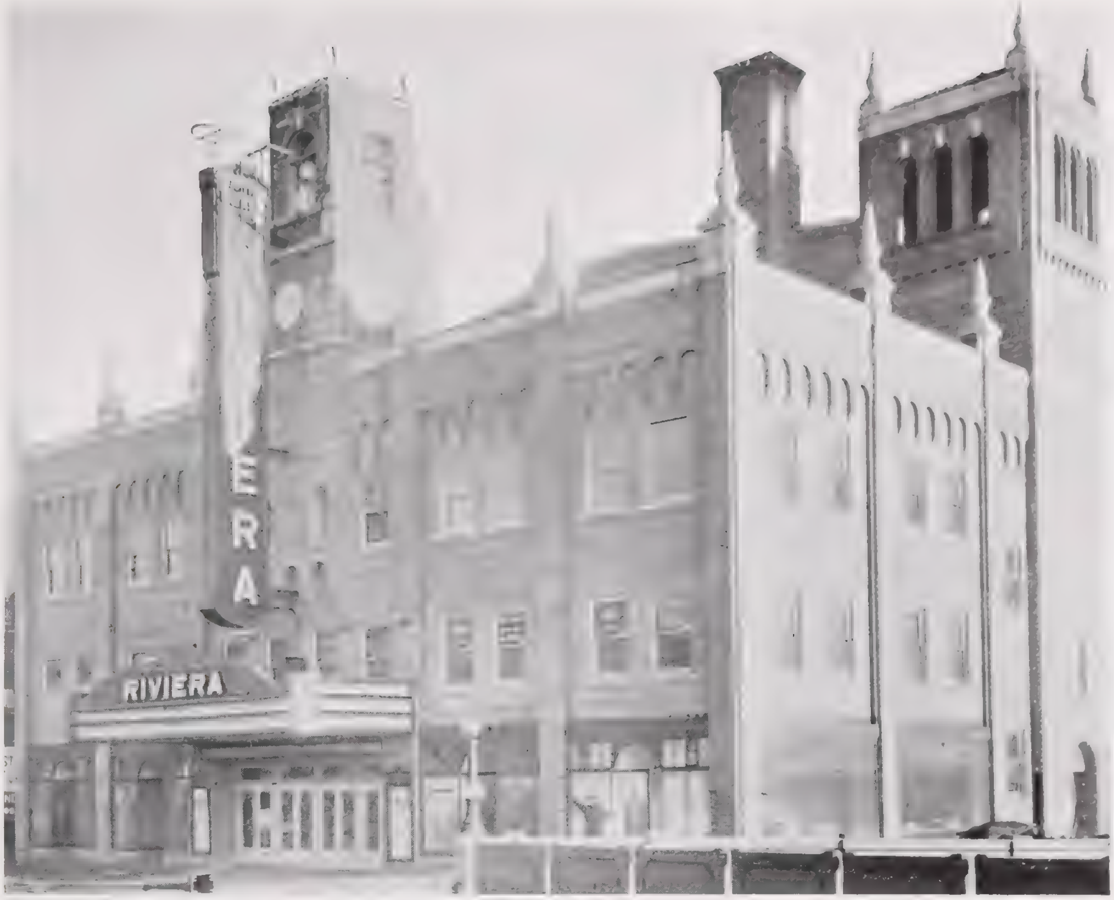
The mezzanine lounge and corridors of the Penn Theatre, a balcony with a well opening to the grand lobby.

On the right is a view of the auditorium of the Penn Theatre. This photo, shows the stage and the interesting treatment of organ grills and ceiling designs.



Below—The grand lobby, presenting a scene of brilliance and splendor to visitors at the Penn theatre. The colored vaulted Venetian ceiling is fifty feet in height.





Exterior view of the Riviera, Waterloo, Ia.

THE RIVIERA IN WATERLOO—A NEW BLANK-PUBLIX HOUSE

Theatre Designed in the Atmospheric Style Opened During Holiday Season

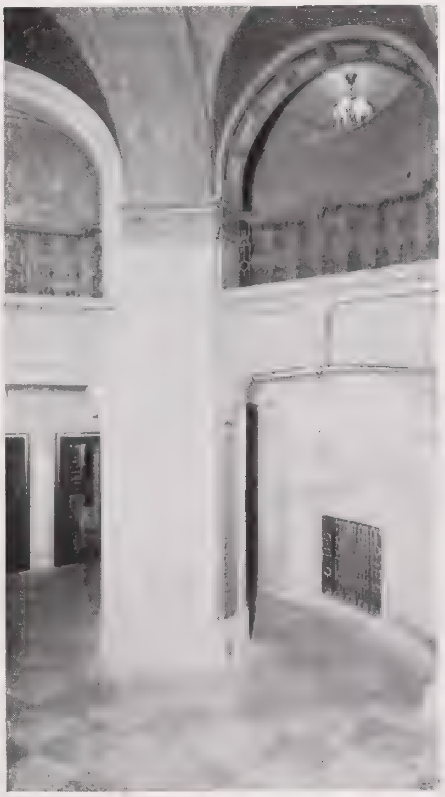
THE opening on December 29, 1927, of the Riviera theatre, the new A. H. Blank-Publix house at Waterloo, Iowa, proved that 200 seats and standing room facilities of rather ample proportions were inadequate to care for more than a portion of the crowd of local residents bent upon attending an opening of a new de luxe house.

The Riviera is an atmospheric type of house, and occupies a site which has been vacant for some time but which formerly accommodated the buildings of the Waterloo & Cedar Falls Union Mill company.

Theodore Stark & Company, general contractors, Cedar Rapids, had charge of the construction of the Riviera. C. M. Fox, art representative of Balaban & Katz in Chicago, is responsible for the choice of furnishings.

The sculptural work, climaxed by the stupendous, pieced arch confronting the auditorium, represents the achievement of the Brioschi-Minuti company. Under the direct supervision of T. J. Minuti, in charge of the organization's designing department, the sculptors have effected triumphs favorably comparing with any similar works exhibited in the state, critics claim.

Angelo Contini deserves praise for his creations as head architectural sculptor of the division. From the head busts of Mozart and Beethoven to the two figures surmounting the stage opening the molding work is his personal achievement.



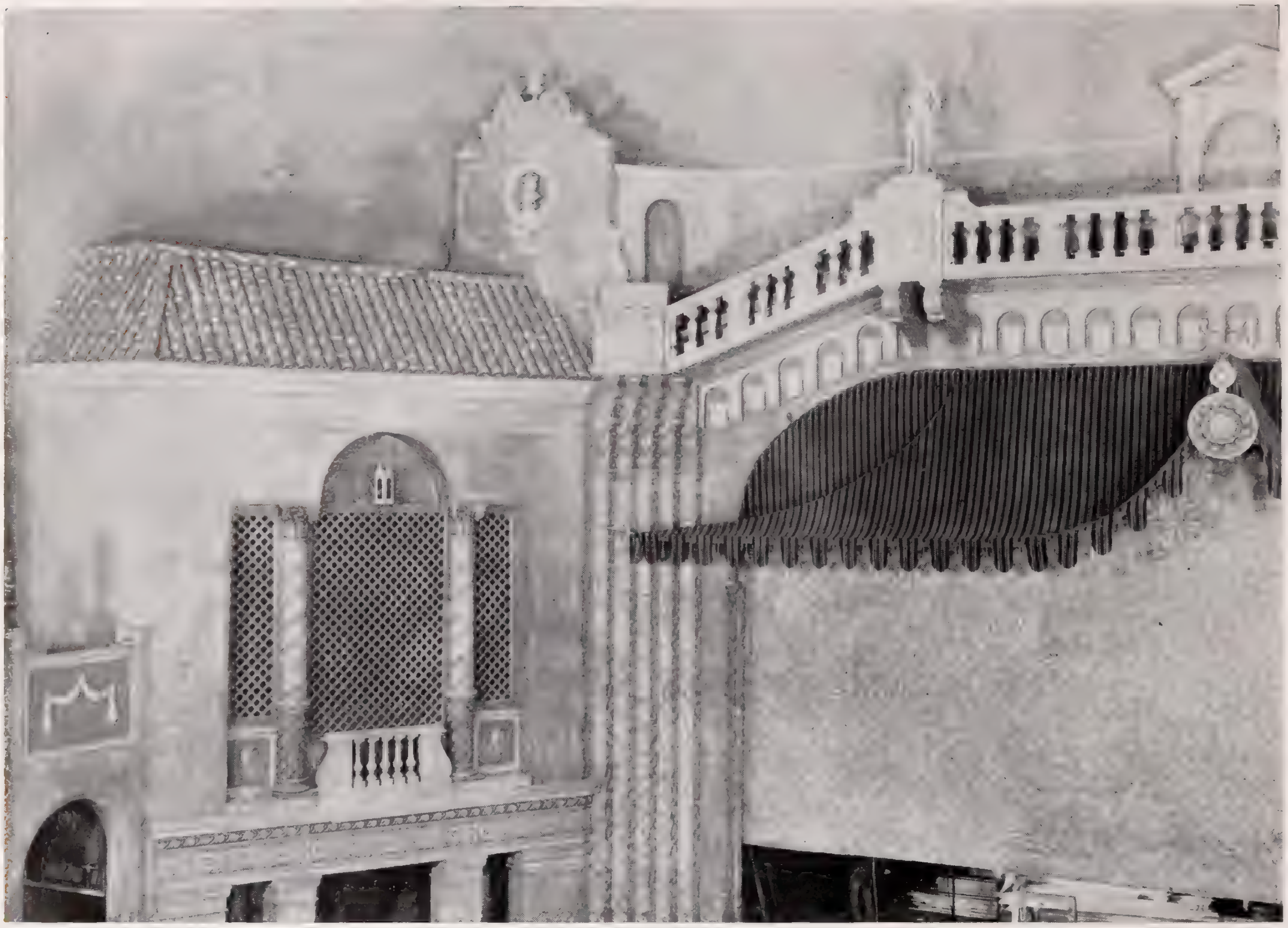
On the right, a section of the inner foyer, a rotunda with entrances to orchestra floor and stairways to the balcony.

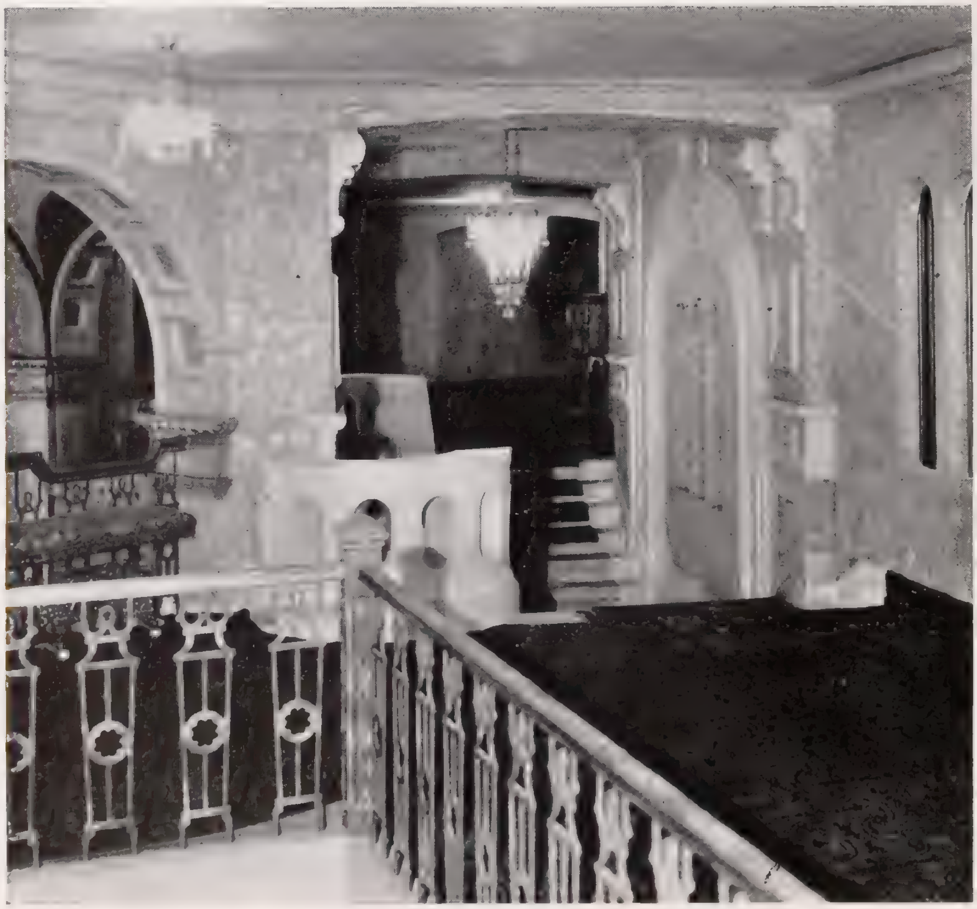
The delicately carved originals of the symbolic music and drama statues were chiseled from stone by David McBrairdy, a local resident. Seven days of painstaking labor was necessitated for each masterpiece.

In the auditorium the patron finds a colorful scene transporting him to an environment of story-book romance.

A blue canopy of flickering stars above your head; yellow, weather-beaten walls of a Venetian garden of long ago looming in silhouette against the darknesses of the recesses; in the dim perspective a graceful opening surmounted by a balustrade, with two figures, one personifying drama, the other music, peering down from each side. The strains of a magnificent organ swelling and retreating at will.

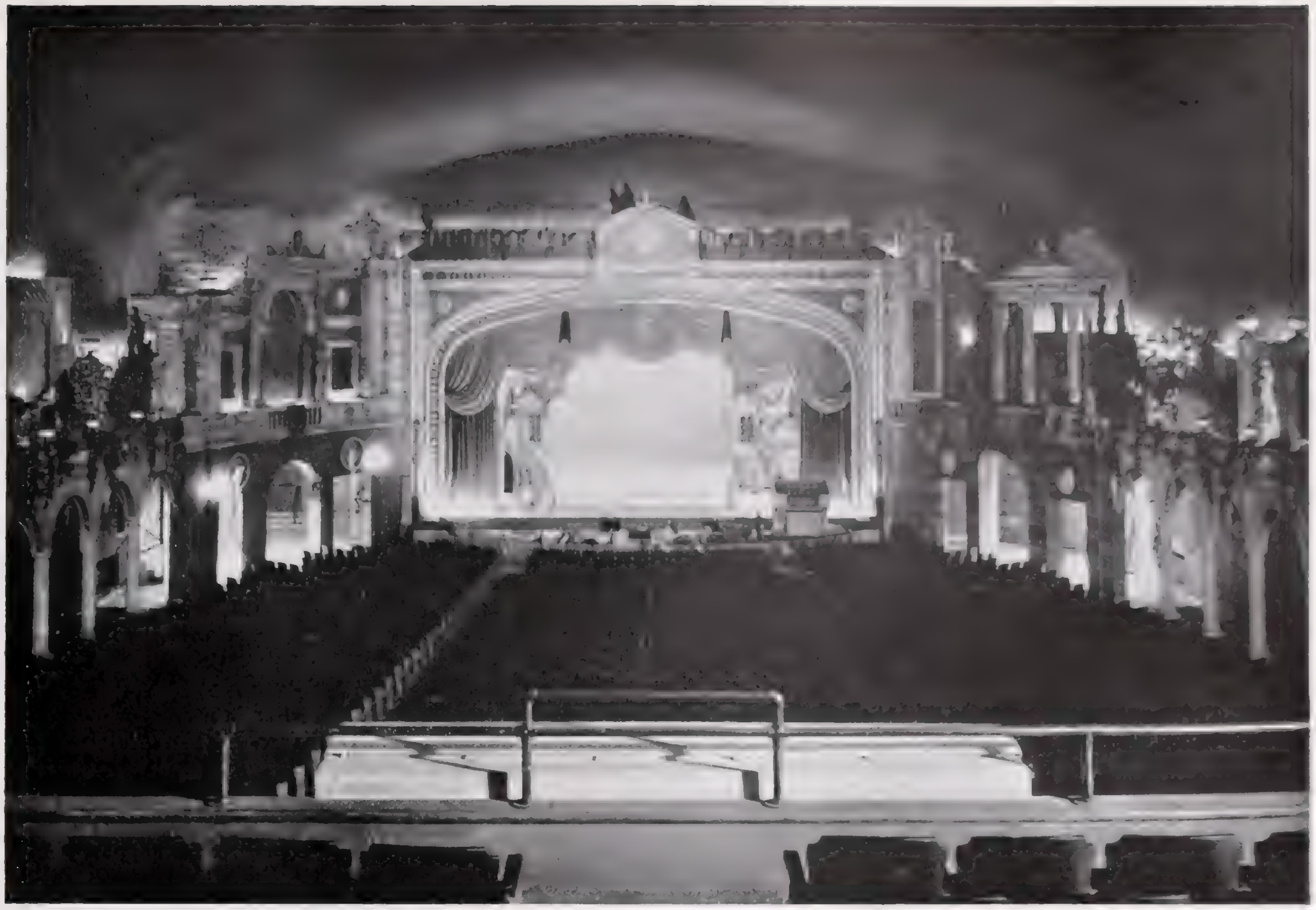
The Riviera theatre stage is a marvel of modern theatrical development—with its scores of steel battens, especially moulded from imported Swedish steel; with its gorgeous, velvet and silken and silver cloth drapes and flats and all of the technical phrases used to differentiate the masses of detail.

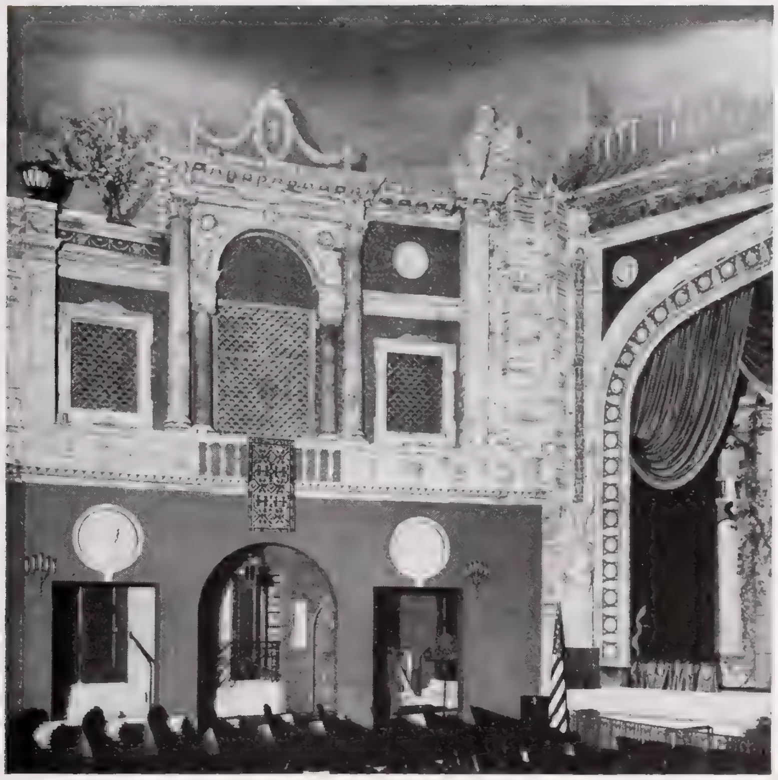




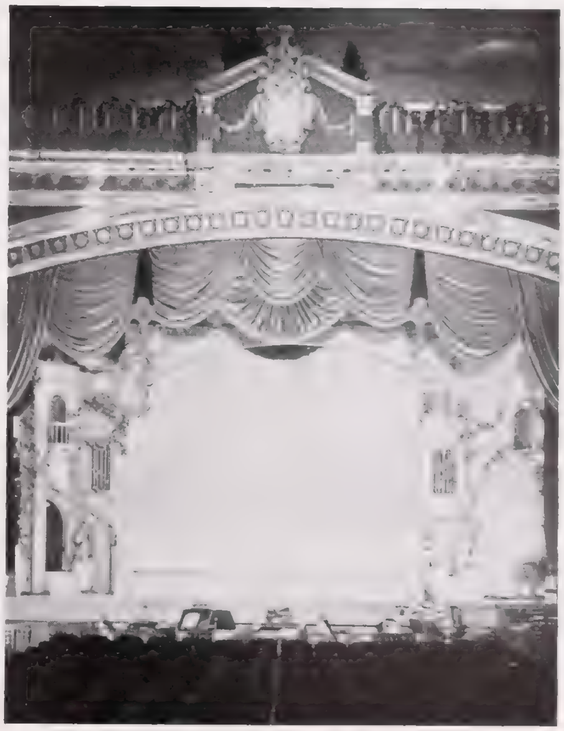
A close-up view of the proscenium arch and sidewall treatment. The auditorium reproduces a Venetian garden, achieving the out-of-door effect which has gained such wide popularity in the modern picture theatres in this country.

On the right is a view of the mezzanine foyer of the Riviera, showing stairway landing and railing over well opening over entrance foyer.





A HANDSOME ADDITION TO BROOKLYN'S ARRAY OF COMMUNITY HOUSES

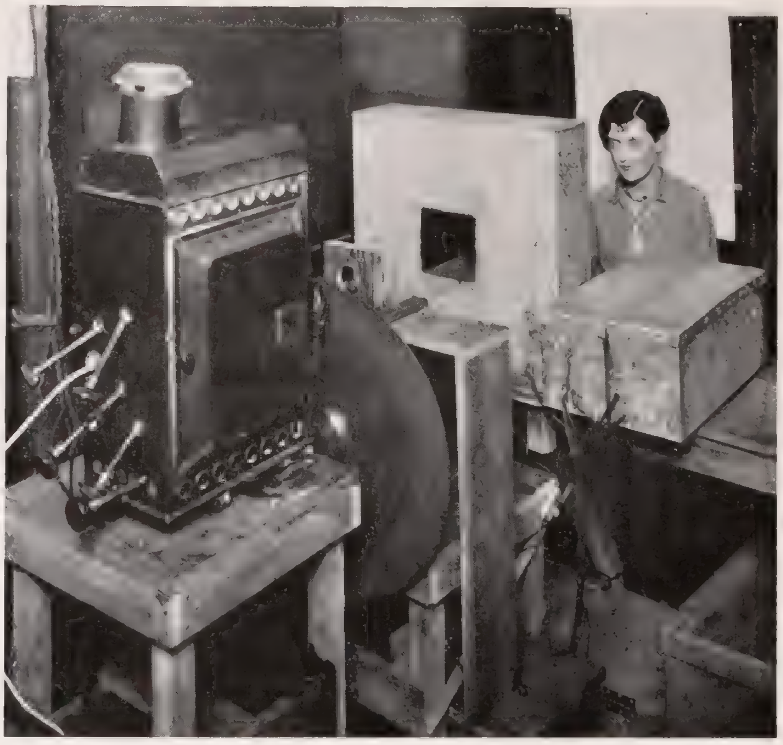


The Fortway Theatre at Brooklyn, N. Y., is an atmospheric house designed by Charles A. Sandblom, architect of New York, and with interior decorations and furnishings by the Novelty Scenic Studios of New York. The house has a seating capacity of 1,900.

The photo of the auditorium at the top and and close-up view of the proscenium wall above, reveal the interesting manner in which the architect has adopted a combination of Italian and Viennese designs to the atmospheric style of playhouse.

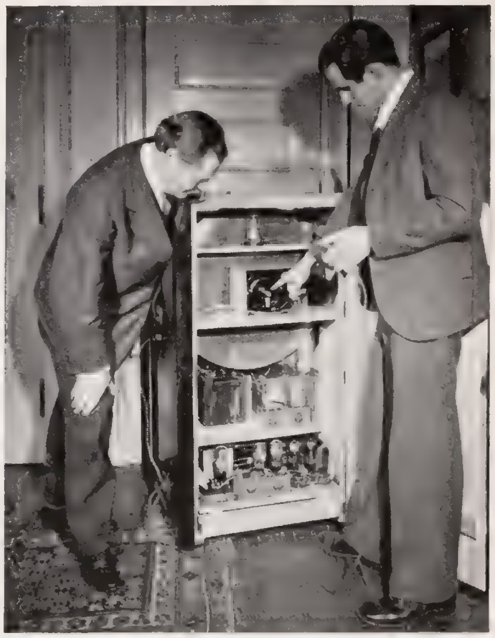
On the right is a view of the stage, showing proscenium arch of the Fortway Theatre, a strictly modern type of house of the de luxe style.

D. McFarlan Moor, of the General Electric Co., who developed the neon gas lamp, and Dr. E. F. W. Alexanderson, shown above.



On the right, the television transmitter in operation in the laboratory of the General Electric Co. Light rays from the arc are broken up by a revolving disc and the reflected image picked up by a battery of photo-electric cells.

The home television receiver being operated in the home of Dr. Alexanderson in connection with a standard Radiola receiver and speaker.



Interior view of the home television receiver, showing its extreme simplicity.

Home Television Sets a Demonstrated Reality

ON Friday, January 13, a group of newspaper writers gathered in a darkened room at the General Electric Company's radio laboratories in Schenectady and witnessed a demonstration of a new scientific wonder, radio transmission of television. They saw as well as heard the radio announcer, located in another part of the building, thus observing in actual operation another human conquest of space.

Reports of the demonstration, relating how a vision as well as the voice of an announcer was transmitted by radio and was picked up by a device encased in a cabinet somewhat resembling a phonograph, spread across the country in the written descriptions for newspapers. "Motion pictures in the home" was one of the lines which figured importantly in the stories, and popular speculation ran to visions of a day when the movie fan would do his theatregoing at home.

The radio transmission of Television, developed by Dr. E. F. W. Alexanderson, consulting engineer of the Radio Corporation of America and the General Electric Company, in conjunction with "home television sets" is an actuality. As a matter of fact, one engineer has been quoted to the effect that "If the public wants pictures by radio today we can send them through space, but the quality would be about equal to the broadcast concerts back in 1922. We want to improve the quality and amplify the apparatus a little more before making the sets available to everybody."

The transmission of motion picture films by means of a radio television, however, is a matter for future development. No demonstration of the transmission of motion pictures was made on the occasion of the visit of newspaper writers at the Schenectady plant. However, Dr. Alexanderson has found that such transmission is possible.

(*Continued on page* 356)

The Nerve System of the Large Theatre

Brain and Arms of Showmanship In Phone Link

By CARL J. BEGEMANN

Sid Grauman in his office at the Chinese theatre, Hollywood

[Editor's Note.—*Among the many mechanical and electrical devices adapted by technicians to the special needs of the modern picture theatre is the communication system developed by engineers of the Dictograph Company with the assistance of leading showmen. This article by Mr. Begemann describes the practical working of the system in its application to the large presentation theatre as a means of co-ordinating the various technical and artistic elements combined in the elaborate presentations at these houses. In a less elaborate manner this communication system is also applied to the more modest demands of the smaller theatre, with equal success as a conserver of the manager's time and an agent for accomplishing smoother operations of house routine and program presentations. Any information that may be desired regarding this latter type of installation, we will be glod to furnish to all who will address their questions to The Showman, at the office of Motion Picture News, 729 Seventh Ave., New York City.*]

GRAUMAN'S Chinese Theatre, the latest achievement of Sid Grauman, impresario and theatre-builder extraordinary, embodies many innovations, both in structure and management. In discussing with the writer the management problem so large a theatre presents, Mr. Grauman said: "The most important problem in the management of a theatre, is, of course, a perfect performance. All units contributing to the audience's entertainment must operate with clocklike precision. There must be no breaks in the program.

"There are several methods of synchronizing these various units of the theatre to assure a smooth performance. The most efficient aid I have in this work is the Dictograph, an interior telephone system.

"The Dictograph Products Corporation, which makes this equipment, had several of its engineers spend a good part of a year in studying theatre communication problems. In working out the application of their product to the theatre, I had the pleasure of being a consultant and several of my suggestions are now a standard feature of the Theatre Dictograph."

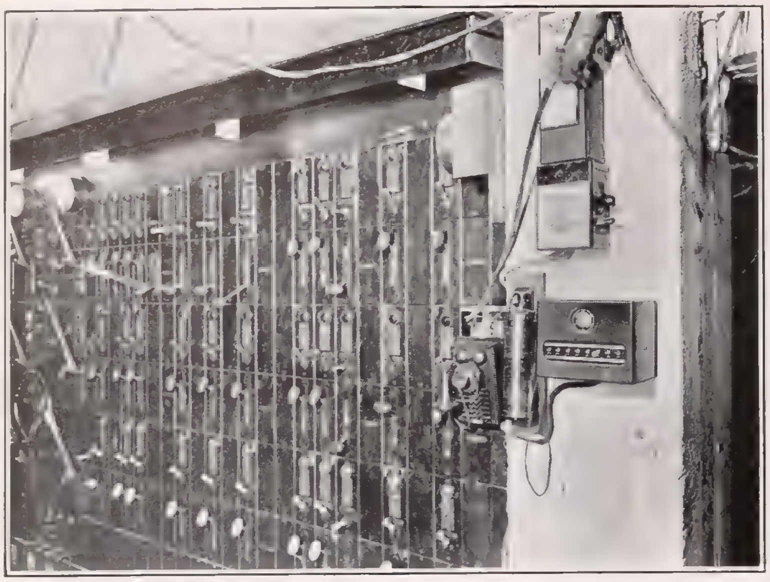
At this juncture, Mr. Grauman was interrupted by a gentle click, not much louder than the tap of a pencil. His stage manager was calling him on the Dictograph. He pressed a key on a walnut finished telephone cabinet. In a moment, he was conversing freely regarding a change in the schedule of productions.

"This little cabinet with its twenty keys gives me a complete control and immediate access to any part of my theatre. It tells me who is calling before I answer; it leaves a memorandum of calls which come in while I am out of the room; it gives me a preferential call throughout the system by a special right-of-way circuit which precludes the possibility of a busy line. This right-of-way feature is exclusive with Dictograph.

"I should like to have Mr. Reed, the manager of the theatre, take you around."

The writer was very much impressed

Instant communication with all parts of the theatre is accomplished by means of the Dictograph system installed at Grauman's Chinese theatre. On the left is shown the instrument at the conductor's desk, above the flush type instrument in the lobby and on the right the organ console speaker, the interesting uses of which are described in the article these photos illustrate.



BACKSTAGE

Within easy reach of the electrician stationed at the lighting control board is a Dictograph instrument through which instructions may be communicated to him from any point in the theatre

with Mr. Grauman's method of introduction. He threw five keys and when all parties were on line, he made a general statement to the effect that he was about to send me on a trip through the theatre with Mr. Reed and requested them to extend all courtesies. In one minute and with one operation he accomplished what would take ten minutes and five operations with a standard telephone. Quite a time saver, this Dictograph Master Station.

Mr. Reed was a very pleasant young man, who has made exceptional progress in theatre management. Pointing to the Master Station on his desk, he said: "This is identical to Mr. Grauman's in all ways except that it connects to different points. This key, for example, is wired to a bank of microphones in the footlights and whenever I wish to hear how the stage performance is getting along, I throw in this key and the loudspeaker brings in the music, dialogue, shuffling dancer's feet, noisy scene shifting; in fact, whatever sound is prevalent on the stage at the time.

"This key," pointing to another, "is wired to a microphone concealed in the paneling of the lobby and by throwing in the key I can hear what our patrons say about the show as they leave. We usually do this on an opening night and often get some real valuable information as to the reception of our program. Sometimes we make changes, based on the comment we have received by this method."

We left Mr. Reed's office and ascended to the projection room, under the roof. The booth was equipped with spotlights, a stereopticon, and three projectors. On either side of each projector was a small Dictograph substation. Mr. Reed explained that these four instruments were wired in multiple and that an incoming call could be received on any one of them, making it unnecessary for the operator to change his position. He does not have to leave the projector he is operating but can answer from the instrument next to the machine in use.

At the orchestra leader's stand was a small Dictograph Substation. Mr. Reed explained that every now and then emergency calls must be made between the conductor and the stage, and occasionally the projection room. To gain time for scene shifting, etc., the stage manager may request him to prolong his overture.

"Infrequent as these occasions may be," said Mr. Reed, "we must have telephone facilities to reach the conductor. With the usual telephone he could only be called by some sound signal. This device indicates an incoming call by a light signal. Do you see this little red lamp next to the white one? It lights up whenever a call comes in. The audience is never distracted by extraneous sounds in the midst of an overture or ballet music."

We then walked to the right end of the platform, to the organ console. The organist was already at his post, tuning his instrument for the afternoon performance.

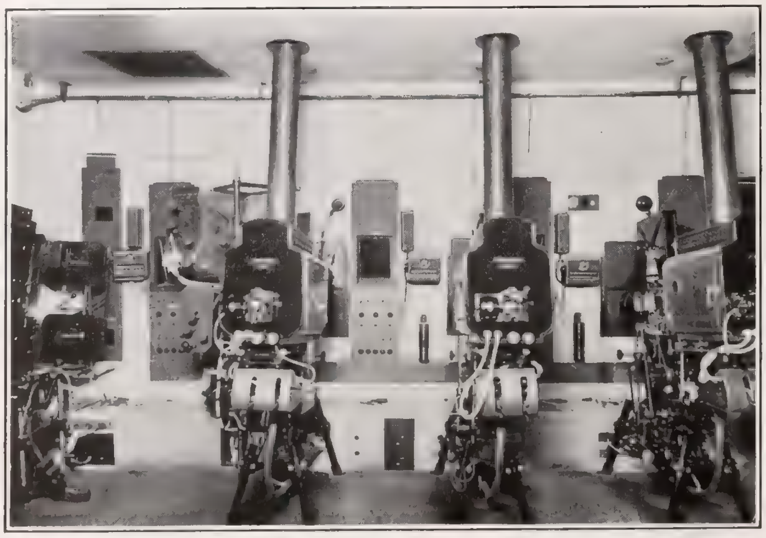
The organist, seated at the console, ran his fingers over the keyboard. Noticing one which was apparently off tune, he waited until the acoustic had subsided and then pressed a key on his Dictograph substation. "Please make number 8A a bit finer," he said, when he made this connection. In a few minutes there was a buzz on his instrument and he received a call from the tuner in the left to try the same key again.

"The interior of that organ chamber is pretty large. It runs from the floor right up to the ceiling and the adjusting must be done on several floor levels. The sound made by one of the pipes reaches such volume in the confines of the loft that it is impossible for the tuner himself to hear the result of his adjustment. In theatres not equipped with a Dictograph system, it is necessary for the tuner to come out of the loft to hear.

"In six conveniently located spots throughout the organ loft, there are located telephone jacks which are wired in multiple to this substation on my console. The tuner is equipped with a headset and breast transmitter which are attached to a long cord terminating in a plug. By pushing this plug in the nearest jack, he automatically buzzes me and when I lift my receiver we are connected on a regular telephone line. When I call him, a light appears simultaneously on each of the six floor levels, where it is visible from any position in the chamber."

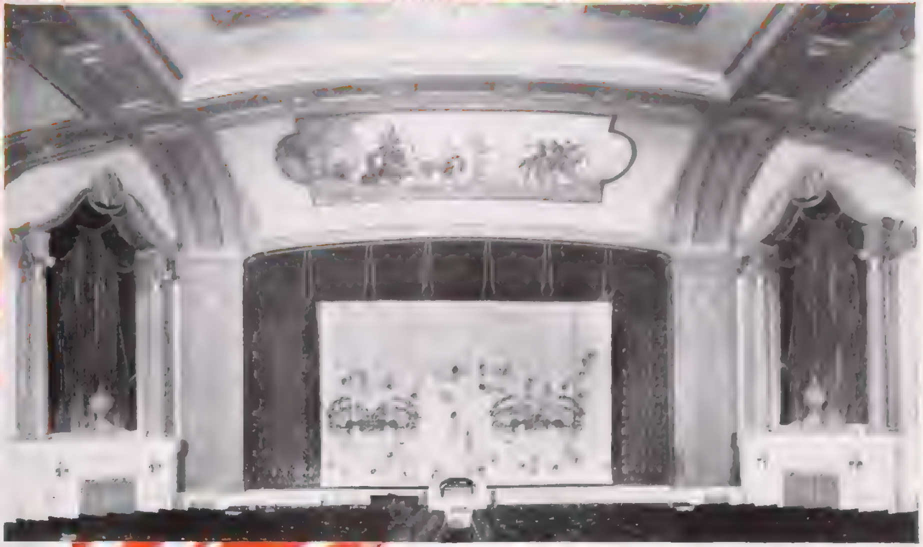
We went to the main lobby, where Mr. Reed pointed to a flush type Dictograph substation. He told me that this was used to get in touch with the head usher. "The policy of this theatre is not to sell more admissions than there are seats available," he said, "and from this instrument the head usher calls from the box office and makes reports regarding the seats available."

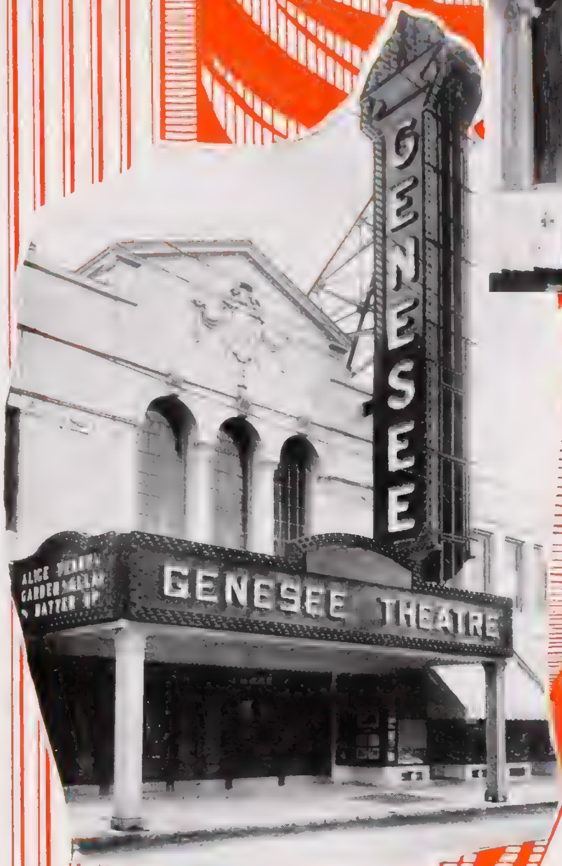
After summing up the various innovations he had shown me, he said, "Don't carry away with you the impression that the Theatre Dictograph can only be applied to a massive entertainment enterprise like the Chinese Theatre. Smaller houses throughout the country have been using Dictograph before the era of the large motion picture theatre began."



IN THE BOOTH

On either side of each projector there is a small substation. These four instruments are wired in multiple and incoming calls may be received on any one of them making it unnecessary for the operator to leave the projector to receive or transmit a call





THE NEW GENESEE THEATRE

BUFFALO, NEW YORK

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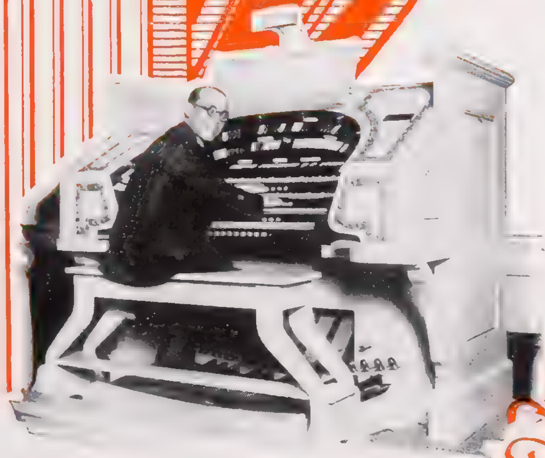
506 Wabash Ave.
Chicago, Ill.



The Marr and Colton organ is used as one of the feature attractions in this theatre and is played by a prominent organist.

The Marr and Colton Co. **MP-Feb.**
WARSAW, N. Y.

We are interested in a Marr and Colton organ. Will you please send us further particulars and catalogs. We understand this does not obligate us in any way.

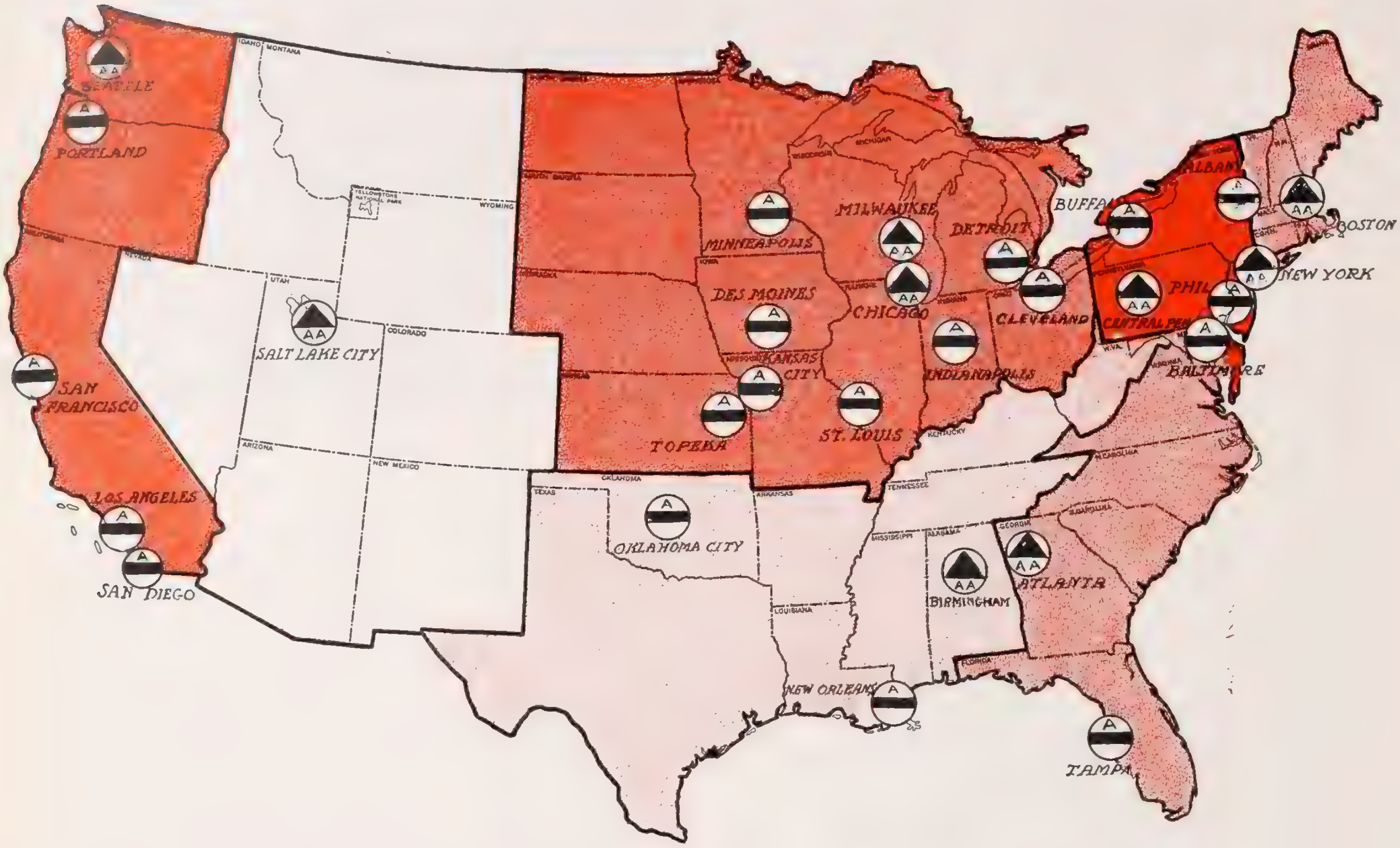
Name ______________________________

Address ______________________ *City* ______________

Theatre ______________________ *Seating Capacity* ______________

Theatre Building Business Map

Including Analysis of Key City Attendance Averages



Above Average Business	▲ AA	⬜	**Very light new construction**
Average Business	A	▨	**Light new construction**
Under Average Business	UA ▼	🟧	**Moderately heavy construction**
		🟥	**Heavy new construction**

The map of the United States shown here is divided into seven territories, with colored shading indicating the division of new proposed theatre building as represented for the period from December 15th to January 15th. This new construction is represented in valuation of dollars and cents rather than number of projects.

The shading is in four densities; solid, which represents the greatest value of proposed theatres; heavy stipple, which is second in valuation of new construction; medium, which areas represent conservative building; and the very light areas, where the investment in new theatre projects is very light. The information used in compiling the statistics visualized by the map was obtained through several reliable sources, and the map is to be considered as very nearly accurate in representing comparative theatre building activities in various sections of the country.

The circles shown on the map are located in key cities and illustrate averages of theatre attendance during the three months' period from December 15th to January 15th. The diagrams indicate the relative attendance at the better theatres in these cities during the period covered. These are given by "averages," with symbols to indicate "Above Average" and "Under Average" box office returns. The term "average" as applied in this survey indicates satisfactory box office returns, based upon theatre expectancies, which, in turn, are governed by past earnings under similar or nearly similar conditions.

These attendance statistics were compiled from an analysis of the Key City Reports, published weekly in Motion Picture News, and other sources of information gathered by this publication.

IN this issue of the Showman we are only enabled to analyze the first fifteen days of 1928 building and therefore the trend is not as clearly indicated as will be shown in our future issues. However, even for so short a period as we are analyzing, the new theatre projects announced are heavy. For the whole of the United States calls for 47 projects, an investment of $13,055,000 and 68,704 seats.

As was shown in our annual prediction for building for 1928 (see Jan., 1928 showman) the North Atlantic states are taking the lead. During the first fifteen days of January, the North Atlantic states show a program of $5,310,000 to cover the cost of constructing 19 projects, with seating capacities of 29,004. In this section of the country there has been announced one theatre costing over a million dollars and one between $500,000 and a million.

Next in rank in building comes the West Coast where $3,050,000 will be invested for 8 projects with a seating capacity of 13,600. In this territory, there is also one project calling for over a million dollar investment and one between $500,000 and a million.

The Middle states, where ordinarily has been the heaviest building, this time takes third place. In this section of the country 8 new projects were announced during the first fifteen days of January, calling for an investment of $2,515,000 for the seating capacity of 11,800. One theatre costing over a million dollars is included.

New England has been continuously showing greater activity in theatre building. In this report our analysis shows an investment of $965,000 for the building of 4 new theatres with a total seating capacity of 5,300. One project is to cost over $500,000.

South Eastern states are also active where $790,000 will be invested in 4 new projects, calling for a seating capacity of 5,100.

SOUTH WESTERN territory will invest $425,000 in 4 new projects with a seating capacity of 3,900.

For the first time since we have been analysing theatre building one complete territory reports no new projected building, namely, the Western.

The average theatre called for in the projects announced up to January 15th of this month, has a seating capacity of 1,462 with an investment of $277,750, giving the average cost per seat $290. These figures analyzed by territory are:

West Coast—$381,250, average cost per theatre with an average seating capacity of 1,700 and $225, average cost per seat.

Middle States—$314,375, average cost per theatre with an average seating capacity of 1,475 and $128, average cost per seat.

North Atlantic—$279,475, average cost per theatre with an average seating capacity of 1,526 and $184, average cost per seat.

New England—$241,250 average cost per theatre with an average seating capacity of 1,325 and $182, average cost per seat.

South Eastern—$179,500, average cost per theatre with an average seating capacity of 1,275 and $155, average cost per seat.

South Western—$106,250, average cost per theatre with an average seating capacity of 975 and $109, average cost per seat.

The individual state calling for the heaviest investment is Pennsylvania, where 12 projects will be built costing $3,935,000 and having a seating capacity of 19,804.

Other states that call for heavy investments are: California, six projects costing $2,050,000 and having a seating capacity of 9,100.

New York; four projects costing $1,000,000, and having a seating capacity of 6,700.

Ohio, two projects costing $1,500,000 and having a seating capacity of 4,000.

Oregon, two projects costing $1,000,000 and having a seating capacity of 4,500.

Massachusetts, four projects costing $965,000 and having a seating capacity of 5,300.

As is customary at this time of the year, many of the leading financial and business organizations make predictions for the prosperity and building of this country for the ensuing year. It is encouraging to record that in every instance an optimistic note was sounded for 1928 which tends to dispel any of the fears which were prevalent in some quarters, that 1928 would not continue to enjoy 1927 prosperity.

* * * *

A table printed in *The Architectural Record* gives comparative building costs in the various large cities in the country. These figures range from 100 down to 72. The costing of building in a few of the more important cities are:

New York City*	100	Kansas City	83
Pittsburgh	97	San Francisco	81
Cleveland	96	New Orleans	80
Chicago	89	Seattle	79
Boston	87	Los Angeles	77
Philadelphia	87	Minneapolis	75
Buffalo	85	Atlanta	74
Detroit	84		

* New York City is taken as 100 because it has the highest cost.

These indexed numbers were compiled by the F. W. Dodge Corp. as of March, 1927. There may have been some change in these figures, though probably of not sufficient magnitude to effect the relative positions of these cities.

A BUSINESS stimulant peculiar to theatres everywhere figures as the prime factor for the uniformly fine attendance averages recorded on the current map. Since it deals with the period from December fifteenth to January fifteenth, the Christmas holidays came midway between this arbitrarily set "season" and they account for fine records of box offices generally.

The pre-Xmas shopping season, which cut deeply into theatre receipts, seemed especially severe in 1927. If the actual loss to the theatres on that account was greater than in former years, then the holiday increases, which started with the evening shows on Christmas Eve, were proportionately greater in 1927, for the net results all around, according to all the information available, were up to and beyond expectations at a majority of the picture houses in the so-called Key Cities.

This flood-tide was not without its demonstrations of the current of theatre conditions. For one thing it showed that the trend noticeable for some time, that the smaller theatres are losing ground in the face of big theatre competition, shows no signs of abating. In many sections the small houses in the outlying districts and suburban towns in close proximity to metropolitan centers felt the pinch particularly during the days when the holiday rush was on at the large cinemas, offering elaborate bills and the added attractions which go with sumptuous accommodations, the super service features and the bigger crowds, which always attract more crowds of the buying public.

ON the other hand, the newer theatres built along modern lines, found much encouragement in the brisk business which responded to their advertising and their shows during the holiday season. If nothing else it demonstrates that the public is still capable of being influenced into a mood to attend picture shows in the "old fashioned way" and that the price of admission is apparently available for theatregoing when the people make up their mind that they want to go.

Special Christmas and New Year's eve midnight performances swelled the profits at a great many of the houses, this form of added effort being used widely and intelligently by the showmen this year.

A comparison of this with last month's map shows first that all cities rate at average or better for the period covered in the current report, while there were three cities at "under average" marks on the previous map. Eleven theatre centers are "above average" on the present map as compared to only two reaching that peak during the period covered by the January map shown in the previous issue of THE SHOWMAN.

A feature worth noting, because it is highly encouraging for the future, is the fact that among the pictures which helped to mark up good records at the box offices, even after the New Year, include some highly impressive works, and if they are representative of what the Hollywood studios can and will do with more or less consistency there should be no occasion for weeping and gnashing of teeth over the condition of the industry.

AMONG the titles which are found in the reports which served as a basis for this record of attendance averages for the past month we find the following:

"The Circus," Charlie Chaplin's newest work; "Sorrell and Son," the screen version of an outstanding novel and a picture which has some fine records to its credit; "Love," the Gilbert-Garbo co-starring vehicle; "The Jazz Singer," with its Vitaphone effects to convey the vocal talents as well as the mimicry of Al Jolson; "Sadie Thompson," which many regard as Gloria Swanson's finest work in a long while; "Shepherd of the Hills," with its attractions as a screen adaptation of a Harold Bell Wright novel; "The Student Prince," the Lubitsch production which had a run on Broadway as a two-a-day attraction.

That is an impressive list of titles, but the roster of pictures with reputations for attracting the public because of a star or the power of the story is not complete with that. Not when you consider that this January list includes Mary Pickford's "My Best Girl"; Greta Garbo in "The Divine Woman"; "Wild Geese," the Tiffany production which has proved a popular attraction at many houses over the country; Adolphe Menjou in "Serenade"; "Gentlement Prefer Blondes"; Colleen Moore's "Her Wild Oat"; "The Private Life of Helen of Troy," and Will Rogers in "The Texas Steer."

Emotional Reactions to Color Guide Schemes of Decorative Lighting

Theatre Illumination Especially Demands Study of Rules Governing Subject

By A. S. Turner

Edison Lamp Works of General Electric Co.

THE psychology of color is an interesting subject about which there has always been much speculation; more speculation, unfortunately, than actual investigation. Yet it is a subject that from an economic standpoint is deserving of careful investigation, for it is important to all of us to know how people will react to the use of color. This knowledge is perhaps most important of all to any form of the theatrical industry. In advertising, color, when properly used, is of great value in attracting people to the theatre and in creating in them the proper mood to heighten to the greatest extent the effect of the play or moving picture. Color is significant in the matter of theatre decorations, as well, for the mood of the audience is affected subtly by its surroundings.

The psychology of color is not a static thing; it is cumulative, growing all the time. There are, however, certain basic physiological reactions that govern the psychology of color, and in order properly to understand that subject it is necessary to keep in mind some of the fundamental facts in the process of vision.

The action of the eye in seeing has often been compared to that of the camera in the taking of a photograph. The two processes are indeed similar up to the point where the image is formed upon the retina of the eye. But before one actually sees an object, impulses must be sent from the retina to the visual center of the brain. The optic nerve which carries the impulses enters the eye at the retina and spreads out in a myriad of nerve fibres all over the surface of the retina. The ends of these nerve fibres are of two kinds, rods and cones, so named because of their respective shapes. The cones may be found in all portions of the retina; whereas the rods are more numerous along the outer edge, the central portion of the retina being composed entirely of cones.

The cones are the active organs for color vision and for white vision under high intensities. The rods are incapable of supporting color vision, and register simple light sensations only. Under very low intensities of light, such as are experienced at dusk or twilight, the rods alone are functioning and for this reason we cannot distinguish colors—objects appear in different shades of gray. This sensation of the fading out of colors as night draws on is a common experience.

After having a bright lighted street and entering a dimly lighted interior such as a moving picture theatre, we are at first unable to see things about us. In a few moments we are aware that things which we could not see at first gradually become distinguishable. This is due to the fact that in the high intensity of light in the street the cones were functioning, but when we come into the darkness of the theatre the cones cease to function and rod vision begins. It takes a few moments for the sensibility of the rods to become sufficient to receive the light stimulus. This is known as dark adaptation and because of this inability to see upon first entering the theatre it is advisable to have some dim illumination for the safety and convenience of the patrons.

THIS process of adaptation is not confined soley to the rods but is also characteristic of the cones. Upon leaving a dark interior such as a theatre and going out into the bright sunlight one is at first blinded but gradually becomes "used to" the bright illumination and the objects are seen distinctly. If one remains in a colored lighted room, such as in the yellowish light of most artificial illuminants, by degrees the color seems to bleach out so that the light appears white.

Just as it takes a little time for sense organs (such as the rods and cones) to start to function, so it takes them a little time to cease functioning. If one gazes for a moment at a bright light source such as the sun and then turns away, the image will not instantly disappear but will persist for a while. This is known as an "after-image." When the image is the same as the main sensation it is known as a "postive after-image." There is also what is known as a "negative after-image." This may be experienced by looking steadily at a black-and-white or colored figure for as long as fifteen or twenty seconds, and then directing the eyes upon a medium gray background. In a few moments a sensation develops in which black takes the place of white and white of black, while for each color the complementary color appears; for example, where blue appeared in the original, the image would be yellow. Exposing the retina for some time to light of a certain color adapts the retina to the color, bleaches that color sensation, and subtracts that color from the gray or neutral at which the eyes are then directed, and gray or white minus a color gives the complementary color.

Everyone has experienced the phenomenon of contrast. If you take two pieces of the same gray paper and place one on a black background and the other on a white, the piece on the black will look much brighter than the piece on the white. Again—a bright light which would be exceedingly glaring in a dark room could be looked at with comfort in the sunlight. This fact is due to the contrast with the background.

Now that we have examined somewhat the physiological makeup of the visual system and how it works, we are better prepared to consider some of the purely psychological effects of color.

The color which is the most interesting and which has undergone most investigation is red. Red is what Havelock Ellis calls the "emotional tone." It has had a rich history and is the oldest color ever mentioned. This is probably due to the fact that red ochre was the first dye to be used and was extensively employed by the primitive men of Australia. Words for the color at the red end of the spectrum made a very early appearance. Latin is rich in synonyms for red and yellow but poor in synonyms for green and blue.

Red has been symbolical of joyous emotion—associated with yellow and occasionally green, it is the "fortunate" or "sacred" color. In two countries, far apart from each other—France and Madagascar—scarlet has been the color of royalty. Practically all other colors have in some part of the world been used to represent mourning, but red nowhere.

KIRKHOFF, the chemist, called red the aristocrat of colors. A brilliant scarlet gives the sensation which is readily associated with the blare of a trumpet. Another interesting thing about red is that it is the color which is most easily recognized by idiots. Red is the most recognizable of all colors and may be made out at a distance more easily than blue or green.

Red is the most primitive of colors—algae at the greatest sea-depths are red—possibly protoplasm at first responded to rays of light of long wave length only. The perception of color at the red end of the spectrum was the first to be acquired; there has been an evolution in the development of perceptibility of colors. This fact is strengthened by the fact that there is a development of perceptibility of colors in children. During the first few days after birth an infant shuns the light; about the fourteenth day he ceases to have this fear and begins to enjoy light, being quieted when brought into a bright light and crying when taken from it. Between the fifteenth week and eighteenth month, children show signs of distinguishing white, black, and gray objects. Not until after the eighteenth month does the child begin to perceive colors. The order in

(*Continued on page* 352)

Prevention,

The whole story of SENTRY SAFETY CONTROL is summed up in the old maxim, "an ounce of prevention is worth a pound of cure."

There used to be a reason for fires in projection rooms — ignorance of how to prevent them.

There is no such reason today. It is well-nigh criminally negligent to have even a momentary blaze nowadays.

And always remember, every fire, no matter how slight, contains the threat of a terrible holocaust.

The danger of film fire in a theatre equipped with SENTRY SAFETY CONTROL is zero. Responsibility for patrons' safety, as well as good business sense, dictates its use.

SENTRY
SAFETY CONTROL

13th and Cherry Sts., PHILADELPHIA · 1560 Broadway, NEW YORK
And All Branches of
NATIONAL THEATRE SUPPLY COMPANY

The positive fire-preventer. Can be attached to any projector. Costs only a few cents a day.

New and Improved Equipment

A Review of the Latest Developments in Theatre Engineering

Any further information that may be desired regarding equipment devices described in this department may be had upon request. Address such inquiries to The Showman, Motion Picture News, 729 Seventh Avenue, New York City.

Film Process Designed to Improve Projection

DOUBLE action and simplicity of operation characterize the processing machine used for the application of Liquefied Film Wax by the Rex Film Renovator Manufacturing Company's method for the elimination of sticking and buckling due to brittle sprocket holes and the removal of emulsion deposits which blur and haze projected images.

Investigations of the causes of projector fires invariably lead back to the ancient difficulty of sticking and buckling film, which is generally caused by weakened sprocket holes resulting from the drying out of film. Another cause, though not so frequent and more easily controlled by the projectionist, is the accumulation of gelatin which forms on the gate of the machine and which causes a friction that retards the passage of the film.

Any process designed to facilitate the passage of the film in the projector and prevent print deterioration from drying out, naturally takes its place as means of fire prevention. For this reason the company which developed this process of applying Liquefied Film Wax, points out the value of the system as means of avoiding the difficulties which cause projector fires.

The durability of a film is automatically enhanced by a process which prevents the brittleness that attacks prints which have been in use for some time. The combination of deterioration and wear produces the condition which is the bane of the distributor and the projectionist, to say nothing of the theatre man and his patrons.

Still another feature of vital importance is the cleaning process which the Rex company's machine provides for in the same operation. The liquid used for the lubricating of the film acts as a dissolving agent on oil and grease spots which collect on the print and which are ruinous to the results on the screen irrespective of how perfect the projection conditions are. The oil spots are removed by blotting the film surface with absorbing paper, which is applied and removed by mechanical operation of the machine which applies the lubricant.

Minusa Co. Develops Steel Frame for Picture Screen

THE Minusa Cine Screen Co., of St. Louis, has perfected a special all steel frame for motion picture screens. There has always been a great need for a frame of this type and it was only after months of careful research and experiment that the Minusa Company was able to offer this new specialty to the exhibitor trade.

With the general change in the entertainment program of most theatres, especially the larger ones, it is necessary to have the installation of the screen one in which it can be easily flown. No lag screws or bolts protrude from the rear of this new frame, thereby eliminating the fouling against other scenery when the screen is being raised or lowered, and making it perfectly adapted for flying. It is light in weight, yet rigid, compact in construction and easily assembled.

The frame itself is built of special rolled steel, braced at each corner with tubular braces. A steel strip, one inch wide, clamps the screen securely to the frame, this strip being bolted with short brass bolts and nuts. The use of brass bolts and nuts not only makes tacking unnecessary but eliminates any rust or corrosion. The frame is reinforced in the rear by a steel band, through which is placed a row of brass wing tension screws for tightening up the screen in the frame. By the use of the wing tension screws the screen can be tightened and any wrinkles removed by merely making a few turns by hand.

Standardized extensions of various lengths are attachable to each side of the frame for the use of drapes, maskings or scenery. Extensions of various lengths may also be attached at the bottom of the frame in order to regulate the distance the screen is to rest above the stage floor.

Typhoon Fan Co. Issues Book on Ventilation

THE progress of ventilating systems from the practical as well as the mechanical standpoint is forcibly stated in the book on ventilation recently issued by the Typhoon Fan Company of New York, well known in the motion picture theatre field for its installations in the motion picture houses throughout the country.

The book, handsomely designed and executed with fine taste and the best materials of the printing craft, tells an impressive story of the advance which artificial ventilation has made within a comparatively short time. The point that these systems have become almost a commonplace, in demand wherever modern building and equipping methods are applied to the construction of public gathering places, is not told with the printed word. It is the collection of photographs of theatres, hotels, clubs, restaurants, temples, churches, homes, factories and shops, which drive home the fact that ventilating systems are as much a part of the modern fine building as are foundations and roofs.

The reproductions, incidentally, are a compliment to the architects and engineers engaged in the upbuilding of America's communities. The publication includes a catalog section which graphically illustrates the Typhoon Systems and products, with photos, diagrams and descriptive matter written clear-cut, understandable language combining to give the reader a thorough comprehension of the "what, how and why" of the Typhoon ventilation system.

A Book on Camera Craft for Amateur Movie Makers

THE several moderate-priced camera and projector outfits in the 16 m/m size have created a host of amateur movie makers and as hobbies are often ridden harder than vocations, there is widespread demand for information and instruction on the finer points of motion picture photography and projection from the amateur's standpoint. One of the newest contributions is a book "Amateur Movie Craft" written by James R. Cameron, well known in the industry as the author of works on motion picture projection, and published by the Cameron Publishing Co., Inc., of New York.

Inaugurate Friday Openings At Boston Metropolitan

THE Metropolitan theatre, Boston, inaugurates another change this week when it again advances its weekly openings, moving them ahead to Friday instead of Saturday. The Metropolitan was the first to open its programs Sunday and then, when others followed, it advanced the opening to Saturday. It is claimed that by advancing another day, vaudeville teams will be able to make other cities after playing Boston with greater ease; also that by obtaining a Saturday morning review in the press, business will be stimulated for the Saturday matinee and Sunday shows.

It is the general belief among exhibitors that the Metropolitan's step is a wise one which will not only benefit the Metropolitan but will also benefit the other first-run houses which start their programs on Saturdays.

Carrier
AIR CONDITIONING
AND
DRYING EQUIPMENT

Available for the smaller theatres

The Carrier System of Air Conditioning

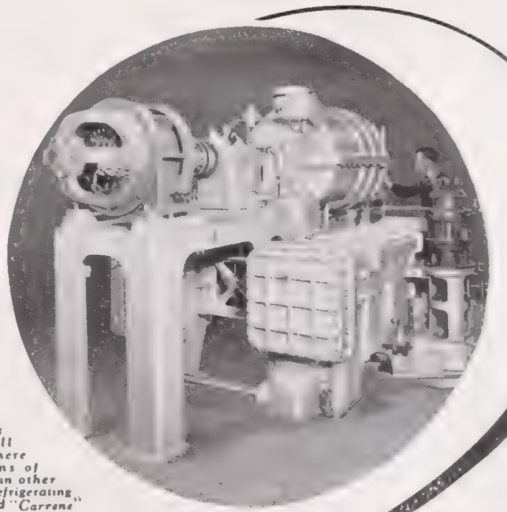
THE public favor of a theatre depends not only upon the quality of entertainment but upon the comfort of the patrons. Air conditioning is the most vital asset to be considered in the modern theatre. Especially is this true since people have learned to recognize immediately the health giving comfort of Carrier Conditioned Theatres.

Quite naturally the first to adopt Carrier equipment for air conditioning were the large elaborate theatres of the country. The same complete system has now been made available for the fine small theatres, for the neighborhood house and the village theatre of 900 or more seats. The same refreshing Carrier atmosphere which greets the patrons of the great new Paramount and the Roxy in New York, offers inviting comfort in the Capitol Theatre in Shamokin, Pa., and in the Clinton and Eastern Theatres operated by James Enterprises in Columbus, Ohio.

The same ideally comfortable conditions are automatically maintained every day in the year. In the Winter the air is warmed and humidified to the scientifically healthful condition. In the Summer the simple, safe compact Carrier Centrifugal Refrigeration unit operates with the same system to cool and dehumidify the air which is diffused throughout the house without draughts.

The design and construction of each Carrier System is an engineering problem carefully worked to meet the needs of each theatre, large or small. The whole is backed by the guarantee of results which Carrier has attached to every contract during 25 years in the specialized field of air conditioning.

OPERATORS of Theatre Chains, Owners of Individual Theatres, and theatre Architects are invited to investigate the new adaptation of the Carrier Patented System to the Conditioning of Small Theatres. Write for the book, "Theatre Cooling and Conditioning". There is yet time for us to prepare your theatres for next summer. Ask for a visit from one of our engineers.

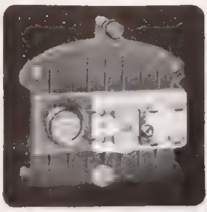


A Carrier Centrifugal Refrigeration Unit complete with all auxiliary parts. There are no installations of pipe coils to be placed in other parts of the theatre. The refrigerating medium is a harmless liquid "Carrene"

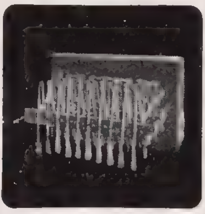
Carrier Engineering Corporation

Offices and Laboratories
Newark, N. J.

NEW YORK PHILADELPHIA BOSTON CHICAGO CLEVELAND KANSAS CITY LOS ANGELES



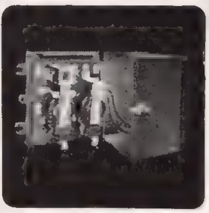
Vitrohm
Battery Charging
Rheostats,
Type 73000,
for Direct Current.
Bulletin 69.
(Illustration Left)



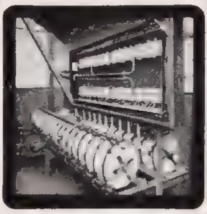
**Vitrohm-Ribohm
Lamp Rheostats
Bulletins 67, 73**
(Illustration Left)

Vitrohm Speed
Controllers
for Motor and
Fan Duty;
Fully Enclosed
and Exposed
Contact Types.
Bulletin 57.
(Illustration Left)

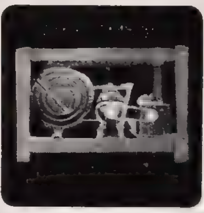
Enclosed
Automatic D. C.
Motor Starters;
Main Line Contactor, C.E.M.F.
Type; Low Voltage
Protection and
Release.
Bulletin 65.
(Illustration Right)



Motor-Driven
Vitrohm
Sign Dimmers.
Bulletins 67, 68,
74. (In Preparation)
(Illustration Right)



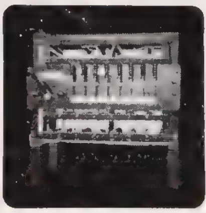
Motor-Driven
Vitrohm
Theatre Dimmers
for Remote Control.
Bulletins 67, 68,
74.
(In Preparation)
(Illustration Right)



Ward Leonard Products

WARD LEONARD ELECTRIC CO., MOUNT VERNON, N. Y.

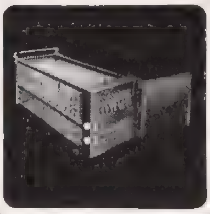
Ribohm
Field Rheostats
with
Motor Drive.
Bulletin 60.
(Illustration Left)



Ribohm
Laboratory
Loading
Rheostats.
Bulletin 71.
(Illustration Left)

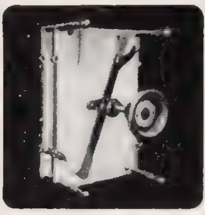
Interlocking
Vitrohm Dimmers
for Theatre,
Lodge and School.
Bulletin 68.
(Illustration Left)

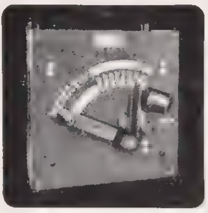
Ribohm
Portable
Loading
Rheostats.
Bulletin 71.
(Illustration Right)



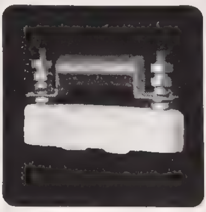
Tubular
Sliding Contact
Rheostats
with
Micrometer
Drive.
Bulletin 71.
(Illustration Right)

Vitrohm
Field Rheostats
for
Manual Control.
Bulletin 60.
(Illustration Right)





Manual Type
Motor Starters
and Controllers
for D. C.
Bulletin 59.
(Illustration Left)

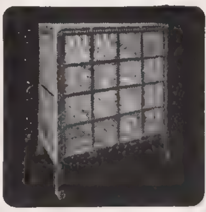


Railway
Track Signal
Resistors.
Bulletin 63.
(Illustration Left)

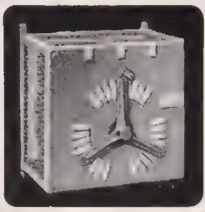
Resistors
for Radio.
Bulletin 63,
and
Circular 507.
(Illustration Left)

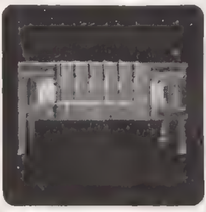
Panel Type
Manual
Motor Starters
for D. C.
Bulletin 59.
(Illustration Right)

Ribohm
Field Rheostats
(Rear View).
Bulletin 60.
(Illustration Right)

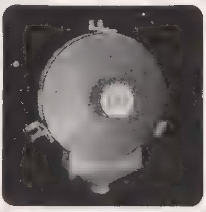


Vitrohm Polyphase
Slip-Ring
Induction
Motor Speed
Controllers.
Bulletin 64.
(Illustration Right)

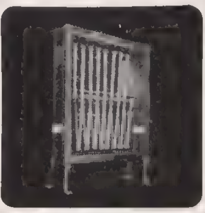




Vitrohm
Laboratory
Loading
Rheostats.
Bulletin 71.
(Illustration Left)

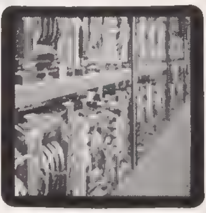


Vitrohm
Field Rheostats
with
Conduit
Connection.
Bulletin 60.
(Illustration Left)

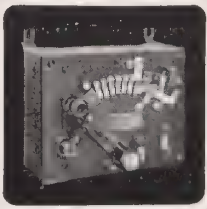


Ribohm
Arc Lamp
Resistors.
Bulletin 73.
(Illustration Left)

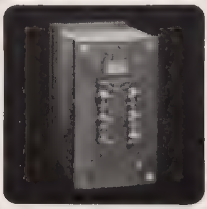
Reactors for
Theatre Lighting
and
Flood Lighting
Control.
Bulletins 68, 74.
(In Preparation)
(Illustration Right)



A. C.
Motor Starter
with
No Voltage
Protection.
Bulletin 64.
(Illustration Right)



Vitrohm
Resistance
Boxes.
Bulletin 71.
(Illustration Right)



Applying the Mat Service Plan to Movie Theatres

THE ad mat service built along lines which long have been a well patronized and widely recognized aid to retailers in nearly all lines of business at last has found its application in the motion picture theatre field. At this time a mat service is novel only through its application to a business in which it previously had not existed, and now that such an enterprise has been introduced and after a short period of only four months attains a wide circulation, there are to be heard many comments of surprise that a service such as is being offered by the Theatre Ad Mat Service, Inc., of Uniontown, Pa., was not started years ago.

Possibly one of the deterrents to the establishment of a mat service has been the press book, provided by distributors, and the ad mats supplied through exchanges. But the press books, while used to a great extent by the theatre men, never really have "made good" to the complete satisfaction of exhibitors generally. The reasons for this failure of the press books will not be gone into again—not here at least. But those shortcomings charged against press books are to a large degree compensated by the service which the Uniontown company has brought forth.

The service has had a remarkable growth since its inception last November which is evidence enough that the need was there and that the company's methods in supplying the wanted material follows practical lines.

We reproduce on this page some sample ideas which are offered in mat form by the Theatre Ad Mat Service in the issue for February. These are merely a comparative few of the mat layouts which the subscribers to the service receive for the current month. As a matter of fact there are some 200 ideas nicluded in the February service.

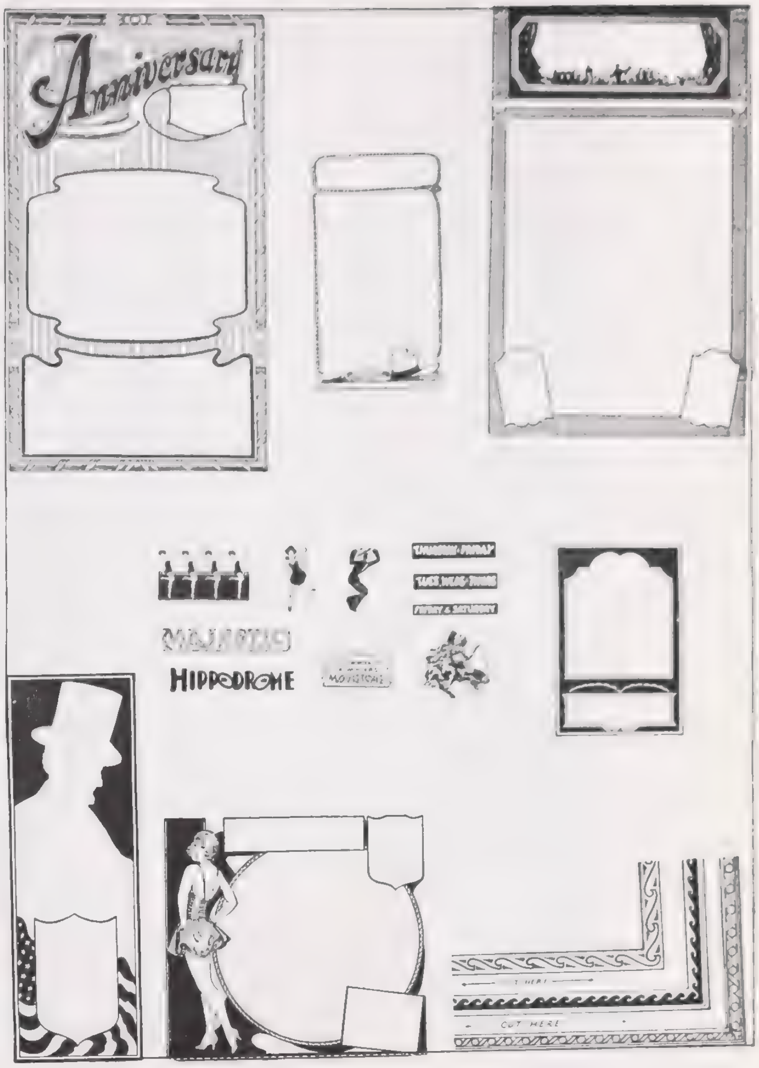
The company issues a supply of mats each month, which are mailed to the subscriber along with a manual containing reproductions of each mat, name slug, border design, etc., included in the issue. The material covers mat designs for program illustrations, occasionally a window card design, and material for hand bills, as well as newspaper layouts, though of course the emphasis is on the latter.

The service, of course, is made exclusive to one theatre in a town. The company has a plan which provides two different services, but the distinction is simply to differentiate between the large theatre in a town with a daily paper and the house located where there is only a weekly or semi-weekly newspaper. Consequently the service must be restricted to one theatre in a town.

Offhand, the impression might be that a service of this type would appeal mainly to the smaller theatre, independently operated and that there would be less interest in it on the part of chain theatres. But the rather surprising thing is that the Theatre Ad Mat Service numbers among its subscribers an imposing list of circuits, the majority of which maintain their own advertising staffs.

The layouts are gotten up in mat form. The user simply selects the layout he thinks suitable to the feature or the show he is to advertise and inserts his copy in the spaces or mortises provided for that purpose, and sends it to his newspaper.

This method, naturally, takes much of the worry over creating layout ideas off the theatre man's shoulders. He has the samples before him and selects according to his judgment and the appropriation regulating the size he is to use for a given insertion, and thus can concentrate on the copy he will use to sell his show.



A few of the layout ideas furnished in mat form by the Theatre Ad Mat Service in the February manual are shown in the layout at the right

Remote Control Consoles Developed by Organists for Novelty Numbers

ERNEST H. HUNT, organist at Loew's State theatre, Cleveland, has invented, made and demonstrated the success of a small portable console which he calls a Phantom Organ. This Phantom organ has been used by Hunt in various instances as a distinct organ novelty and as a special number on the program. It is small enough to be carried to any part of the house and can be played without the audience being able to detect the source of the music. The main organ is apparently playing by itself with no one at the console, while the organ tones are being created by the organist, who is hidden from view.

This is how the Phantom organ is made: It is small. Small enough to rest on a man's knee, being about 30 inches long and 14 inches wide. It contains just three octaves. Two methods of operation are possible, says Hunt. One is to connect by cable to the relay. Another is to run the cable directly from it to the contacts in the console. The Phantom organ can be placed anywhere in the theatre, its location depending only on the length of the cable used. Hunt says that he has been most successful by using an extra length of cable and connecting it directly with the relays of the main organ.

The attachment has five pistons, which, says Hunt, give five changes of registration, according to the desires of the organist.

Hunt has demonstrated the use of the Phantom organ twice, and both times in a completely different manner. The first time it was put to use, Hunt occupied an

(*Continued on page 350*)

The STANLEY THEATRE
BALTIMORE
MD.

YORK Air Conditioning for Theatres

IMPARTS TO THE PATRON THAT FEELING OF ELEGANCE AND MASTERY ASSOCIATED WITH ONLY THE MOST MODERN AND PROGRESSIVE HOUSES

The York Carbon Dioxide system of theatre air cooling and conditioning is a system developed by the world's largest organization of refrigerating engineers—men who have been in constant contact with the ever changing conditions and problems of the motion picture industry—men whose recommendations and experience have been unconditionally accepted by such circuits as Loew, Stanley, Fox, Keith, et al.

Such confidence is SIGNIFICANT.

YORK
ICE MACHINERY CORPORATION
YORK PENNA

Having Right Extinguisher in the Right Place Reduces Fire Hazards

Fact That Not All Fires Are Alike Is Much Misunderstood Though Highly Important

EACH fire that starts during a theatre performance represents a potential panic. Even a blaze, which would be of minor significance elsewhere, may be sufficient to change a well behaved audience into a struggling wild-eyed mob. On this account, more care and thoroughness is applied to work in reducing fire hazards in theatres than in other occupancy.

It is not the purpose of this article to point out the causes of fires in theatres, the fire losses, or the need of every scientific and practical modern device for extinguishing and preventing fire, and a force trained and taught to anticipate such danger and to minimize it should it occur. Rather, it will strive to acquaint the readers with the somewhat misunderstood fact that *fires are not all alike nor are all fire extinguishers.*

If you were to ask your fire chief or a fire insurance agent how to put out an electrical fire—an ordinary fire—an inflammable liquid fire, his answer will show that a first-aid method effective on one kind of fire may prove useless on another kind. Which explains why so many fires gain destructive headway.

There are many different kinds of fires and for each of them there is an extinguisher which is the most effective. Only the right extinguisher in the right place will give sure protection. Hundreds of unfortunate instances may be cited where people placed faith in extinguishing equipment that was not adequate for the property they supposedly safeguarded. Misapplication can be made with almost any type of fire extinguishing equipment; yet each type will put out fire under the particular conditions under which it can be effective.

There are only two ways to extinguish fire. One by *cooling* the burning material down below its burning point, and the other by excluding oxygen from the material so as to *smother* the fire. Most extinguishing devices that discharge water or a soda solution are effective on ordinary fires, they cannot be properly recommended for extra-hazardous fires. Hence, the "cooling" method is effective on fires in certain kinds of materials but not effective on others. The "smothering" method, however, is effective on fires in practically all kinds of materials and therefore has a wider application in fire control than the "cooling" principle.

The former method, which is effective on both ordinary and extra hazardous fires, has been brought to a high degree of efficiency in the development of extinguishing agents designed for practical use over a wide range of conditions, such as are encountered in a motion picture theatre. In this connection Firefoam, generated by Foamite apparatus, may be cited as an illustration.

All forms of Foamite Protection (whether portable, stationary or motorized) extinguish and control fire by the "smothering" process, by cutting off the air necessary to combustion with an airtight, heat-resisting layer of tough, durable Firefoam bubbles containing carbon dioxide gas. These bubbles result from a chemical reaction produced by the mixture of Foamite "A" solution and Foamite"B" solution, the latter employing Firefoam Liquid Stabilizer. The stabilizer gives permanence to the foam and prevents the carbon dioxide gas (generated by mixing the "A" and "B" solutions) from escaping uselessly.

The stream from the portable apparatus with which this blanket is applied to a burning surface is discharged under self-generated pressure and is expanded eight times the volume of the chemical solutions employed. In other words, a Foamite 2½-gallon Extinguisher discharges about 20 gallons of Firefoam.

THE SMOTHERING PROCESS

Illustrating the heat resisting qualities of Firefoam. The temperature of the Bunsen burner flame is 1800, yet the hand covered with the extinguishing agent feels no heat.

The substance covers and clings to burning surfaces whether liquid or solid, vertical or horizontal. It floats on liquids, however volatile. The draught of the fire will not carry it away, thus it prevents reignition and reflash.

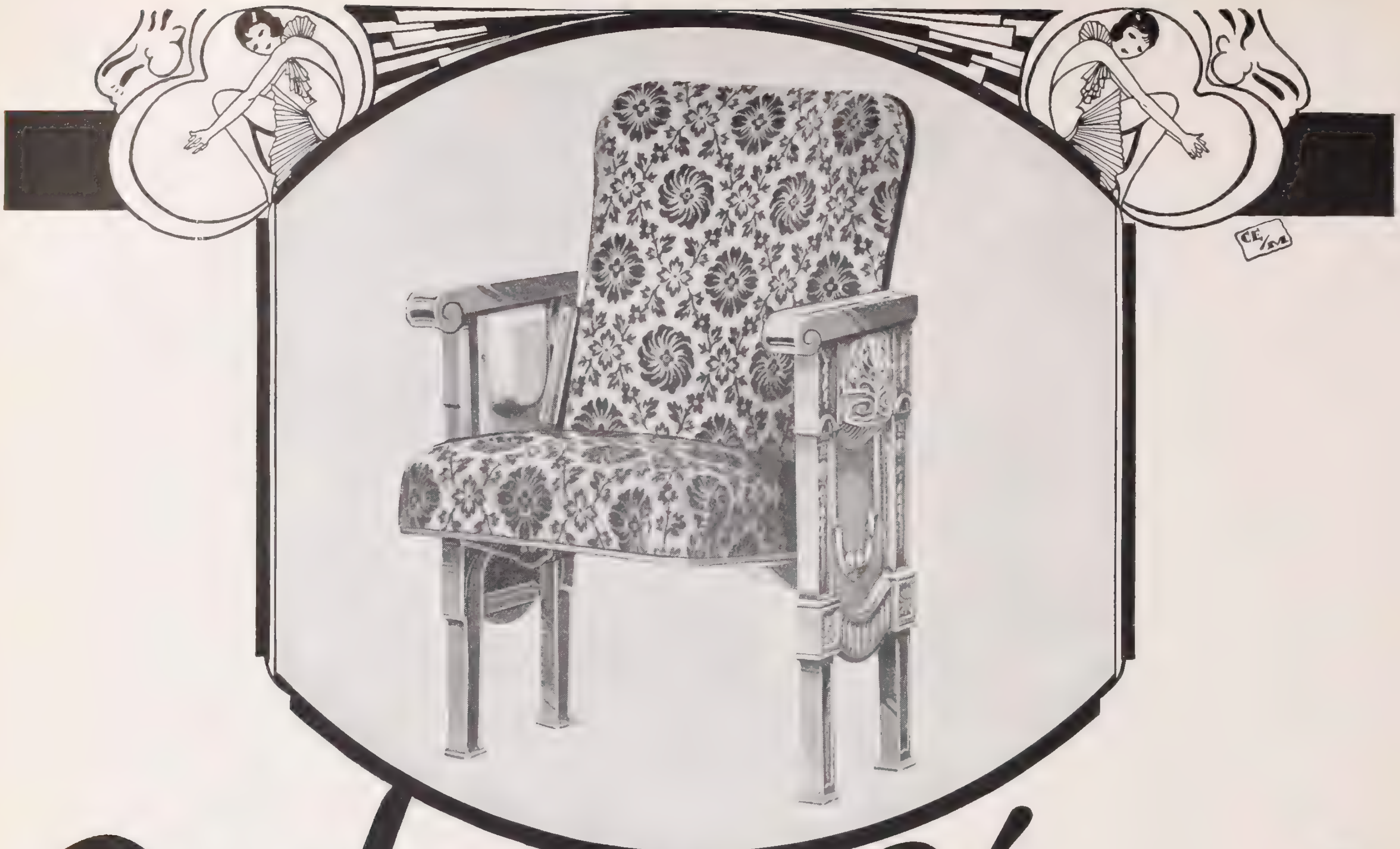
Firefoam has a lesser wetting effect than cooling agents. It puts the fire out with minimum damage to property since there is none of the soaking and dripping of water or liquid chemicals. After the fire is out, it dries and may be brushed or washed away. It will not injure fabrics which water alone will not damage, and it is not injurious to the skin.

Modern fire extinguishing devices that are correctly designed to embody any one of the principles or methods perfected by the science of fire protection are "approved" and labeled by the Underwriters' Laboratories, a national institution maintained by the National Board of Fire Underwriters for the examination and testing of appliances bearing on fire hazards. But it is highly important to know that there are several different kinds ofUnderwriters' "approval," for fire extinguishers, and that each one definitely indicates the type or class of fire for which the extinguisher is effective.

For all practical purposes, the Underwriters' Laboratories have classified incipient fires into three general classes, known as Class "A," Class "B," and Class "C" fires. Briefly, Class "A" fires may be defined as incipient fires in ordinary combustible materials; Class "B" fires as those of inflammable liquids, greases, etc.; and Class "C" fires as those in electrical equipment.

The Underwriters' rating "A-1" on an extinguisher means that one such extinguisher is considered a unit of protection for Class "A" fires. The letter "A" signifies the class of fire against which the extinguisher is effective; the absence of the letters "B" and "C" is a warning that the device cannot be expected to give suitable protection for Class "B" or Class "C" fires. The numeral "1" means that one such extinguisher makes a unit of protection. An "A-2" rating signifies that two such extinguishers are required to make up a unit of protection against Class "A" fires. Similarly the "B-2 C-2" ratings on an extinguisher mean that two such extinguishers are necessary to make up a unit of

(*Continued on page 360*)



Orpheum Circuit
repeats on
Heywood-Wakefield Seats

The chair shown above, finished in antique gold and upholstered in a figured gold mohair, was developed by Heywood-Wakefield for the Palace-Orpheum at Chicago.

In its first few months of service, this seat so impressed Orpheum officials that they specified the same design for nine more houses!

Such repeat business as this proves beyond doubt how well and how comfortable Heywood-Wakefield Theatre Seats are built.

May we tell you more about this extraordinary seat and others which we have developed for Roxy, Publix, and many more exhibitors? A note to any of our sales offices will bring an experienced representative who will be pleased to help you with your seating problems, and there will be no cost or obligation on your part.

SALES
OFFICES

Baltimore, Md.
Boston, Mass.
Buffalo, N. Y.
Chicago, Ill.
Detroit, Mich.
Kansas City, Mo.
Los Angeles, Calif.
Minneapolis, Minn.
New York, N. Y.
Philadelphia, Pa.
Portland, Oregon
St. Louis, Mo.
San Francisco, Calif.
Seattle, Wash.

HEYWOOD-WAKEFIELD
Theatre Seating Division

Variety of Screen Surfaces Decrease With Increasing Size of Theatres

Modern Designs Elminating Problems of Reflection Angles

THE increased size of the modern motion picture theatre is directly responsible for a simplification in the variety of screen surfaces now being offered to theatres. No longer is it considered necessary when selecting the screen to wade through a mass of detailed calculations in an effort to determine whether a screen suitable for covering a viewing angle of 30 degrees, or one covering an angle of 40 degrees, should be used.

Conditions have changed rapidly and design of present day theatres is radically different from that employed only six or seven years ago. The proportion of depth to width in the newer theatres has been greatly reduced, so much so, in fact that, frequently, the width of the seating area almost equals its length. The Roxy theatre in New York is an example of such design and it can be considered as representing the extreme because the length of the auditorium is approximately 1¼ times the width.

The average new theatre seems to strike a mean between this extreme and the other as typified by the fast-dying "shooting gallery" where the proportion of length to width often went as high as 3 to 1. While no specific information is available to serve as a guide, a fair average for the new class of motion picture theatre, in this respect, would be between 1½ to 1 and 1¾ to 1.

The changed proportions of the modern theatre is one reason for the enforced simplifications of screen surfaces. Another one is the limitation placed on the number of balconies in these new houses. A replacement of new theatres for old has been rapidly going on for the past few years and with this replacement has come the single balcony large house. True, these balconies are sometimes so deep as to place the last row of seats on a level comparable to that which would have resulted had the particular theatre had two short balconies instead. Still, a decided lessening of the angle projection has, in general, resulted.

This matter of the projection angle is just as important as the proportions of the theatre, for upon it depends the ultimate distribution of the reflected light with any given screen surface.

The essential characteristics of a good screen for picture imaging are as follows:

1. Registration.
2. Reflective Properties.
3. Distribution of Light.

These items are not necessarily listed in the order of their importance because limitations in the optical system of the projector may alter the relative importance of the various items.

As an example, before the introduction of the high intensity arc as a light source for motion picture projection the second and third items, which have to do with the efficiency of reflection and the manner in which the light is distributed by the screen, were considered as being most important, as far as concerned the large theatre. The light sources then available were strictly limited in the matter of illuminating power so that those conditions were favored which were likely to result in brighter pictures.

The abundance of light which became available through the use of the high intensity arc made it possible to devote more attention to the quality of registration and it no longer was so necessary to consider efficiency except as this item affected operating expenses.

CLEAR definition is realy the first requirement of any screen surface used for the imaging of projected pictures. A motion picture screen can be likened unto a radio receiving set in that it intercepts the projected beam of light which, to put it crudely, contains the picture ingredients, and converts these ingredients into a recagnizable reproduction of the original film picture.

The quality of a picture shown upon a motion picture screen can never be any better than the photograph of which the screen picture is the image. This, for the same reason that the quality of reception by a radio receiver can never be any better than the original audition by the broadcaster.

The quality of reproduction by a motion picture screen, assuming that the projection lens does its part, depends upon the registration characteristics of the screen and since this quality is of paramount importance, the item of registration should be first considered when selecting a screen surface.

Good registration is just as necessary to perfect projection as is the use of a high grade projection lens. It does little good to buy expensive lenses if the screen upon which these lenses throw their image is incapable of recording the fine detail transmitted by the lenses.

It has been the custom, in past years, to sacrifice the registration qualities of screens to a great extent in order that the reflection efficiency and distribution characteristics might be favored.

The limitations of the available light sources and optical systems, it was pointed out above, was responsible for this practice. It was necessary there to conserve light and since metallic surfaces are excellent reflectors in this respect, a large percentage of the screens used were of the metallized surface type. These screens are highly efficient but their distribution characteristics are rather confined to a relatively small angle, in spite of the fact that some control over their light distribution is possible by changing the degree of fineness of the finished surface.

Thus, a coarse surfaced metallized screen will distribute its light over a narrow angle, whereas a fine surfaced screen of the same type will spread its reflected light to cover a wider angle. These screens, however, being of the reflector type partake of the properties of a mirror in that light striking at an angle to the screen surface will be reflected at the same angle, reversed, at which incoming light strikes the surface.

In a motion picture theatre which has a high balcony, the effect of such a screen would be to reflect the projected light beam downward, so as to largely favor the front half of the lower floor seating area.

In such cases, the high efficiency of the metallic screen is largely wasted for the reason that its usefulness is confined to a limited portion of the theatre, leaving the remainder of the seats in a worse condition than if a more diffusing type of screen, which favored all seats equally, had been used.

IF THE theatre is quite wide (proportion of depth to width being about 1¾ to 1) more trouble is encountered because the side seats are considerably off the center-line of the screen and the fade-away of the screen at large angles is great.

A non-metallic, flat surface is the thing required and many of the new theatres, in which the conditions are as described above, are using such screens.

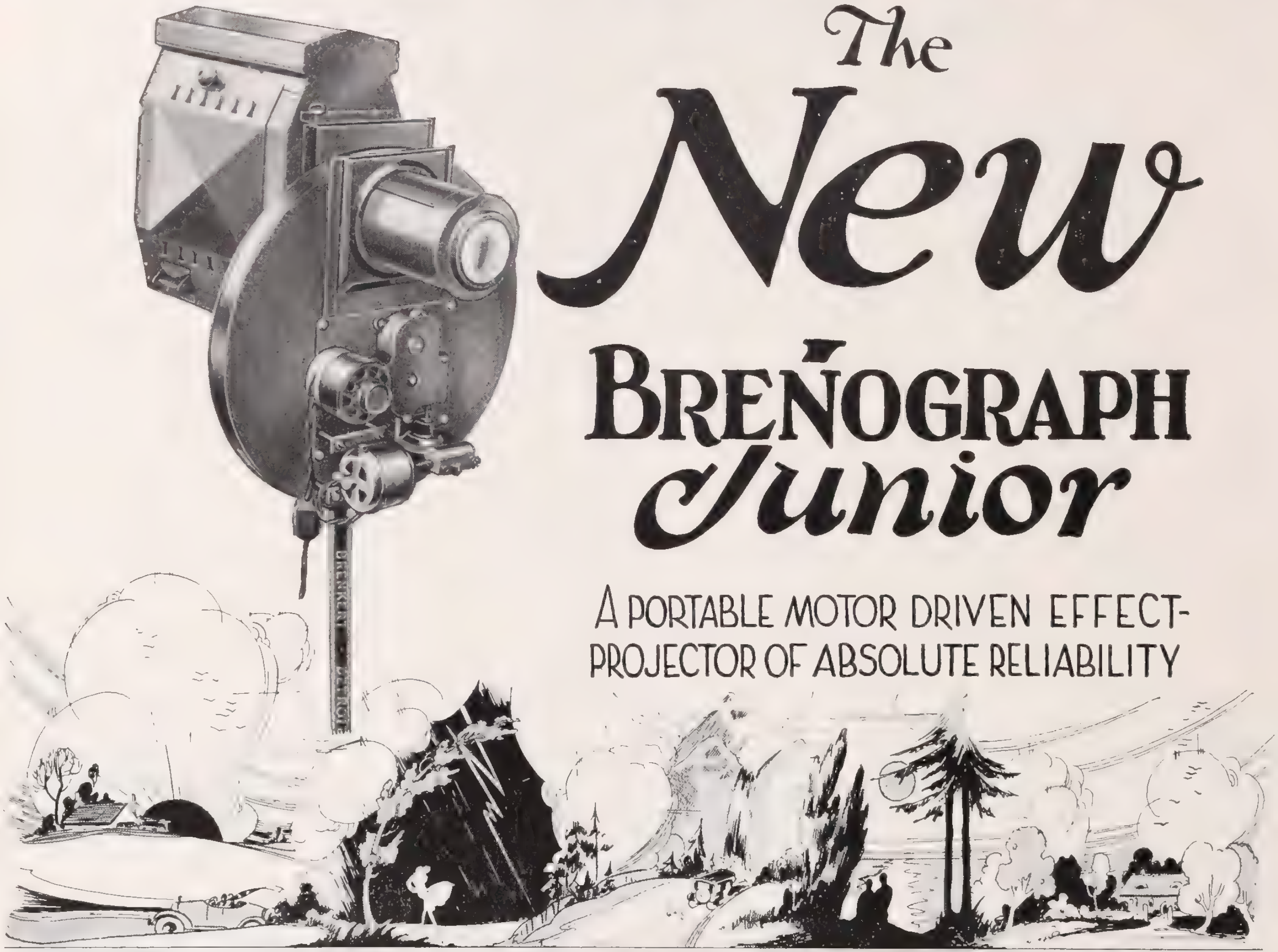
The use of high amperage, high intensity arcs in combination with metallic surfaced screens may lead to what may be described as "screen flare." It is really in the nature of screen dazzle and is caused by the use of too much light.

Metallic surfaced screens are excellent when properly used, as they are highly efficient and a certain limited control is possible over their distribution characteristics. They should not, however, be used indiscriminately in all types of theatres and especially in those where the width forms an appreciable percentage of the length and where the projection angle is large.

However, many smaller theatres are and will continue to use the reflector type of screen as being the one best suited for their requirements.

Brenkert Announces The New

BREÑOGRAPH Junior



A PORTABLE MOTOR DRIVEN EFFECT-PROJECTOR OF ABSOLUTE RELIABILITY

Brings all Outdoors into Your Theatre

The subtle charm of the atmospheric theatre rests largely in its ability to create the impression of out-of-doors, beneath nocturnal skies.

To complete this illusion, a canopy of clouds moving across a field of twinkling stars, forms an essential part of the setting.

The Brenograph Junior produces these cloud effects most realistically and with the least amount of trouble. With this simple, inexpensive machine, *every* theatre can add the atmospheric effects now looked for by theatre patrons.

The Brenograph Junior, equipped wih a short pedestal, occupies a space measuring only 30 x 30 x 24 inches. This permits easy concealment in any part of the theatre, increasing the illusion.

The Brenograph Junior is furnished with electric motor-driven effects and can be controlled from any part of the house by means of a switch. The motor-driven mechanism is the result of long experimentation and is absolutely reliable for all conditions. It is noiseless, has a wide range of speeds, and will start under full load at reduced speeds.

Brenkert

Get the Brenkert Illustrated Catalog

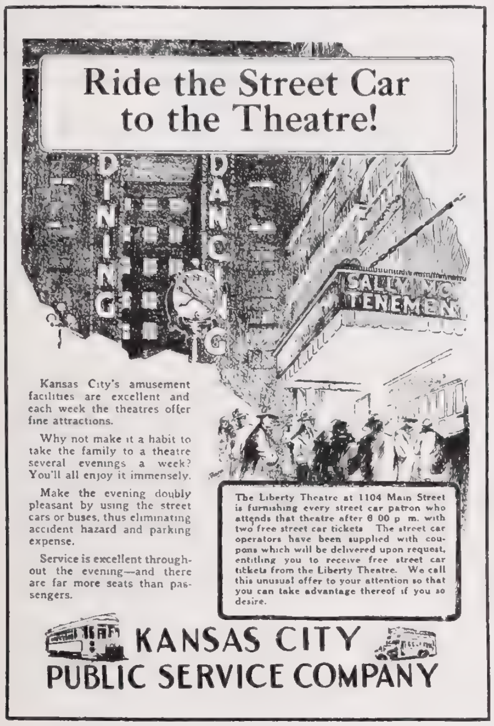
A book every theatre should have,—a complete catalog of latest effect-lighting devices.

BRENKERT Light Projection Co., Detroit, Michigan
St. Aubin at East Grand Blvd.

Theatre-Street Car Tie-up Campaign in Kansas City

If the success of the first few days can be accepted as a barometer, a Kansas City exhibitor has worked out a scheme to "break up" bridge parties and radio cricles in private homes at night.

The attendance at most first run downtown theatres in Kansas City has been good at matinees, but the evening business has suffered noticeably of late. In fact, it has become a problem for most of the large theatres which are under heavy operating expense. The sheer exploitation of good pictures and even a reduction in prices have failed to stimulate the night business to any great extent. Radios in the homes and bridge parties were blamed by many of the exhibitors. Then it was that Samuel Carver, manager of the Liberty theatre, a first run downtown house, effected a tie-up with the Kansas City Public Service Company, which operates all street car lines, through Fred G. Buffe, vice-president.


Ride the Street Car to the Theatre!
DINING
DANCING
SALLY MC
TENEMEN

Kansas City's amusement facilities are excellent and each week the theatres offer fine attractions.

Why not make it a habit to take the family to a theatre several evenings a week? You'll all enjoy it immensely.

Make the evening doubly pleasant by using the street cars or buses, thus eliminating accident hazard and parking expense.

Service is excellent throughout the evening—and there are far more seats than passengers.

The Liberty Theatre at 1104 Main Street is furnishing every street car patron who attends that theatre after 6 00 p m. with two free street car tickets The street car operators have been supplied with coupons which will be delivered upon request, entitling you to receive free street car tickets from the Liberty Theatre. We call this unusual offer to your attention so that you can take advantage thereof if you so desire.

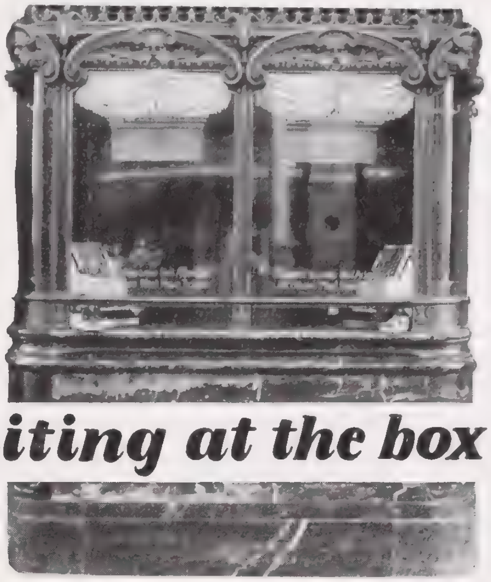
KANSAS CITY
PUBLIC SERVICE COMPANY

AD URGES THEATREGOING

Above is reproduced one of the newspaper ads used in the Kansas City campaign of the Public Service Company to create a greater use of street cars during evening hours by urging people to attend the picture shows.

In an advertising campaign, costing several thousand dollars, the announcement was made that the Liberty theatre would refund round trip street car fares with each adult ticket purchased. The street car company was supplied with coupons, which were delivered upon request, entitling the holder to receive a refund of his fare at the theatre. The coupons, however, must be presented at the box office after 6 o'clock in the evening. In view of the fact that the Liberty's price of admission was 15 cents higher than a large rival theatre, the coupon plan virtually was nothing more than a reduction in price equal to the rival house, but the stunt proved "good copy" for daily newspapers and the theatre benefited greatly from the large advertisements which the street car company ran in daily newspapers.

"This is a 'give-away' age," said Mr. Carver. "To merely reduce the admission prices would be accepted with passing notice and few persons a week later would actually remember that prices at the Liberty had been reduced. The admission, in fact, has not been reduced. The price remains at 50 cents to all those who do not present coupons. The big part of any downtown theatre's patronage comes from the residential sections of a city at night. Exhibitors have got to do something to rout persons out of their homes and away from the radios and bridge parties at night. The motor car is doing the theatres, as well as the street car company, no good. Then why do not the theatre and the street car company make an ideal twosome for a tie-up? The plan has been under way only a few days and it is impossible yet to determine its real value, but there has been an increase in night attendance and we are receiving hundreds of coupons. I firmly believe the solution of meager night attendance in Kansas City at downtown motion picture theatres has been solved."



Loew's Penn Theatre
Pittsburgh, Pa.
uses
2 BRANDTS

No waiting at the box office

Press ONE KEY
Pays Right Change INSTANTLY

The patrons' passage into the house is accomplished pleasantly, smoothly **and quickly** with the Brandt in the box office. It enables any ticket seller to make change **one thousand times in an hour.** No mental calculations—**only-one-key-to-press,** corresponding to the ticket price—Brandt's subtracting keyboard makes the change **automatically** and **instantaneously** and delivers it direct to the patron. Mistakes are mechanically impossible.

Sold direct—Not through dealers

The New THEATRE MODEL Brandt Junior Automatic Cashier
With the Subtracting Keyboard

30 Days Trial FREE—*Use the Coupon*

Brandt Automatic Cashier Co.,
Department C, Watertown, Wis.

Please place with us on Thirty Days' Free Trial your Brandt Automatic Cashier. It is, of course, understood that we can return it, as we accept the trial without obligation or expense.

Please check whether used on the ☐ right or ☐ left side of the Box Office.

Firm Name ....
Individual ....
City .... State..........

Remote Control Consoles Developed by Organists

(*Continued from page* 343)

upper box, entirely unseen by the audience. A singer was placed at the big console. The singer sang, at the same time went through the motions of playing his own accompaniment on the organ. Hunt really was playing the accompaniment on his attachment. At the end of the first verse of the song, the singer faced the audience from the organ bench, apparently deserting the organ, and sang the second verse of the song facing the audience. The music continued on the organ, even though the singer had his back to the console. The audience was completely mystified. Great interest was aroused. A wave of "how did he do it?" swept through the auditorium. But Hunt kept his secret. He kept the audience mystified, and from his hidden perch in the upper box, enjoyed the reaction to the novelty.

The second time Hunt used the Phantom organ he used it on the stage. A drop curtain was used on the stage, with a sky center on which song slides were thrown. The Phantom organ was built on a 16 foot platform behind this drop. Two holes were cut in the drop curtain at either side of the stage. These holes were covered with scrim and painted so as to escape observation. After the introduction by slides of this novelty, the head and shoulders of Hunt were shown at the right side of the stage by means of a baby spot behind the drop on the platform. The light was then extinguished and the platform was shifted to the opposite side and, at a suitable time, Hunt was seen on that side of the stage. The audience was again mystified and, being mystified, was interested. The drop curtain had a mountain scene painted on it. So it appeared as if the organist was playing on the top of a snow-capped mountain. The possibilities of producing extraordinary effects with this portable organ are limitless. Hunt has any number of plans in process of execution, adding just that touch which gives individuality to a program.

Tom Terry, who presides over the organ at Loew's State theatre, St. Louis, recently perfected a miniature organ console that may be attached to any size of organ, according to a report from that city. It is said that Terry spent ten months' spare time in designing and building this device. Fifty-five thousand feet of wire are used in making the necessary connections.

Terry is credited with being one of the first organists to play a complete vaudeville performance, his instrument serving as the full orchestra. When Loew's State opened a little more than three years ago Terry was engaged as organist—and he still has the same job.

Announce Winners in West Coast "Way Better" Drive

Winners of the three months' "Way Better Than Last Year" Drive, the organization competition contest among managers of West Coast Theatres, Inc., have just been announced by Harold B. Franklin, president.

The Grand Prize of $500, given to the theatre making the highest percentage of improvement during the three-months' period over the preceding three months' was split between two theatre managers, who were tied for that honor. Harry L. Hart, manager of the San Diego West Coast houses, and N. O. Turner, manager of the Stockton houses were the two who shared the prize.

In the Los Angeles division the following won the prizes: The California Theatre, Pomona, F. T. Thomas, manager, $250; the Paramount theatre, Hollywood, George Russell, manager, $150. Bard's Adams theatre, Los Angeles, $100.

In the San Francisco division Herman Kersken, manager of the Mission theatre, San Jose, won the first prize of $250. George Sharp, manager of the Liberty theatre, Fresno, took second prize of $150. C. L. Laws, manager of the U. C. theatre, Berkeley, took third place with a prize of $100.

In Seattle-Portland division the prizes were distributed as follows: W. S. Perutz, United Artists theatre, Seattle, first, $250; H. B. Sabottka, Capitol, Yakima, Washington, second, $150; Will Steege, Grand theatre, Great Falls, Mont., third, $100.

Watch Our 1928 Stages!

Stages that move forward, backward, upward, downward—and all in sections—these are the stages around which the elaborate presentations of our new theatres will be built.

There isn't much room left for improvement in theatre architecture nor decorations.

But watch our 1928 stages!

Peter Clark introduced the new era in stage construction. It was Peter Clark's ingenuity and knowledge of stagecraft that made possible those super stages of the Capitol, Roxy, Paramount, Ziegfeld, the Uptown and new Fox, Washington, D. C.

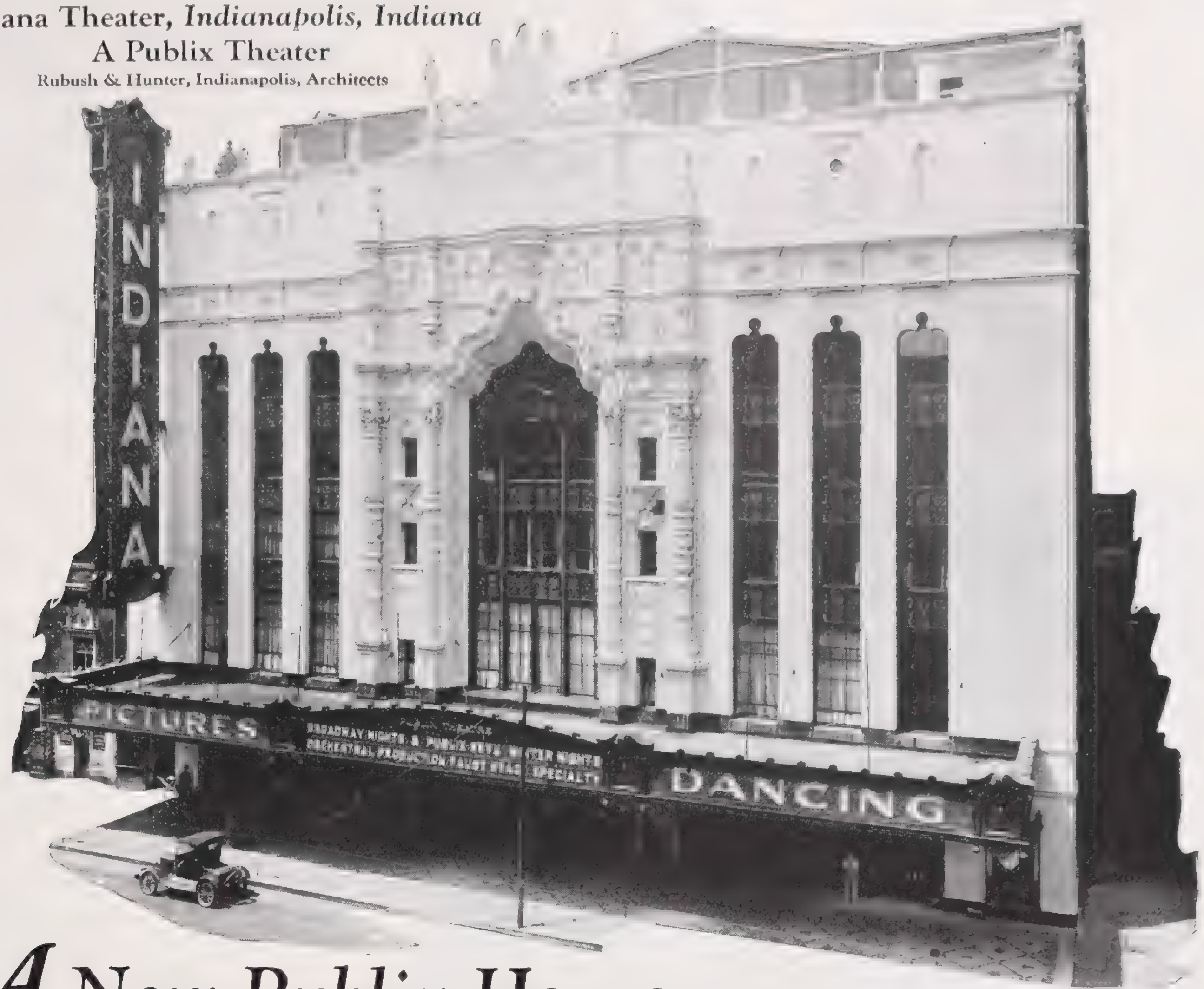
It has been Peter Clark stages—designed and equipped from footlights to back wall—that have proved the marvel of theatres for a quarter century.

And now we're ready for 1928—for an unprecedented demand for Peter Clark stages in every type of theatre, whether the de luxe palace or small house.

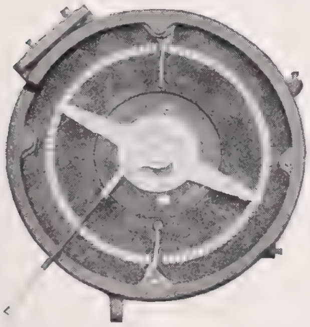
Peter Clark, Inc.
544 West 30th Street New York City

Peter Clark, Inc., stage rigging and equipment, organ console and orchestra lifts, are installed in practically every leading theatre in the country.

Indiana Theater, *Indianapolis, Indiana*
A Publix Theater
Rubush & Hunter, Indianapolis, Architects



A New Publix House made more beautiful with C-H Dimmers



Adaptable—*there is a combination of C-H Simplicity Dimmers fitting present and future needs of every theater.*

Compact—*contacts on both sides of plate—twice the capacity in same space.*

Flickerless Dimming—*no play or backlash, no overlapping of contacts. 110 distinct steps.*

HUNDREDS of thousands of dollars are spent to make a modern theater architecturally beautiful. Is not such an investment wasted if allowed to remain hidden by a blanket of darkness? Is it not the soft changing hues of scientific illumination that makes the investment in architectural beauty pay dividends at the box office window?

Experienced showmen, such as the Publix Chain managers, know the importance of correct lighting—and they use C-H Simplicity Dimmers because their investment in beautiful interiors must pay dividends *without interruption.*

Your theater, too, regardless of the seating capacity or decorative scheme, can profitably employ C-H Dimmers. They are so easily adaptable and so efficient in operation that the cost is soon forgotten—repaid in added profits.

Talk over this improvement with your architect or electrician. And in the meantime start a thorough investigation by writing for the booklet, "Illumination Control for the Modern Theater".

The CUTLER-HAMMER Mfg. Co.
Pioneer Manufacturers of Electric Control Apparatus
1255 St. Paul Avenue Milwaukee, Wisconsin

CUTLER C-H HAMMER

Perfect Illumination Control for the Modern Theater

3177

Emotional Reactions to Color Must Be Considered in Planning Decorative Lighting Schemes

(*Continued from page* 338)

which the child begins to perceive the colors is red, green, yellow, orange, blue and violet.

We are most sensitive to red. Dr. George Harley, in order to cure an injury of the retina of his eye, caused by overwork at the microscope, spent nine months in absolute total and uninterrupted darkness. When he emerged he was unable to appreciate distance by the eye and lost his power to recognize colors for a while; when his color perception began to return, red was the first color to appear.

Extensive investigations have proved that the majority of males state blue to be their favorite color, whereas women in the majority choose red. There is an old proverb which reads "Women and mackerel are caught by red." We are all familiar with the use of red for fish bait.

Red is the color of fire, passion, and war. Many animals are repelled or thrown into a violent rage by red; the most common example of this is the exciting of a bull by the use of red. There is a theory that the terrorizing effect of red is due to the fact that it is the color of blood. The effects of colors are due primarily to the associations which they arouse.

Yellow, which is closely linked with orange, is the color of gay festivity and revel. The golden harvest has made it the color of feasting and dance. It is the color of action, of light, and of warmth. Aurora, the goddess of dawn, is clothed in saffron robes. The golden hue stands for glory and power.

On the other hand, when associated with sickness and disease yellow becomes the symbol of quarantine. In the pages of history we find that yellow has stood for jealousy, envy, cowardice, and treachery—Judas has frequently been painted in garments of yellow. Even today we frequently hear of the coward as being "yellow."

In France, during the sixteenth century, the doors of traitors and felons were daubed in yellow. In Spain, heretics were enjoined to wear a yellow cross as a penance.

Green, the color in which the vast expanse of grass and trees are arrayed, is the most restful of colors, and is good for the eyes. Tired eyes may be revived by gazing at a soft green background.

The ancient custom of presenting the olive branch to the winner has made green the color of victory. Associated with the spring of the year, green has represented youth and innocence, vigor, life, plenty, faith, and hope. The custom of laying branches of evergreen on the graves of the dead shows green as the color representative of immortality and memory.

The Cold Colors

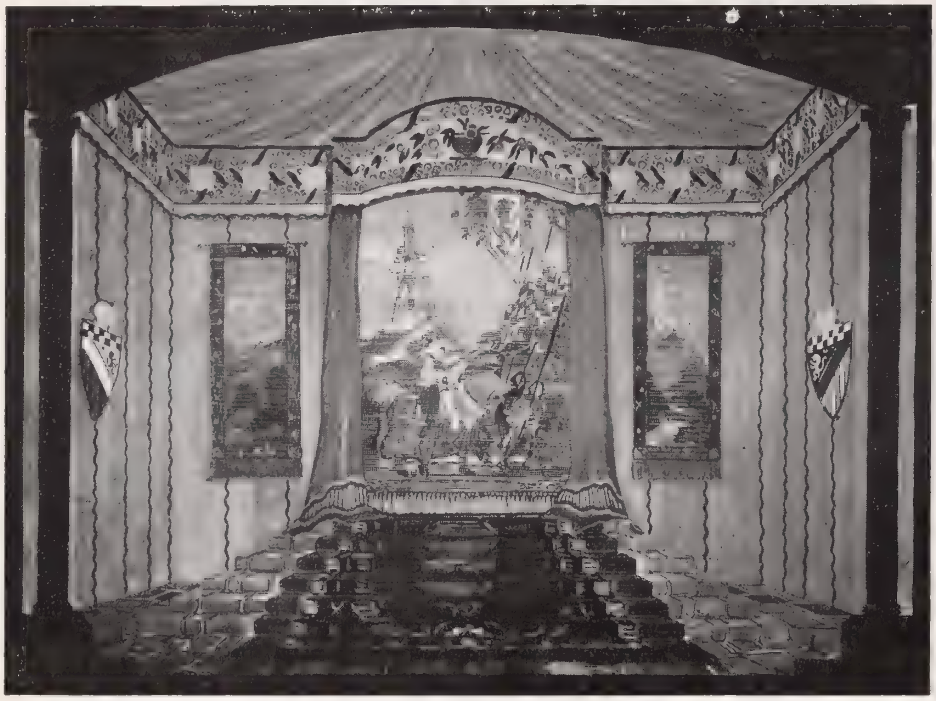
Blue is what is known as a "cold" color. It gives more or less the sensation of chill, which is in contrast with the warmth of red. Furthermore, blue gives the impression of space and distance; this is probably due to the blue effect obtained by gazing into uninterrupted space such as the sky. Green mountains in the far distance appear blue. Blue stands for dignity and is soothing. Travelers all testify as to the restfulness of the Mediterranean blue. Blue stands also for loneliness and despondency. It is a common expression for one to say he "feels blue." Again, blue symbolizes truth and fidelity as exemplified by the phrase "true-blue." The bluebird has long been the symbol of good-luck.

Purple, with slightly more red than blue, has long been the emblem of royalty. Homer frequently refers to the royal purple. The reason for purple becoming the color of royalty is because originally that particular dye was very expensive.

Pink, rose, amethyst, and violet all belong to the purple family. The colors amethyst and violet have symbolized passion, love, truth, suffering, and martyrdom. Rose and pink signify beauty, love, health, and hope.

White has long been symbolical of light,

(*Continued on page* 354)



A Stage Set by Landish Studios

Stage Settings

A vital part of your show depends on stage sets. Stage sets must be original; they must be attractive and they must please. A big order to fill.

But Landish Studios have been meeting for years, the stage setting requirements of many of the country's finest theatres. It is a guarantee for originality and beauty in your stage setting when you deal with us.

Just write us. You'll find it fully worth your while.

Landish Studios, Inc.

40 Ames Street, Rutherford, N. J.

Serving the
AMERICAN
Theatre
Industry

Behind the Screen

Other factors affect film theatre success

Film and screen alone cannot insure your patrons' enjoyment—nor your success. Your finest program may be marred by other factors—details perhaps—but combining to spoil the show.

Discomfort in seats, inadequate lights, poor ventilation, wrong floor pitch, delays due to poor projection, faulty equipment, lack of "atmosphere"—all these details need careful thought.

National Service experts will analyse your theatre for these or other defects. They may recommend an improvement here, an adjustment there, or perhaps no change at all. The consultation costs you nothing; the recommendation may insure for you adequate return on your investment.

For equipment, installation, replacement, service or consultation write to your nearest *National Service* branch.

(3601)

National Theatre Supply Company

Offices in all
Principal Cities

Emotional Reactions to Color Guide to Lighting Plans

(*Continued from page* 352)

peace, purity, chastity, innocence, truth, and modesty. When associated with physical weakness it stands for femininity, infirmity, and delicacy. The white flag stands for truce or surrender, while the "white feather" denotes timidity. White is the color of cleanliness.

Just as black is usually considered the opposite of white, so are the associations in general the opposite. Black denotes gloom, dread, darkness, death and woes. It is the universal symbol of mourning. The black flag of piracy was an ominous sign of terror and ruthlessness. Black denotes the lack of hope; as "things look black."

Black also serves to inspire the imagination. In the darkness of night we are led to fancy and romance; we are more sensitive to suggestion, and particularly susceptible to fright.

The associations connected with gray are combinations of those connected with black and white. It is the color of age, piety, penance, humility, sadness, and aged discretion. It is the color of quiet and sobriety.

Some of these color associations that have been mentioned are of first importance; others possess a significance that is more remote. No manager or advertiser, however, who plans to use color as means of attraction and the creation of the proper mood can afford to ignore these associations. They are an indication of what, consciously or unconsciously, colors mean to the very people who make up the moving picture audience.

As can be seen from the various significances possessed by each color, the effect of the color depends upon the object or feeling with which it is associated. If it is used in the wrong connection it may defeat its own purpose. Propertly used, however, it is very effective.

SERVICE

QUALITY **SILENCE**

Vallen All-Steel Track and
High Speed Curtain Control

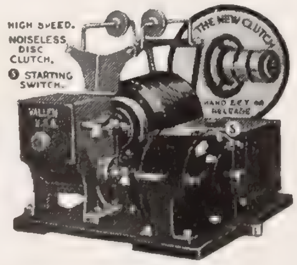
All done simply by pressing a button—your curtains fly open without a sound. Of, if you want to stop the curtain, reverse it and start it again—this is accomplished through button control.

Vallen Noiseless All Steel Track and High Speed Curtain Control are distinctly superior. Not only are they perfection for show presentation but they are no less satisfactory in mechanical dependability.

There is nothing to wear out, no intricate parts, no roller or ball bearings—nothing to oil.

Let us tell you in detail about this equipment. Write now for our "Quiet Book."

VALLEN ELECTRICAL COMPANY



VALLEN
REMOTE ELECTRIC
CURTAIN CONTROL
EQUIPMENT

225 Bluff Street, Akron, Ohio, U. S. A.

For

100% Better Projection

use

"FILMITE"

and

"The FILMEDOR"

Why does F. H. Richardson endorse FILMITE?

Tom McDermott, Projectionist of the Rio Theatre, New York, wrote to Mr. Richardson, "I have tested FILMITE and think you will be perfectly safe in recommending it" . . .

Pincus Herbst, another well known projectionist, said to Mr. Richardson, "The film now being projected was covered with dirt and oil. We used FILMITE on it and you can see the result for yourself. It removed all the oil and dirt, and that without any tendency to curl the film or affect it in any injurious way." . . .

Mr. Richardson says, "Managers of theatres using old, dirty film will undoubtedly find its relatively small cost brought back to the office many times over by the improved screen results."

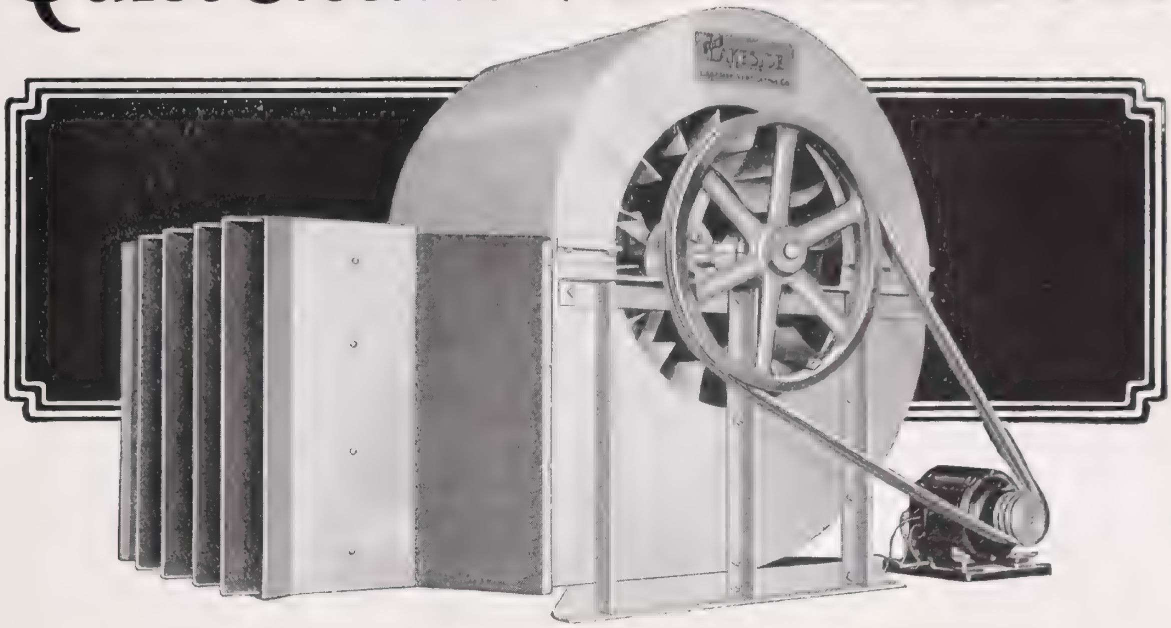
FILMITE obtainable in (16) ounce bottles—$1.25. In larger quantities at special rates.

THE FILMEDOR—MODEL A, $15.00—MODEL B, with special rewind attachment, $30.00. All orders F. O. B.

MOVIEADS, INC.
507 Fifth Ave. New York City

Lakeside

Quiet Electric VENTILATOR



Draws Capacity Houses Even During the Hot Summer Months

Good Ventilation Makes Good Business—It Pays to Keep Your Patrons Cool and Comfortable

You can fill your empty seats—increase your box office receipts—and draw crowds of steady patrons by equipping your theatre with a Lakeside Quiet Electric Ventilator. Its low price—easy installation—simplicity and low cost of operation make it a profitable investment that pays big dividends in increased receipts.

The Lakeside is equipped with a specially designed Four-Way Air Deflector and sends a powerful current of draftless, deflected air to every corner of the theatre that forces out the stale, devitalized air and completely changes all the air in the theatre every few minutes. so that it is always flooded with fresh, pure, healthful, outdoor air. This cooling current of fresh outside air—powerful but absolutely draftless—will please your audiences and bring their steady patronage.

The Lakeside comes ready for installation. It requires no tearing down of walls or ripping up of floors. It is so compact that it fits into a very small space. It can be disassembled to move through small door openings, and installed satisfactorily in many places where it is impossible to install any other type of ventilating system. Lakeside Ventilators are easy to operate—and trouble free.

The Lakeside costs much less than many of the complicated cooling and ventilating systems on the market, yet is remarkably efficient and is guaranteed to give satisfactory results. It is very inexpensive to operate and must "make good" in actual service because it is backed by a reliable guarantee. Lakeside Ventilators are made in different sizes to meet every requirement.

Write Today for Catalog—Read What Users Say

and let us give you complete information with suggestions of an installation for your theatre. Don't delay. Write now and investigate before the summer rush season comes. Tell us the width, length, height, seating capacity of your theatre [also whether it has a balcony or not] and our service department will submit suggestions and quotation without obligation on your part. Do it NOW—before you forget.

LAKESIDE COMPANY, 225 Main Street, HERMANSVILLE, MICHIGAN

Home Television Sets Demonstrated by Inventor at General Electric Laboratories

(*Continued from page 332*)

Thus far the television transmissions have shown the head and shoulders of a subject. Greater difficulty would be experienced if the entire figure were transmitted, particularly in achieving such definition of line as would be necessary to make easy identification of the object possible. Consequently it will be some little while before the public will see moving objects or motion pictures by radio, particularly in home type receiving sets.

Dr. Alexanderson also applies his invention to the transmission of photographs by radio, and conducted a demonstration in New York on Thursday, January 26, when a picture of Mayor Walker was broadcast from station WEAF and picked up by receiving sets located in the studio and at the home of Dr. A. N. Goldsmith in New York. The photoradio equipment is attached to the set in much the same manner as a loud speaker. The picture registers on regular bromide photographic paper and is 4⅛ inches wide by 8 inches long. Among the important potential uses for photographic transmission by this means, some motion picture men pointed out, will be in connection with motion picture news reel subjects. The news reel producers spend large sums for rapid transportation of films showing news events, an enterprise in which the aeroplane has been employed wherever possible, but which will be outdistanced, as to speed and reliability, with the perfection on a commercial basis of photoradio transmission.

Inventor Describes Apparatus

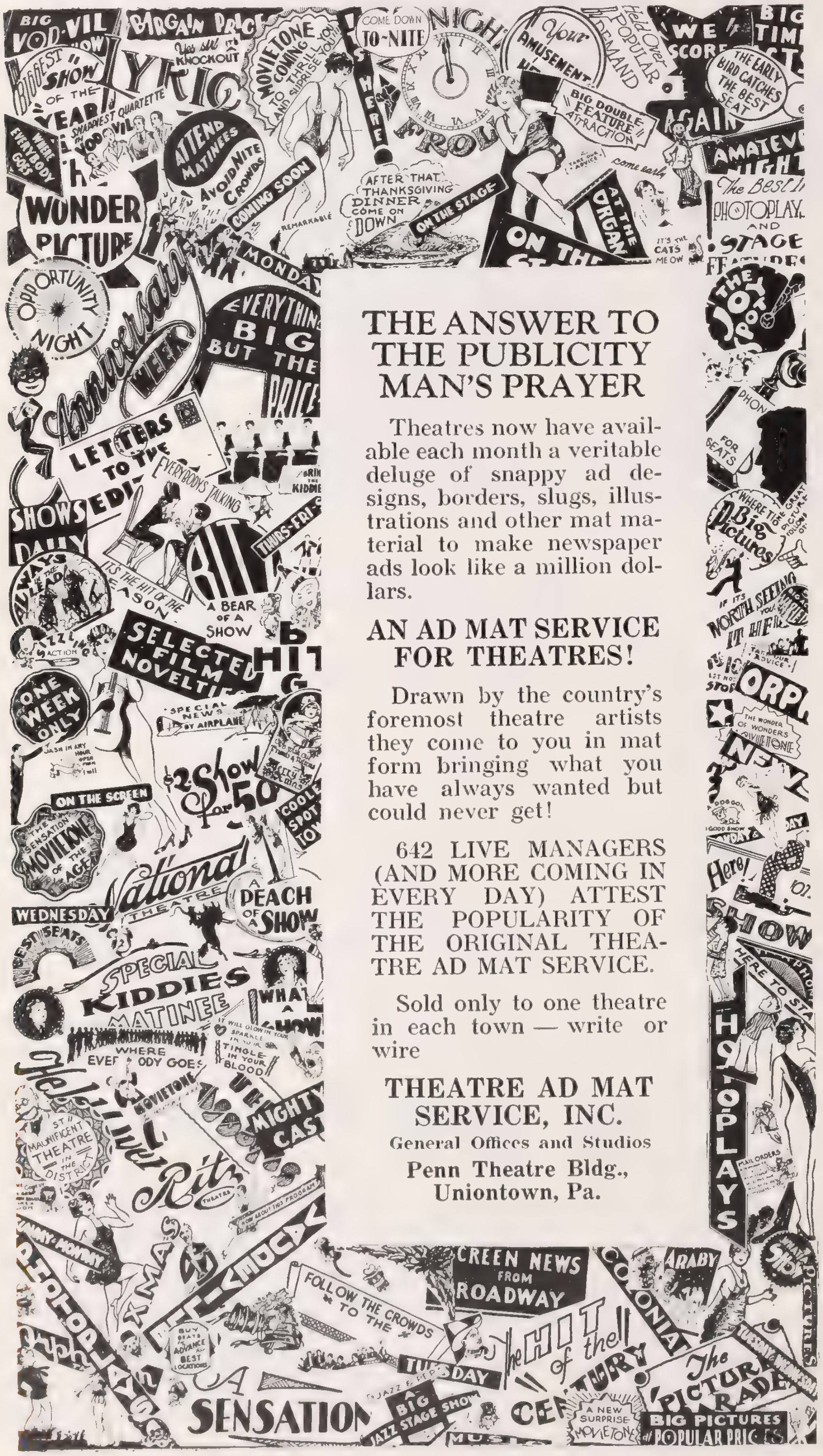
In the course of his remarks to newspaper men who witnessed the Schenectady demonstration of radio television, Dr. Alexander said:

"Before we could think seriously of television broadcasting we had to convince ourselves that a television receiver could be simplified to the point where it could be made available in the home of the average man. In order to test out the practicability of a television receiver for the home we constructed a model receiver of the greatest possible simplicty and distributed several duplicates of it in some homes in Schenectady.

"Television receivers may be worked out in a variety of ways, according to well-known principles. The first choice to be made was to select the source of light. This choice was soon narrowed down to two alternatives. The light control developed by Professor Karolus of Leipsig and the Neon Lamp, developed by D. McFarlan Moore of the Edison Lamp Works of the General Electric Company. Tests of these two sources of light for television soon convinced us that each has its own distinct field of usefulness. When a large volume of light is needed for projection on a screen the Karolus system is preferable. The work on television which I described in a paper last year was built around the idea of using the Karolus light control for projecting television images on a large screen.

"An enlarged and improved lamp of the first type was one of the important elements used in the demonstration of television by Dr. Ives of the Bell Laboratories last April "Returning to the design of the television receiver, we had the choice between three well known systems—the mirror drum, the disc with lenses and the disc with holes. Our conclusion was that while the mirror drum and the lens disc may have certain advantages for television production on a larger scale we decided that from the point of view of tele-

(*Continued on page 358*)



THE ANSWER TO THE PUBLICITY MAN'S PRAYER

Theatres now have available each month a veritable deluge of snappy ad designs, borders, slugs, illustrations and other mat material to make newspaper ads look like a million dollars.

AN AD MAT SERVICE FOR THEATRES!

Drawn by the country's foremost theatre artists they come to you in mat form bringing what you have always wanted but could never get!

642 LIVE MANAGERS (AND MORE COMING IN EVERY DAY) ATTEST THE POPULARITY OF THE ORIGINAL THEATRE AD MAT SERVICE.

Sold only to one theatre in each town — write or wire

THEATRE AD MAT SERVICE, INC.
General Offices and Studios
Penn Theatre Bldg., Uniontown, Pa.

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American Seating Company

Riviera Theatre
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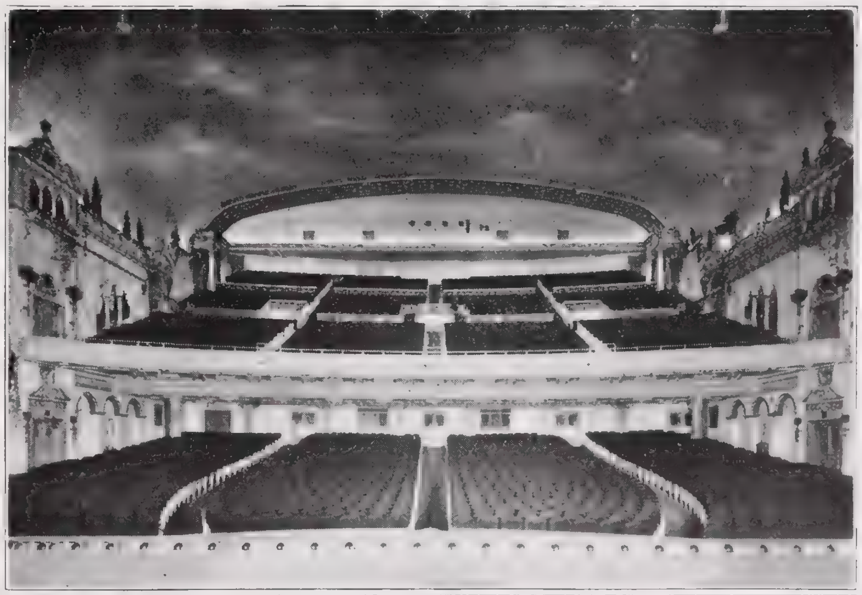
JOHN EBERSON, ARCHITECT



The Midwest turns to "American" Chairs

Gilbert, *Beatrice, Nebraska*
Pace, *Chadron, Nebraska*
Lincoln, *Lincoln, Nebraska*
Alhambra, *No. Platte, Nebraska*
North Star, *Omaha, Nebraska*
Roseland, *Omaha, Nebraska*
Riviera, *Omaha, Nebraska*
Capitol, *Lincoln, Nebraska*
Electric, *Kansas City, Kansas*
Orpheum, *Leavenworth, Kansas*
Liggett, *Madison, Kansas*
Orpheum, *Wichita, Kansas*
Varsity, *Lawrence, Kansas*
Jayhawk, *Topeka, Kansas*
Horton, *Horton, Kansas*
Triekatt, M. P., *Bird City, Kansas*
Orpheum, *Hannibal, Missouri*
Beyer, *Excelsior Springs, Missouri*
Gem, *Kansas City, Missouri*
Westmoreland, *Kansas City, Mo.*
Allen, *Maplewood, Missouri*
Rivoli, *St. Joseph, Missouri*

Nationally Organized for Sales and Service

St. Louis, *St. Louis, Missouri*
Garrick, *St. Louis, Missouri*
New Grand Central, *St. Louis, Mo.*
Market Airdome, *St. Louis, Missouri*
Rivoli, *St. Louis, Missouri*
State, *St. Louis, Missouri*
Balm, *St. Louis, Missouri*
Madrid, *Kansas City, Missouri*
Electric, *St. Joseph, Missouri*
Electric, *Joplin, Missouri*
Ambassador, *St. Louis, Missouri*
Blake, *Webb City, Missouri*
New Center, *Kansas City, Missouri*
Orpheum, *Joplin, Missouri*
Hippodrome, *Joplin, Missouri*
Rialto, *St. Joseph, Missouri*
Marshall, *Maplewood, Missouri*
Powhatan, *St. Louis, Missouri*
Southampton, *St. Louis, Missouri*
Lafayette, *St. Louis, Missouri*
Broadway, *Council Bluffs, Iowa*
Strand, *Ft. Madison, Iowa*
Dale Goldie, *Cherokee, Iowa*
Colonial, *Sioux Falls, South Dakota*
Grand, *Mankato, Minn.*
Hennepin Orpheum,
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Metropolitan Opera House,
Minneapolis, Minnesota
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AMERICAN SEATING COMPANY 10 EAST JACKSON BOULEVARD, CHICAGO
113 W. 40TH STREET, NEW YORK CITY 1211-K CHESTNUT STREET, PHILADELPHIA
77-D CANAL STREET, BOSTON

Home Television Sets a Demonstrated Reality

(Continued from page 356)

vision in the home a hole is more economical than a lens and 48 holes are more so than 48 lenses.

"Whenever television has been discussed in the past three has always been some pessimist who has wound up the discussion by asking how are you going to synchronize? The answer has always been that we will have a sycnhronous motor and transmit a special synchronizing wave or synchronize to the picture frequency or to a tuning fork. But all these devices mean higher cost, special amplifiers, and more things that may get out of order. We, therefore, simply decided to leave out all this complication. We took a standard electric motor made for household use and are manipulating its speed by an electric hand control. With a little practice and coordination between the eye and the hand it is possible to hold the picture in the field of vision as easily as one steers his car on the middle of the road. In special cases when the transmitting and receiving system are on the same power network the machines may be operated by 60 cycle motors.

"Experimental television programs will be continued to be broadcast from a laboratory transmitter on a wavelength of 37.8 meters with the accompanying voice transmission on the regular 379.5 meters of WGY. As soon as it is found that the range can be extended the television transmitter will be transferred to the high power short wave experimental station at South Schenectady. A new transmitter is being built for this purpose so that the voice and the television can be radiated simultaneously by two transmitters.

"We feel that the inauguration of this new development will be the starting point of practical and popular television. The transmission is the expensive part of such an undertaking and we feel that it is our privilege to provide it."

Pictured here is the massive door of the vault at the Guardian Trust Company, Cleveland, Ohio—one of the thousands of Banks that place their reliance on York Vaults.

Below: The York Burglary Chest which hundreds of theatres have adopted for safeguarding their receipts.

SATURDAY NIGHT!

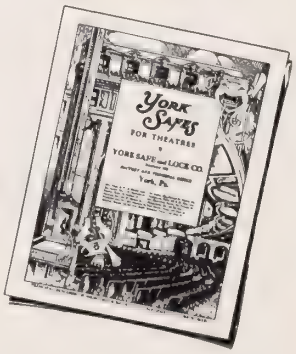
Where Will You Put the Cash?

THE bank is closed, not to be opened until Monday morning. But the cash you take in now—where will you put it? A York Burglary Chest will solve that problem permanently.

Made by the makers of the world's most respected vaults, the York Burglary Chest combines the protection of a sturdy vault with the economy of small size.

Send for the interesting new booklet that tells about this *real* protection for your cash. It costs nothing and there is no obligation.

This booklet tells you all about the York Burglary Chest for Theatres. Send for your copy.



YORK SAFE & LOCK CO.
YORK, PA.

12

INSTALLATIONS IN

CLEVELAND

in 1927

We have furnished Lobby Frames and Booths for the following Cleveland Theatres

LOEW'S GRANADA
UNIVERSAL VARIETY
MORELAND
VARIETY
BROADVUE
COMMODORE
KNICKERBOCKER
GARFIELD
HILLIARD SQUARE
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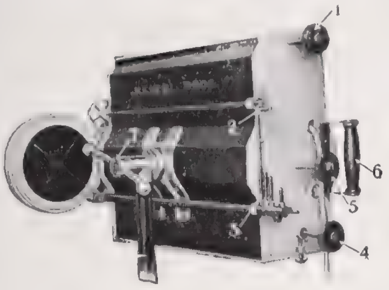
WHY?

LOBBY DISPLAY
FRAME CORP.
723 Seventh Avenue
N. Y. C.

Something New in Kliegl Spotlights

Centralized control of all operations at the rear of spotlight



Write for Descriptive Literature

1. Curtain Shutter Control. Opens and closes the curtain shutter in front of the lens. from black-out or a mere slit to full opening.
2. Iris Shutter Control: A partial turn of the handle opens the iris shutter from a pin-point to full opening, or vice versa.
3. Color Frame Control: Separate lever for each color frame, and each lever keyed to correspond with the color frame it controls. A quarter turn of the lever throws the desired color in or out of position in front of the lens; and each color is visible to the operator as the color frame is moved into position.
4. Focusing Control: Positions are with respect to the lens; moves horizontally; thumb nut locks it in place.
5. Arc Control: Varies the distance between the carbons; permits accurate and smooth adjustments of the arc.
6. Handle: For control of direction of the light beam—hood is perfectly balanced, swings easily and "follows" readily.
7. Wing Lock: Holds hood securely at desired angle. Long leverage permits easy and speedy adjustments.

KLIEGL BROS
UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.
321 WEST 50th STREET
NEW YORK, N.Y.

EVENHEETERS

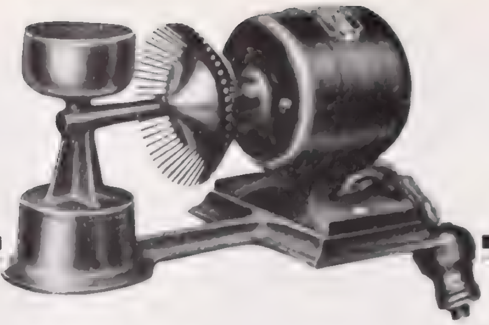
The Correct Method of
Organ Chamber Heating.

Architects are realizing more and more the necessity of organ chamber heating and consequently many are specifying Evenheeters in their equipment specifications. They have found that this method of organ chamber heating is the correct one; the only one that gives satisfactory results.

You too, Mr. Architect, will find that Evenheeters are the best organ protection you can obtain. You will find them reliable and serviceable too. And you will find, after they've been in use, that organ maintenance dwindles to a minimum and all—the theatre owner, the organist and yourself will be pleased with Evenheeter operation.

Too all architects we ask an opportunity of explaining why nationally known architects as Walter Ahlschlager, Rapp & Rapp and Eberson & Eberson endorse and specify Evenheeters for organ chambers.

CRAMBLET ENG. CORP.
286 MILWAUKEE ST. MILWAUKEE



New!!!

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A wonderful new feature of the Supreme Cooling System—washed air. Now *any* theatre can have the summer-time attraction that only the biggest theatres have been able to afford—namely, positive cooling by washed air!

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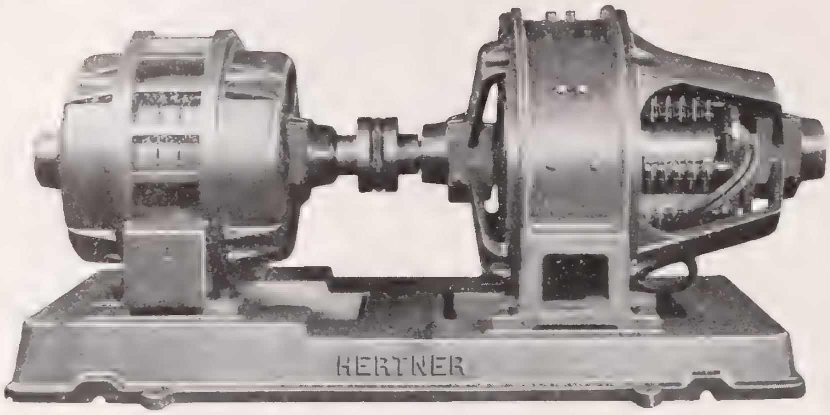

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STATISTICS for the closing of the year reveal some interesting data on the handling of the crowds at the Roxy Theatre and the general conduct of the house staff. For the week ending December 30, 1927, there were 156,218 paid admissions.

Out of this tremendous audience the management received only two complaints from patrons who claimed that discourtesy was shown on the part of attaches. Investigation of these complaints showed instances of irritability on the part of the patron rather than any discourtesy on the part of the usher.

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The Right Extinguisher in the Right Place

(*Continued from page 345*)

protection for Class "B" or Class "C" fires—the absence of the letter "A" is a warning that the device cannot be expected to give suitable protection for Class "A" fires.

The surest and most satisfactory way to ascertain just what type of equipment will best protect your particular risks is to consult organizations who offer complete fire protection service. There is such a company that manufactures all standard types of chemical fire appliances and can therefore speak with authority and without prejudice. Being experts on all kinds of fires and having practical experience in the whole field of controlling fires scientifically they can analyze your needs and adapt exactly the right protection to the right place.

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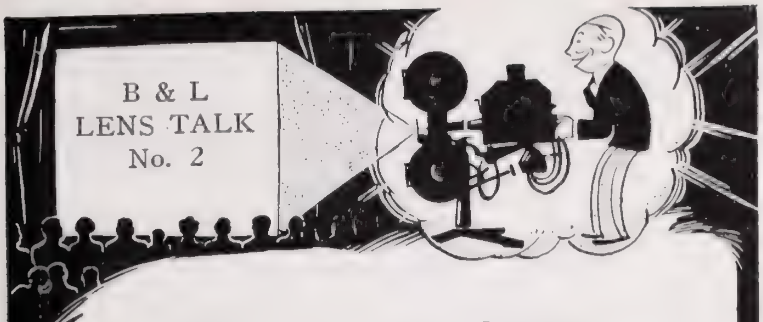

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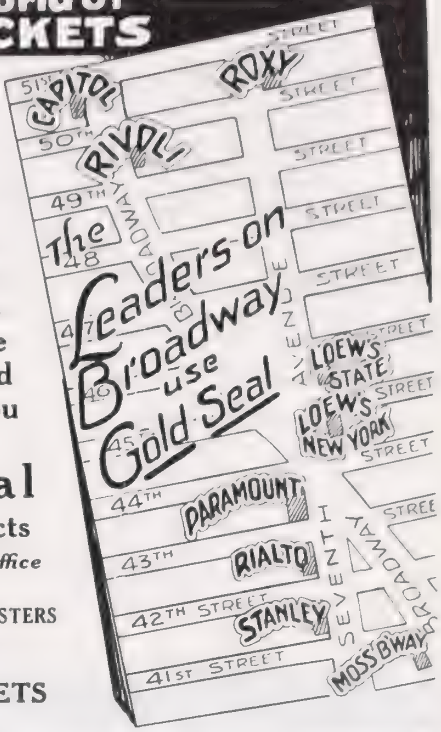

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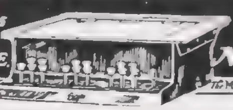

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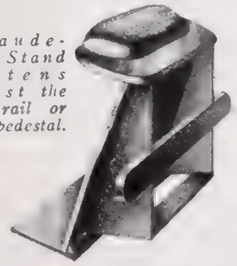

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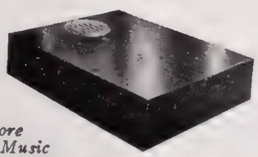

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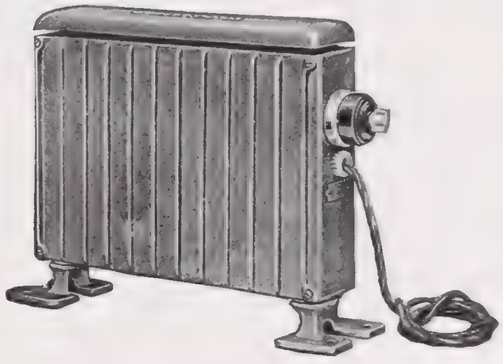

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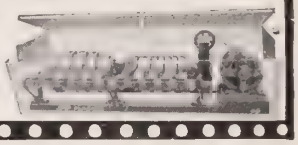

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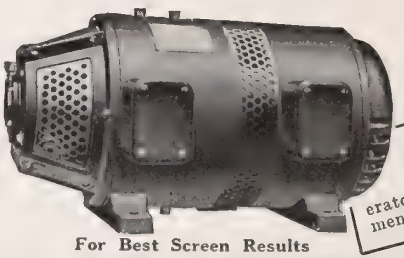

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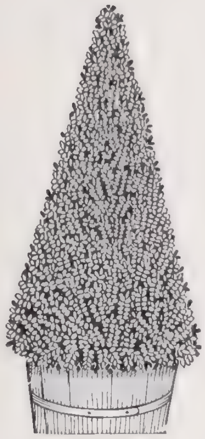

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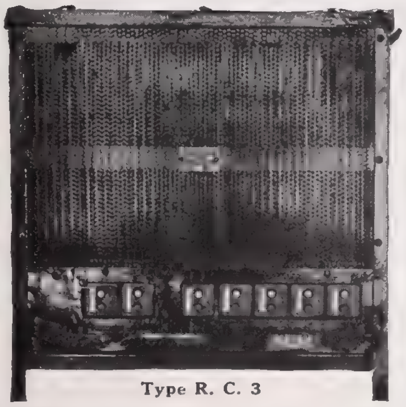

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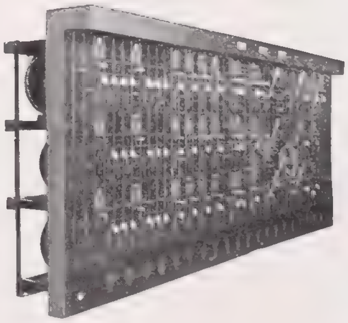

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Congressman Warns Producers To "Clean House"

Representative Celler, Co-Introducer of Brookhart Bill, Says Otherwise the Measure Will Pass in Whole or in Part

By CLARENCE L. LINZ

Washington Correspondent, Motion Picture News

WASHINGTON, Jan. 31.—The Brookhart block booking bill has been introduced in the House of Representatives by Congressman Celler of New York. The same measure, but with some of the text eliminated, was introduced January 13 by Representative Cannon of Missouri.

"While I realize that portions of the bill may be harsh and involve Congress in matters concerning which it should have no jurisdiction," said Congressman Celler in discussing his measure, "nevertheless, I offer it to renew discussion concerning the unfair trade practices and monopolistic tendencies of film producers.

"I thoroughly sympathize with the independent theatre exhibitors in their difficulties with the producers. Blind and block booking, to my mind, is outrageous. The producers have grown so powerful that it is essential that Congress intervene to protect the independent exhibitors. Undoubtedly, the producers have unfairly discriminated in favor of houses, wholly or in part in their control. When they force block booking upon the independent exhibitors, they are in the position of one who buys a cat in a bag. In consideration of obtaining one good picture, at times they are forced to purchase a block of trash. The public have suffered too long from inane and vapid films. Block booking is responsible for this. I, personally, like the movies. I do not relish, however, seeing twenty films before I can view a good one. Too often pictures have no rime or reason for existing. We see a lot of pudgy, pasty movie stars 'doing their stuff' in a silly, ridiculous story.

"The Federal Trade Commission has called attention to the misconduct of film producers and has condemned and declared illegal 'block booking.' Despite the order of the Commission, these producers still maintain their monopolies and their illegal systems of marketing their products.

"Unless they clean house, I propose to do all in my power to place them under a reasonable and constructive accountability to governmental agencies. They have the means at their command to help and not hinder independent exhibitors. They should unscramble their many monopolistic holdings. They must give the exhibitor the right to free choice of purchasing films. They must permit real competition. Too long have they coerced and intimidated exhibitors and public alike. Unless they take warning, the bill that Senator Brookhart and I sponsor will pass, if not in whole, at least in part."

Brookhart Bill Battle is On

Northwest and New England Exhibitor Organizations Join Campaign; N. Y. Congressional Group for Measure

THE battle over the Brookhart Bill went forward in full swing this week, with definite moves by producer-distributors against it, and continuance of campaign by independent exhibitor organizations in favor of it.

Machinery was put in motion by producer-distributors to fight the bill by petitions from salesmen, exchange managers and affiliated exhibitors.

P. J. Wood, business manager of the Ohio M. P. T. O., in favor of the bill, sent out a letter to exhibitors in his state, charging that petitions were being circulated by film companies for exhibitors to sign against the measure. These petitions, said Wood, were addressed to Congressmen and Senators and were being circulated by the Hays organization.

He urged that exhibitors sign no petitions until they first consulted the Ohio M. P. T. O. headquarters.

W. A. Steffes, president of the Northwest M. P. T. O., with headquarters in Minneapolis, declared that, no matter what action was taken at the Chicago Contract Conference, he would refuse to abandon his campaign for the Brookhart Bill.

The Northwest unit, through its executive committee, has authorized Steffes to "spare no expense or effort" to bring about the passage of the bill. The organization will post 100,000 one-sheets. 2,000 twenty-fours and 50,000 window cards. Four minute speakers are being engaged.

The New England M. P. T. O. has voted official endorsement of the Brookhart Bill and has begun an active campaign to secure its passage.

The Theatre Owners Chamber of Commerce of New York City, one of the organizations most active in support of the bill, made public last week a number of letters from New York Democratic representatives in Congress.

Senator Royal S. Copeland declared his support for the bill could be counted upon, and similar expressions were received from the following Congressmen: John J. Boylan, George W. Lindsay, Emanuel Celler, Samuel Dickstein, D. J. O'Connell, Andrew L. Somers, Anthony J. Griffin, Loring M. Black, Jr. and John J. Kindred.

Harry Charnas, president of the Standard Film Service Company, Cleveland, is strongly in favor of the Brookhart bill and is doing everything in his power to support it, to the extent of enclosing favorable propaganda in all mail sent out from his office. "The Brookhart bill is the sole salvation of this industry," said Charnas. "It is the only hope of the independent producer as giving him an incentive to make good pictures with a reasonable chance of its getting first run exhibition."

Fred Desberg, general manager of Loew's Ohio Theatres, Inc., has made the statement that he is opposed to the Brookhart bill. Desberg contends that the motion picture industry is strong enough to stand on its own feet and work out its own salvation without outside interference.

Dept. of Justice Is Reluctant to Discuss Film Probe

THOUGH the Department of Justice is reported to have sent agents to Hollywood to secure information regarding motion picture production activities, none of the officials of the department will discuss any references to a probe of the industry.

For several months past agents are reported to have been working at various parts of the United States on different angles of picture production, distribution and exhibition. At Chicago they are said to have studied the recent difficulties between operators and exhibitors. They are also said to have delved closely into affairs in New York and on the West Coast, but nothing in the way of a probe is admitted.

It is said in Washington the Department of Justice does not look with favor on the Brookhart bill, which would take from the department duties they think they should perform, and turn them over to the Federal Trade Commission.

German Chains Combine

Huge Merger Brings Together Phoebus, Emelka and Oliver Under Von Lustig Control

A MERGER just completed in Germany brings together three important theatre chains into one of the greatest circuits in that country. In fact it is second only to Ufa. Emelka, the well known South German chain, has acquired all of the shares of Phoebus and has also taken an interest in the Oliver Circuit.

In view of a very recent shifting of share majorities Emelka is now virtually controlled by Herr von Lustig, prominent Austro-German banker, who was also responsible for the financing of First National's German production organization, Deutsche Film Union (Defu). As von Lustig also holds a large interest in Oliver he has virtual control of these amalgamated chains.

The Emelka circuit comprises about forty theatres, mainly in the provinces. The Phoebus circuit comprises some thirty-odd of the finest first run German houses. The houses under control of the Oliver circuit brings the number in the new combine close to the one hundred mark.

Although numerically not quite as extensive as the Ufa chain, the von Lustig group can lay claim to considerably higher value, as far as the modern standard and the size of the theatres are concentrated, as well as their very important position as key theatres.

According to advices from Germany this latest deal is considered by far the most important ever transacted in the German exhibiting field. It is significant that in addition to the dominance of von Lustig in the newly-formed theatrical holding company one of the principal shareholders is the J. B. Farbenindustrie, the vast German industrial trust, which controls Agfa, and which is also a large shareholder in Ufa.

Principal Will Expand

Nation-Wide Circuit of Small Town Theatres Planned At Atlantic City Session

A GREAT circuit of theatres in small towns that will eventually cover the entire country, is the object of a new policy of expansion decided on at a three-day session of the directors of Principal Theatres Corporation of America at Atlantic City, according to announcement made in New York by Sol Lesser, president of the corporation.

The board of directors, which were in session Jan. 20, 21 and 22, appointed as general manager of the company Joseph Skirboll, until recently European representative of First National, and approved plans for the immediate acquisition of six theatres as the first step in the new expansion.

Mr. Skirboll leaves New York late this week for Los Angeles, where he will organize his staff before starting on a trip that will take him all over the United States to conduct negotiations for additional theatres. It is estimated that the period of expansion now started will last four or five years, and that at the end of this period the company will be operating about one thousand houses, none to be in a town of more than 15,000 population. It is the company's definite policy to operate only in these small towns, such as those in which are located the twenty-eight theatres now operated by Principal.

The board of directors also approved the issuance of 75,000 shares of stock in addition to the 250,000 shares now outstanding, all of which has already been subscribed for by the present owners of the corporation.

Besides Mr. Lesser, the directors who attended the meeting at Atlantic City, included Colonel Fred Levy of Louisville, vice-president; Harry Schwalbe of Philadelphia, secretary; Samuel Scattergood of Philadelphia, treasurer; Mike Rosenberg of Los Angeles, and Charles Seegal of Philadelphia. Nathan Burkan, the company's counsel, was also present.

Principal will build new theatres only in towns where there is not already a house or houses adequate for the situation, according to Mr. Lesser, who also stated that Principal would follow a straight pictures policy in the Principal chain of theatres. The present policy of showing pictures from all the leading distributing organizations will be continued.

Principal's activities in the eastern part of the country will be in charge of Col. Levy, one of the most active of the company's organizers and directors, who is affiliated with Principal in the thirty houses he operates in small towns in Kentucky.

Dover Exhibitors Arrested for Showing Fight Films

Although exhibitors at Dover, Ohio, opened their houses for business for the eighth consecutive Sunday, they were not arrested on this charge. They were, however, arrested for exhibiting pictures of the Tunney-Dempsey fight, recently legalized in Ohio. Mayor Groh and Safety Director Earl A. Nist say they do not consider these pictures suitable for Sunday entertainment, and personally caused the arrest. This proceeding, which constitutes a distinction without a difference, is looked upon as sort of a veiled protection for the exhibitors.

Mayor Groh is, by inference at least, in favor of Sunday movies, but the church element is vigorously fighting the issue and bringing every possible pressure to bear to have Sunday shows banned. The nature of the latest arrest will probably satisfy the anti-Sunday faction.

Sheedy, Exhibitor, Dead at Age of 63

Michael Sheedy, one of the best known old time motion picture exhibitors in New England and once owner of a big chain of theatres, died recently at his home in Malba, Long Island, N. Y., at the age of 63 years. He retired from active business three years ago. He was formerly a member of the firm of Sheedy & Collins and later organized the Sheedy Amusement Co. His largest theatres were in Worcester, Providence, Buffalo, Lowell, Fall River and Haverhill and he controlled theatres in many smaller New England cities.

Loew's Inc. Buys Nelson Mansion Furnishings

The furniture, furnishings and contents of Oak Hall, Kansas City, the mansion of the late William R. Nelson, founder of the Kansas City Star, were bought in a lump purchase by Loew's Inc., of New York for $90,000, the furnishings to be used in Loew theatres over the country. The acceptance and confirmation of the Loew offer had the effect of at once halting the sale of the articles to individuals, as that process of selling was just under way. Mr. Nelson's will had left his home and contents to the city for the establishment of an art gallery.

Dividend Is Declared on Loew's Inc. Stock

A quarterly dividend of $1.62½ per share has been declared on the outstanding $6.50 cumulative preferred stock of Loew's Incorporated, payable February 15, 1928, to stockholders on record at the close of business on February 1, 1928.

T.O.C.C. in United Front At Brookhart Bill Rally

Government Control Argument Called Propaganda—Pettijohn, in Debate With Exhibitors, Attacks Measure as Federal Regulation

PRESENTING a solid front in favor of the Brookhart Bill, the Theatre Owners' Chamber of Commerce of New York City held a rally at the Hotel Astor on January 27, and followed it up with telegrams to all the exhibitor organizations in the country urging support of the measure.

C. C. Pettijohn, of the Hays organization, present by invitation, condemned the Brookhart Bill as meaning Federal control of the industry, but declared that "any theatre owner has the right to bid for pictures with anyone." He described the allocation question as one of the industry's problems and added that there was "legitimate cause for complaint."

Mr. Pettijohn declared, however, that this and all other problems should be settled inside the industry.

Most of the debate at the rally was taken up with the question as to whether or not the bill means Federal control. R. F. Woodhull, President of the M. P. T. O. A. pointed to the danger of Government regulation. This contention was strenuously denied by Leo Brecher and other speakers.

A telegram was read from Senator Brookhart denying that he favors Governmental control of the picture industry.

Arthur Hirsch, chairman of the campaign committee on the Brookhart Bill, presided, and made the introductory speech, in which he traced the efforts of the T. O. C. C. on arbitration and arbitrary allocation of product. He said Will H. Hays had cooperated and offered to do all in his power to relieve the situation, but feared that Hays had lost his power with his membership in the matter as the deliberations had resolved themselves into sub-committees with distributor members refusing to meet as Hays suggested.

During this period, Hirsch said, the T. O. C. C. opposed outside interference and were laughed at by the very powers who now make this their propaganda basis.

With regard to the Trade Practice Conference of last Fall, Hirsch said that it had not proven very productive and that as a result, exhibitors are now taking their fight to Congress. He then proceeded to outline the Brookhart Bill, and, praising its provisions, said the organization is pledged to work for its passage. He called upon every one present to roll up his sleeves and do all in his power to aid the measure.

Seek Contract Amendments

Harry Suchman, one of the arbitration experts of the T. O. C. C., suggested the unit rule of voting by the exhibitor committee with the seventh arbitrator to be named as first order of business at the Chicago meeting. This was advocated so that the seventh arbitrator might attend all sessions and thus prevent delay.

Among the amendments sought to the contract are; prohibition in the warranty clause of adding or eliminating clauses not sanctioned by the contract committee; starting protection from last day of run; rewriting of playdate clause to force distributors to set dates where exhibitors hold up subsequent runs; to make exchange responsible to injured exhibitor for all delays; making laboratory costs basis of payment for destroyed films; prohibiting substitutions without the exhibitors consent; relieving exhibitor from obligation when distributor agrees to assignment of contract killing of accessory clause; making contract binding as soon as signed by distributor representative; limiting release of a distributor from obligation to deliver a picture to powers beyond his control; giving the exhibitor the right to cancel a picture roadshowed for any length of time and to cancel pictures in equal number to pictures roadshowed.

A number of amendments were also advocated in the arbitration agreement. Among these was the elimination of concerted action and the $500 deposit demanded by distributors where an exhibitor does not abide by a decision. Another was to increase the boards to seven members with the seventh member to be present at all sessions. A third provided for the removal of the clause permitting the local film board to name exhibitor arbitrators in case the local exhibitor organization fails to do so, and the establishment of a system of taxation on contracts, or a percentage on cases heard, to enable the exhibitors to bear a share of the cost of arbitration.

Brecher Sounds Keynote

"Any statement that the Brookhart bill constitutes Federal control of the industry is false and misleading," Leo Brecher, declared in the keynote speech from the exhibitor organization's standpoint. His address in part follows:

"Six months ago we met in this place to discuss the most pressing problems in our business, and, if possible, to find a remedy. The outstanding problem was the question of obtaining product for the operation of our theatres on a basis that would give us a degree of security for our investments, and an assurance that our right to develop in this business will not be hampered by unfair conditions that have grown up in this business.

"Out of the discussions, the following resolution was developed:

> Resolved that negotiations be initiated through the Motion Picture Producers and Distributors of America, Inc., to give the independent theatre owner a fair opportunity to play first runs on equal terms with producer-owned circuit theatres; and be it further
>
> Resolved that, if these negotiations fail to bring the desired result, legal steps be taken to accomplish this result.

"This resolution was adopted not without dissenting arguments but the arguments were all on the question of procedure, namely, those that were opposed to the resolution were opposed not to the demand that we were proposing to make, but to the idea of attempting to improve our conditions by negotiating with the Hays organization. Events have proved that those who were opposed to negotiate with Hays were right. Mr. Hays was generous enough in the matter of conferences and expressions of good will. A great deal of time was wasted only to find out that the opposition had no desire to do the right thing, and that Mr. Hays possessed no authority in any matter of real importance in the business.

"At the Trade Practice Conference, we again proposed our resolution and tried to convince the opposition of the justice of our demands.

"On the 10th of December, the Theatre Owners Chamber of Commerce issued a statement once again appealing to our opponents to correct the evils that are rapidly strangling this business, and with this appeal we also issued a warning to the effect that if the industry does not take steps to adjust the evils, some higher force will take the matter out of the hands of the industry and adjust it. Perhaps. What was the response? Not a ripple. Nothing but the echo of our own voice coming back to us from far and wide, from our own, from independent exhibitors suffering under the same abuses, pleading for the same remedies.

"Then, as if in answer to our prayer for relief, the industry was startled by news of the introduction of a bill in the United States Senate. A bill introduced by a man whose interest in the motion picture is not on your account or mine, but on account of the millions of the American public who attend the motion picture theatres throughout the length and breadth of this nation. A man who is interested in this fight because it is a fight for justice. A man who is pledged to stay in this fight until it is won. A fighter who has the courage and the determination to win—Senator Smith W. Brookhart.

Response of Industry

"Now, what was the industry's response to the introduction of the Brookhart Bill? For several days there was a strange avalanche of communication from so-called independent exhibitor leaders in various parts of the country, extolling to the skies as the savior of the motion picture industry, Mr. Will Hays. Was there any expression on the Brookhart bill from producers, distributors, as individuals or as members of the

Brookhart's Telegram to T. O. C. C.

THE following telegram, dated Washington, January 25, was sent to the Theatre Owners Chamber of Commerce of New York City, by Senator Smith W. Brookhart, and read at the T. O. C. C. rally:

"Blind booking, block booking and discrimination in favor of the theatres controlled by the producers' comcombination are the three evils that threaten the life of the motion picture industry. My bill removes these three evils and it does nothing more. Those interested in the combination have quoted me as favoring Government control of the motion picture industry. This claim is utterly without foundation. The Government will control only the evils that threaten the industry and it does that for every industry in the United States. I regret exceedingly that I cannot be at your luncheon, but trust you will perfect an organization that will mean success for this charter of liberty for independent exhibitors in the motion picture industry."

The T. O. C. C. also made public a letter from the Senator to Sol Raives, president of the exhibitors organization. It read:

"I have your letter of the 11th, and think you are going after this matter in the right way. I fully realize that you have very strong and powerful opponents who, no doubt, will do everything they possibly can to defeat this bill. However, I feel that if the fight is staged along the lines you are planning, that there is no question but what we will win. I am in this fight to a finish and you can count on me doing everything I possibly can to secure the enactment of this bill into law."

Hays organization? Was there any expression on the Brookhart bill from the Hays organization or from Mr. Hays as an individual? Not a word. What did this silence indicate? Was it indifference or was it contempt? Perhaps the answer will come later. So much for the response from the producers and distributors, but what of the response from independent exhibitors throughout the country, and what of the response from the public? Senator Brookhart has been deluged with communications from independent exhibitors from all parts of the country, both from individuals and organizations favoring the bill and offering every form of cooperation for its successful passage. An astounding response has been received from the public, from individuals in every station of life, and from representatives of organizations interested in the motion picture as a commodity in which the public has a vital interest.

"Is exhibitor opinion unanimously in favor of the Brookhart bill? Nearly, but not quite. Here and there comes a whisper of opposition like a single hiss in the dark, and on what is this opposition to the Brookhart bill based?

"One states to beware of Federal regulation of the motion picture industry. Another, more daring and original, states that the evils which the Brookhart bill seeks to remedy are real, and must be done away with if the industry is to survive, but—and here is the originality of the objection—beware of federal control of the motion picture industry. A national leader for whom personally we have great regard but who unfortunately is not financially interested in the exhibition business to a considerable extent, if at all, states that the Brookhart bill would be alright if only—and here is a new angle of objection—if only it did not provide machinery for its enforcement, because that would mean that dreaded thing—government control.

"Now, whence comes this wisdom of the small and widely scattered minority group? It is strangely uniform in its outgivings, though the language used may be somewhat different in each case. Can we help wondering whether this wisdom is not gathered at a common source?

"Perhaps the answer to this question is provided by a statement issued within the last two days by Mr. Charles C. Pettijohn, general counsel of the Hays organization. He is quoted, speaking of the bill, as follows:

" 'This will surely provide for government control and that to take this out would remove its strength.'

"Note carefully that Mr. Pettijohn does not say that Senator Brookhart has said this. He merely says that Senator Brookhart is quoted as saying that this bill will surely provide for government control. Who quoted the Senator? On whom does Mr. Pettijohn rely that the Senator has been quoted correctly? Did he try to verify the quotation? Of course not! But we have! We asked Senator Brookhart whether he ever expressed himself as quoted, and the Senator characterized the quotation as untrue and misleading.

"To raise an issue of government control is merely an attempt to throw dust in your eyes, and blind you so that they can continue undisturbed in their campaign to monopolize the industry. Mr. Pettijohn further says:

" 'The issue is now clean-cut and everybody in the business understands its meaning and purport. The question now plainly is:

" 'Are you in favor of government control of the motion picture business or against it?'

"He says the issue now is clear. Well, it has been clear till he raised his little cloud of dust. But I have lately asked some exhibitors the question in Mr. Pettijohn's own words: 'Are you in favor of government control of the motion picture business?' and here is the answer I got: 'We would sooner be regulated in our business by the United States government than be put out of business by the gang that is trying to grab it all for themselves.'

"What does the bill provide that gives these gentlemen the notion that it spells government control?

"Section seven of the bill provides that the Federal Trade Commission is to make suitable rules and regulations for giving effect to the provisions hereof. This means that the Federal Trade Commission is to see that the provisions against compulsory block booking, blind booking and inequitable allocation of product are enforced.

"Is this government control? Then the law requiring a policeman to lock up a man for picking your pockets is also government control.

"Government control would mean regulation of the kind of pictures to be made, the number of them or the prices at which they are to be sold—and is there anything of that sort provided in this bill?

"The bill merely says:

" 'Thou shalt not steal!' And then it provides a policeman to see that the commandment is carried out!"

Pettijohn Attacks Bill

C. C. Pettijohn, after declaring that seventy per cent of the nation's exhibitors, (figured on seating capacity), were opposed to the Brookhart bill, warned against the peril of a government regulated industry. He suggested it would be much more preferable if exhibitors would get together with producers and distributors and solve their own problems within the industry. He declared that ninety per cent of the producers and distributors opposed the measure. Among other things, he said film rentals would be increased from ten per cent to three hundred per cent if the proposed Brookhart bill becomes a law, and that small producers would be forced out of business. Pettijohn gave it as his opinion that it was not impossible to solve the industry's problems within the industry

Pettijohn recalled the time eleven years ago when as counsel of the independent exhibitors he drew the wrath of the organization because of the opinion he gave on the music tax. He advocated then that all that was left to do was to pay the license fee and secure repeal of the law. He said he would give the same opinion today.

"You have paid the tax and still are working for the repeal of the law," he said. He then pointed to the fact that five years ago the exhibitors asked and received a uniform contract, and later obtained equal representation in settling disputes, through the offices of the Hays organization. "Thirty thousand cases have been settled in three years by arbitration, with only twenty-seven appeals to the courts," he said, "and still you tell me we can't settle our problems."

With regard to the passage of the Brookhart bill, Pettijohn further said it would eliminate every \$5, \$7.50, \$10, \$12.50 and \$15 account in the United States that was more than ten miles removed from an exchange center. "Not only will you tear the hide off the small exhibitor, but the small producer as well," he continued.

(*Continued on page 372*)

Inside
Slants
on the
Industry

PICTURES AND PEOPLE

The
Mirrors
of
Filmdom

FORMER Gov. Carl E. Milliken, secretary of the Hays organization, defending block booking in his speech at the annual luncheon of the National Board of Review, described it as the same thing as subscribing to the Saturday Evening Post for a year in advance.

The only difference being, Governor, as we see it, that one does not have to subscribe to 52 issues of the Satevepost in order to get one, two, or three that he may want. You simply walk to the nearest newsstand and buy the individual copy.

Mr. Lorimer does not attempt to force you to take all, or get none. And, in order to enable you to find out whether or not you wish to buy any given issue, The Post takes big space frequently in the newspapers to tell what the issue is all about.

Looks to us as if the argument should be turned around the other way.

* * *

WILLIAM LE BARON, vice president of F B O in charge of production, returned to the coast early in the week after having spent several weeks going over the well developed plans for the use of the Radio Corporation of America and General Electric Company method of sound reproduction and synchronization with pictures. He will organize a unit immediately to devote its entire time to sound and sight synchronization.

Mr. Le Baron predicts an entirely new technique in the making of motion pictures as a result of these synchronizing devices. He foresees the problem of synchronizing his audience with the whole scheme of things. That is, according to his contention, the sound must be so regulated to the picture as to keep the audience at proper distances from the screen at all times. Voices must be louder when a closeup is shown and must be heard at a distance in a long shot, etc.

The motion picture producer, up to now, according to Mr. Le Baron, has had his audience in his hand to move them about as he pleased for closeups, medium and long shots. The legitimate stage producer has to play to a stationary audience. Synchronized sound and sight pictures will now have to strike a happy medium between the two. This is only one of the many problems Mr. Le Baron will experiment with in the next few months.

* * *

STILL on the subject of the Brookhart Bill—as who is not?—we are in receipt of this telegram from William A. Dillon, of Ithaca, well-known upstate exhibitor:

"The Brookhart Bill is either the first or the last warning. Its failure to pass now means only temporary relief. The permanent defeat of such measures can only be brought about by proper adjustment within our ranks. The future of the industry as a whole should be deemed more valuable than the profits of a year or the selfishness of a few individuals. Harmony defeats all enemies. Let's write a new show business at Chicago and save the industry."

And this telegram from George E. Carpenter, of the Paramount-Empress Theatre, Salt Lake City:

"Am opposed to Brookhart Bill or any other bill seeking Federal regulation of film industry on general principle that exhibitors should settle differences among themselves. Am in favor of modified block booking, involving, say, option on additional fifty per cent of product to be signed up following screening."

THE month of February has been closely related to the development of the motion picture projector, according to Jean A. LeRoy, one of the pioneer inventors of this industry's mechanical apparatus.

Thirty-four years ago during February, 1894, Eberhard Schneider began construction in a shop in the Krupp's works on his projector which was later known as the "Wonderscope." In February, 1895, Schneider put the finishing touches on this machine at the Fulton machine shop in Brooklyn, N. Y.

Again going back to the year 1894 and the month of February, on the third day to be exact, the first motion picture to be screened in this country, says Mr. Le Roy, was presented to an audience of twenty-five or more people in a room at Number 16 Beekman street, New York City. Peep-box Kinetoscope film was used in the demonstration. Jean A. Le Roy, assisted by Robert Golden, the latter now a cameraman, were responsible for the projector used and the finished product was the result of reconstruction work begun in December, 1893, in Brower's Shop, corner of John and Dutch streets. It took a little over an entire year to perfect the projector to the point where these two pioneers were satisfied with its performance.

This Le Roy-Golden motion picture projector, LeRoy claims, was the "Grand-daddy" of them all, employing such vital parts as are now incorporated in the modern projector—i.e. the top feed sprocket, loop in the film, aperture plate and gate, the intermittent advancing member and take-up sprocket. This particular machine was in use until July 6, 1897.

They gave queer names to projectors back in the '90's. Another inventor, Elias B. Dunn, better known in past years as the "New York Weather Prophet," in 1897 built his "Excellograph" at 88 Maiden Lane, New York City. Dunn completed twenty of these projectors which found distribution in the United States, England and France.

Another strange name for a projector was the "Eidoloscope," produced by Eugene Lauste, a Frenchman at one time associated with Thomas Edison. With Woodville Latham, the "Eidoloscope" was enabled to appear on the market and gave public exhibitions of motion pictures in New York City for about a year. According to Le Roy, this particular projector was an important element to be reckoned with in subsequent law-suits instituted by the Motion Picture Patents Company in endeavors to sustain the Edison claims.

Now that roadshows are much the vogue in this industry, it may be news to some that the first motion picture roadshow was held at the Clinton, New Jersey, Opera House, February 22, 1895. A handbill in the possession of Mr. LeRoy announces that the "Cinematographe Novelty Co., presents LeRoy's Marvelous Cinematographe, Showing Wonderful and Astounding Pictures in Life Motion—Once Seen Never To Be Forgotten." Vaudeville artists of that time and 100 views of New York City were included in the bill at the admission of 15, 25 and 35 cents.

Another interesting development of the present day, the talking movie, Mr. LeRoy claims, was first presented by C. H. Oxenham who conducted a phonograph record exchange on Halsey Street, Brooklyn. Oxenham made a motor driven projector called the "Kineostoptican" and with the film at his disposal the results were all that could be looked for at that period of development.

Colleen Moore, First National star, becomes acquainted with the salient points of the new and much-discussed Ford car

Three Columbia workers in "So This Is Love" play up to a duo of models. They are Buster Collier, Frank Capra and Jimmy Walker

Sue Carroll, new "baby star" who is now acting in Pathe-De Mille's "Skyscraper"

Rudolph Schildkraut, in his portrayal of an immigrant in the Pathe-De Mille production, "His Country," entertains Paul Terry, of Aesop Fables fame, and his director, William K. Howard, in jail

Dolores Costello, Warner star, will be heard as well as seen in "Tenderloin"

Jack Gilbert and Renee Adoree in a torrid love scene from M-G-M's "The Cossacks"

Nancy Carroll and Charles Rogers, two young Thespians who are coming along in fine style, study one of their love scenes in "Abie's Irish Rose" through a Filmoscope in the Paramount cutting room

Mary Philbin is coming into her own again. She stars in United Artists' "Drums of Love"

On the important occasion of the shooting of the last scene in the special, "The Man Who Laughs," the Universal studio was visited by Carl Laemmle.

Film executives are not afraid of mighty Numa. Jack White, Educational studia head, and E. W. Hammons, Educational president, don't seem to mind the cat at all.

Pictures and People—*Continued*

AS the result of a series of scientific tests made at the Embassy Theatre in New York during the week it is reasonable enough to suppose that in the near future there will be a general switching of gentlemen's preference for blondes to brunettes. Contrary to the prevalent belief the brunette gets the kick of a mule out of a kiss, while the blonde's reaction by comparison is like unto the kick of a Shetland pony.

The test was arranged by the publicity department of M-G-M and the experiment conducted by Dr. William Marston, a lecturer on psychology at Columbia University. The delicate and up-to-the-minute instruments were applied to a number of Broadway's leading show girls of the decidedly blonde and brunette type as they sat entirely composed. And with instruments still applied some of the most ardent love scenes between Greta Garbo and John Gilbert from the pictures, "Flesh and the Devil" and "Love" were projected.

The resultant action on the blood pressure and the respiration of the subjects, according to the announcement made by Dr. Marston, were really amazing, with the brunettes winning by such a wide margin that it was really no contest. The record blood pressure fluctuation went to a brunette with a leap at the widest point from 88 to 136, while the best performance of the blondes reached a high mark of 128.

Some of the wise-crackers were skeptical of the authenticity of the blondes, while others prophesied that when Dr. Marston got to making his tests on subjects outside of the show girls his instruments would never be able to contain themselves.

The stunt got a lot of newspaper space in New York, with pictures, and a nation-wide story over press association wires, including the A. P.

* * *

THE William Fox-Wesco theatre deal has caused more than passing interest along Picture Row and among the exhibitors of St. Louis, Mo., and vicinity because of the possibilities of the gigantic transaction in this section of the country.

For some weeks it has been known that Skouras Brothers and the powers that be in the Wesco and allied organizations have been discussing some big business and an official announcement or two of more than purely local interest have been anticipated for some weeks past.

One proposition, as has been known, was the proposed management of the Saxe Circuit in Milwaukee and Wisconsin by Skouras Brothers Enterprises for the account of the Wesco organization, which recently acquired control of the Wisconsin theatre chain.

A second deal, so it is said, involved the Skouras Brothers first runs on St. Louis and its allied string of houses, the St. Louis Amusement Company holdings.

Naturally no official pronouncements have been made in this direction, due principally to the absence from St. Louis of Mr. Spyros Skouras, the directing head of the local amusement chain. But along Picture Row one does not have to travel far to get most any sort of an angle to the what will or may happen among our theatres.

One angle of the contemplated Wesco Skouras deal, it was said, involved the taking over of the Missouri, Ambassador and Grand Central theatres on the basis of complete ownership rather than on a mere lease arrangement. It is said that this was the real underlying motive for the recent rearrangement of the financial structure of the Skouras organization involving the purchase from Famous Players-Lasky of the Missouri theatre and office building at Grand Boulevard and Lucas Avenue.

While that financing project did not affect, apparently, the Skouras-Paramount community of interests in the operation of the Ambassador and Missouri theatres, it is regarded in some inner motion picture circles as greatly strengthening the hand of the Fox organization in these parts, especially if the reported probable deal between Wesco and the Skouras chain may be accepted at face value.

* * *

REPORTS from a Hollywood scout: D. W. Griffith is to direct Lupe Velez, of "Gaucho" fame, in a new version of D. W.'s great success, "The Battle of the Sexes." . . . Jack Mulhall, so it is said, will be made a star by First National. . . . If rumors now current are substantiated, there will be many new faces at the head of some Hollywood studios. Several prominent executives are said to be slated for the axe. . . . "La Paiva," which D. W. Griffith planned to make with Estelle Taylor in the lead, is to serve as a starring vehicle for Gloria Swanson. . . . Miss Swanson was scheduled to make "The Last of Mrs. Cheney," but now Griffith is to make it.

* * *

A SEARCH for new faces is the business which Harry Rapf, associate producer at the M-G-M studios at Culver City, is mixing with his vacation in New York—Mr. Rapf's first visit to the east in four years.

The producer, he says, is more interested in getting new faces, new personalities for the screen, than neither the theatre men or the public. For, he says, the producer cannot hope to continue to make pictures that will appeal without a steady supply of new material in all branches of studio work—acting, writing and directing.

Mr. Rapf is visiting night clubs—he discovered Joan Crawford at a New York supper club where she was a dancer—as well as theatres, and making screen tests of likely candidates for the screen. Among the young women who have appeared before the test camera is a girl whose present occupation is that of secretary for a New York stock broker.

He deplores the difficulties which beset the producer in locating and properly developing likely talent for acting and writing. The writer offers an especially difficult probem, he points out.

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Fox Acquires Long Lease on Shrine Theatre in Atlanta

WILLIAM FOX has launched his campaign for the extension of his theatre interests in the South. Through a contract signed this week he secures a twenty-one-year lease on the magnificent Shrine Theatre in Atlanta, Georgia, which will be built by the Shriners on Peachtree Street at Kimball, directly opposite the Georgian Terrace Hotel. The aggregate rental is reported as $3,000,000.

The new theatre is to cost $2,000,000, and will be financed by members of Yaarab Temple of the Shriners. Work on the building will be started within four weeks, and it is scheduled for completion within a year. Theatre men in Atlanta are questioning the outcome of the Fox invasion there, inasmuch as Atlanta is already over seated and the Fox house is located ten blocks from the center of the city. The new house will seat 5,000.

Fox has also acquired property in St. Louis on which will be erected a 5,000-seat house. The transaction was completed in the name of the Theatre Realty Company, a Fox subsidiary. The property has a frontage of 244 feet on the Westerly side of Grand Boulevard and 360 feet on the Southerly side of Washington Boulevard. The new theatre building is expected to be completed not later than September 1, 1928.

Ufa Distribution Deal

David Brill Heads New Corporation to Handle Product in Eastern Territory of U. S.

A NEW distributing corporation headed by David Brill has been formed to handle the distribution of Ufa product in the eastern part of the United States, according to information given out by Louis Nizer, of Phillips and Nizer, attorneys, representing Brill.

Negotiaitons for the Ufa distribution contract have been going on for some months and culminated with a five-year exclusive contract to distribute Ufa feature productions for the eastern territory. This territory includes New York, New Jersey, Pennsylvania, Massachusetts, Connecticut, Vermont, Rhode Island, Maine, Delaware, Virginia and the District of Columbia. The estimated rental value of the product involved is placed at $17,890,000.

Negotiations for the completion of the contract were carried on between Wynn Jones, president of the Ufa Films, Inc., in the United States, and Brill, who was represented by Nizer. Samuel Richter represented Jones as attorney.

David Brill, who is the guiding head of the distributing organization, has been New York manager of the Tiffany-Stahl exchange for the last year. His resignation was tendered with the organization of Brill, Inc., and takes effect February 11th.

Brill, Inc., will release up to September 1st, 1928, six Ufa productions whose titles are: "The Modern Du Barry," "Jealousy," "Two Brothers," "Dance Fever," "Streets of Algiers" and "The Hypocrite."

The Brill company will release for the season of 1928-29 twenty-six Ufa productions, the titles and casts of which will be announced at a later date. The new company is organizing exchanges in the various key cities of the eastern territory and its New York office will be located at 729 Seventh Avenue.

T. O. C. C. in United Front At Brookhart Bill Rally

(*Continued from page* 368)

Leo Brecher, following Pettijohn, declared that the bill does not prohibit voluntary block booking, but prevents only coercive selling, and that Pettijohn had dodged the issue of arbitrary allocation. In defending the bill, he declared it did not mean Federal control and said exhibitors were ready to pay as much or more for product if given the opportunity to buy it on equal basis with their competitors. His contention was that the bill vests administration with the trade commission, which is analagous to a policeman in enforcement of the law.

Continuing, Beecher said: "Just as surely as you were warned that the trade commission would act unless certain conditions were remedied, so now I warn you that if the Brookhart bill is not passed you will get something far more serious. There will be Federal control of everything from number, type and cost of productions down to cost of admissions."

Reichenbach and Rembusch Speak

Harry Reichenbach was another strong advocate for the passage of the Brookhart bill. He urged exhibitors to get together and systematically campaign for the passage of the bill. He also outlined a plan to enlist public support through the newspapers and screens and by the use of speakers within the theatres.

Frank J. Rembusch, secretary of the unaffiliated exhibitor group, was another who urged support for the Brookhart bill. After telling of his experiences with an alleged boycott following an arbitration dispute in Indianapolis, he said: "It is awful that we have to go somewhere else to get help, but such a course has been forced upon exhibitors as a last resort." He expressed a willingness to fight the Brookhart bill if producers would put into writing a promise that would assure an open market.

R. F. Woodhull, after reiterating his opposition to Federal regulation, which, he said, the Brookhart bill provided, declared himself to be in entire accord to the bill, with that one exception. The practices hit by the bill are all wrong, he declared, when pointing out the opportunity of the contract committee to correct them. In conclusion he said he would never support anything which will put this great industry into the hands of a political committee.

Charles L. O'Reilly, former president of the T. O. C. C., asked support for the bill. He said that foreign pictures are improving and may soon mean competition on the American market. He argued that chain operators had a right to discount for volume buying, but not a right to buy at a discount to the exclusion of a competitor.

Sydney S. Cohen declared that results from questionnaires sent out by the Board of Trade and Commerce showed a majority of unaffiliated exhibitors in favor of the Brookhart Bill.

William Brandt, another former T. O. C. C. president, asked for a concerted drive for the passage of the bill. He said his interests in Brooklyn had been jeopardized in several ways and cited a case of the purchase of a "bootleg" theatre by a chain competitor, among other evils now existing.

New Theatre Circuit for New England, Is Report

A syndicate in Boston, represented by John J. Curley, a brother of former Mayor James Curley, has options on a site for a large motion picture theatre in Watertown, N. Y., according to J. W. Goodman, of that city. Mr. Goodman further states that the Watertown house will be one of a chain of theatres extending across Massachusetts, into New York State, and including Albany, Shenectady, Utica, Syracuse, Watertown, Canton and Potsdam. The chain will open in 1928.

Bronx Property Leased by Sydney S. Cohen

THE property now occupied by the Bronx Strand Theatre and adjoining open air theatre at 827-829 Westchester Avenue, Bronx, New York, has been leased by Sydney S. Cohen from the Afterglow Realty Company for an additional term of 21 years from the expiration of the present lease in 1930. The property is located directly at the Prospect Avenue subway station. Maurice Levy is president of the Afterglow Realty Company.

The theatre will be modernized and the seating capacity extended to 2,500 seats. Work will be started in the early summer and will be completed by fall, it is thought.

Admission Tax Tolls Dropped $3,000,000

A $3,000,000 drop in admission tax collections in 1927 is shown by figures just made public by the Bureau of Internal Revenue, Washington, D. C., placing total receipts from this source for the year at $17,838,818 as compared with $20,900,775 in 1926. In making these figures public the bureau calls attention to the fact that the exemption from tax of admissions was increased from 50 to 75 cents effective March 29, 1926, indicating that the additional exemption cannot be held responsible for the $3,000,000 decline.

Approximately two-thirds of all the admission taxes collected in the country are paid in the states of New York, Illinois, Pennsylvania and California, receipts from those states in 1927 being as follows: New York, $6,985,248; Illinois, $2,150,153; Pennsylvania, $1,431,964; and California, $1,404,008.

Fox Chooses Title for News Cameraman Story

Fox Films has selected "The News Parade" as the title for a feature picture based on the adventures of a newsreel cameraman that David Butler will direct. Nick Stuart and Sally Phipps, the hero and heroine of the film, have left Los Angeles for New York for production work.

Butler has been in New York several days preparing for the new film, which will be his second effort in direction, his first being "The High School Hero." He is accompanied by William Conselman, supervisor and co-author of the new picture as well as "The High School Hero." After conferences with Truman H. Talley, chief director of Fox News, the script is pretty well in hand. Russell Muth, Fox News cameraman, has been assigned to act in an advisory capacity.

Strand, Humboldt, Iowa, Destroyed by Fire

The Strand theatre at Humboldt, Iowa, was another blaze added to Iowa's epidemic of destructive fires. On January 27 both the Strand and the Russell house were wiped out at an estimated loss of $50,000. The explosion of an oil stove behind the stage caused the fire.

At the time of the blaze the performance was in progress but the crowd departed immediately and orderly. A high wind made useless the endeavors of the firemen to get the flames under control. All that is left standing are the brick walls.

Mr. Russell formerly operated the Strand when it was known as the Opera House. Since then the house has been under lease.

Hearst News Service Will Get Russian News Shots

Contract for the exclusive delivery of all Russian newsreel shots has been consummated between the Hearst News Service, producing the M-G-M News, and the Sovkino, the official Russian Government film production agency. The agreement is already in operation.

Paramount Profits Big for Past 8 Years

Wall Street News Reveals Tremendous Business Done by Company in That Period

IN AN article reviewing the participation of Paramount in the developing of motion picture activities for the past eight years, the Wall Street News reveals the tremendous net profits of the company over that period. For the eight years from 1919 to 1928 the aggregate net profits are given as $43,141,000, an average of over $5,390,000 a year.

The article, referring to Paramount as the largest amusement institution in the world, places the present estimated assets of the company at $152,000,000 and cites the years 1925, 1926 and up to July 1927 as the period when the greatest amount of theatre acquisition and building took place. In that time the company added to its property account $81,287,000, of which $52,437,000 was contributed by stock subscription and subsidiary company financing.

According to the article the net profits of Paramount for 1927, after depreciation and taxes, including undistributed share earnings of Balaban & Katz, are estimated at $8,050,000, as against $5,600,000 in 1926, an increase of 44 per cent. The year was the greatest in the history of the company.

In part the Wall Street News article reads as follows:

"Since initiation of preferred dividends Paramount has always paid this distribution at the regular quarterly periods. The common stock since 1926 has been virtually on a $10 a share annual basis, with $2 cash being paid quarterly, while the $2 extra may be paid either in cash or stock at the option of directors. During the two years in which the extra was distributed, the disbursement was made in stock. Cash dividends at the rate of $8 a share annually have been paid regularly since 1919. In that year $5.50 a share was distributed to common stockholders, while in 1917 $10 a share was paid. The common stock has sold as high as 127½ in June of 1926, while it sold as low as 40 in 1920. The present price is around 114, while the high during 1927 was 115⅜ and the low 92.

"Until the recent refunding operation the company has had no funded indebtedness. Its present outstanding capitalization, after this plan is consummated, will consist of about 688,000 shares of no par value common stock, with no preferred. In addition it will have bond indebtedness of $16,000,000.

"After the present debenture financing has been completed, it is believed Paramount Famous-Lasky Corp. will have a ratio of current liabilities to current assets of about three to one, and there will be no bank loans outstanding. The latest available balance sheet as of July 2, 1927, shows (after giving effect to the sale of 98,263 additional common stock, the redemption of outstanding preferred, and sale of $16,000,000 debentures) that total current assets were $38,742,874. Current liabilities on this basis was $10,143,460, leaving a net working capital of $28,599,414."

Famous Players Canadian Has 18 Toronto Houses

With the addition of the Grover and Gerrard Theatres, Famous Players Canadian Corporation, Toronto, now has no less than 18 modern and attractive suburban houses in operation in the City of Toronto.

Labor Controversy in S. F. Halts Work on Fox St. Louis House

THE Fox interests have failed to break the strike that has retarded the construction of their big picture palace at Grand and Washington boulevards in St. Louis. Due to a labor controversy in San Francisco, that indirectly involves the Fox interest, the proposed theatre building program of that organization has been held up indefinitely.

In a letter read before the St. Louis Building Trades Council at its executive session held on the night of January 25 by Abraham M. Frumberg, local representative of Fox, D. G. Aronberg, president of Aronberg, Fried, Inc., of New York City, general contractors on the St. Louis Fox theatre and a similar project in Detroit, Mich., declared that he is powerless to grant the demand of the International Iron Workers Union with regard to the erection of steel work in the San Francisco building in which Fox has leased theatre space.

The San Francisco building is being erected by a subsidiary of the Bank of Italy and steel workers not affiliated with the international union are being used on that job. Fox has been powerless to interfere in the San Francisco dispute, but P. J. Morin of St. Louis, international president of the Iron Workers Union, nevertheless called off the steel workers on the St. Louis and Detroit jobs.

In his letter Aronberg declared that it is manifestly unfair to penalize Fox in St. Louis and Detroit for conditions on a structure in which he will be but a tenant, having nothing to do with construction.

Iowa Sunday Fight Hot

Exhibitors Gaining Upper Hand in Controversies With Blue Law Advocates

THE Sunday show fight is still on in Iowa. The mayor's veto was overridden at Cota, Iowa. The vote on the question has stood the same—four to one—since the question of Sunday shows was raised, but the mayor, and one councilman, a druggist, opposed the repeal of the ordinance prohibiting shows on Sunday.

W. P. Grossman, of the Palace theatre at Nevada, Iowa, has secured sufficient signatures to a petition requesting the calling of a special election on the proposition of Sunday shows, and the matter will be voted upon within a few days.

Legal battles in Villisca's blue law controversy over the opening of theatres on Sunday were ended with the passage of an iron-bound ordinance which prohibits Sunday shows.

Because Dr. F. J. Liken, owner of the theatre, was able to obtain an injunction restraining the city from interfering with him under an old ordinance, the city council passed a new ordinance. The council agreed to drop charges against Dr. Liken for operating his theatre recently on Sundays.

George Bronson, manager of a theatre at Tabor, Iowa, and Sherman Coffelt, movie machine operator, were fined $5 and costs for violating the Sunday movie ordinance. The belated charges were filed after two weeks of waiting and carried the signatures of Tom Tackett, O. E. Morehead and Sam Clark. Although Mayor Parkinson warned the offenders that the fine would be greater next time, Bronson announced that he would open his theatre again on the next Sunday.

Sutherland, Iowa, the last of the larger towns in the county to vote out the "blue" laws which prohibit the showing of motion pictures on Sunday, secured Sunday shows through a petition signed by two-thirds of the voters.

By a vote of 1218 to 600 the citizenry of Effingham, Ill., on January 27 routed the blue element of the community which sought to force the town's motion picture houses to remain closed on Sundays.

For twenty years Effingham was without Sunday movies. But recently an American City Council decided to dispense with this relic of the dark ages when they burned witches and put good housewives in the stocks in New England and voted to permit the shows to keep open every day in the week.

The controversy came to a head when the reform element caused the arrest of the proprietor of a theatre on a charge of violating the ancient Blue Law. Other business men protested and the Councilmen responded to the public demand.

Then the Blue Nosed contingent in Effingham got busy with referendum petitions, seeking to force the Councilmen to back up, but they called for a show down at the polls. The result was an overwhelming defeat for the narrow-minded church element.

Changes for Northwest

Liberty in Seattle Closed As First of Operation Alterations of West Coast Theatres

JUST prior to the beginning of the greatest period of expansion and change in the motion picture industry ever experienced in the Pacific Northwest territory, several important changes in the operation of leading West Coast Theatres, Inc., houses have been announced by Herschel Stuart, managing director of the circuit's Washington and Oregon theatres.

Spent $102,800,000 on 1927 Productions

AN outlay of $102,800,000 was spent during the 1926 - 27 production period in southern California alone, according to figures compiled and announced by Joseph M. Schenck, president of United Artists. This is an increase of about 25 per cent over the previous year's figures.

The amount of money invested in the motion picture industry in southern California is around $1,125,000,000, it is said, while the investment in films and film properties approximate $375,000,000, declares Mr. Schenck. Persons totaling 25,000 in addition to the thousands of extras are regularly employed and earn a payroll that amounts at the end of the year to approximately $100,000,000.

The first move in the new regime was the closing of the Liberty theatre in Seattle last week. This house, formerly the first United Artists Theatre in America, has been used during recent months for the smaller program attractions booked by West Coast.

Following this will come the opening of the magnificent new 4,000-seat Seattle theatre at Ninth Avenue and Pine Street, to be operated by West Coast Theatres in conjunction with Publix interests. The opening date was announced tentatively this week as being February 17, and announcement has just been made by Mr. Stuart to the effect that the house will be managed by Mr. Gus Eyssell, at present managing director of the Metropolitan theatre in Los Angeles. He will have as his assistant manager Bernard J. Hynes, at present assistant to James Q. Clemmer at the Fifth Avenue theatre in Seattle, who is also a former Metropolitan theatre man.

It is understood to be highly probable that the stage program for the opening week will be presented by a Publix unit to be brought to the Pacific Coast from the Middle West for the first time in the history of the Publix shows. This same unit also will probably appear at the opening of the new Portland theatre in Portland, Oregon. the West Coast-Publix house in that city which is expected to open early in March.

House policies, it is understood, will be somewhat as follows: The Seattle theatre will present the current program releases of the big producing companies, in conjunction with elaborate stage revues and musical features; the Fifth Avenue theatre will present the larger film attractions on a weekly change basis, with occasional large stage personalities and a large orchestra; and the United Artists theatre will continue its long run policy of United Artists and other companies' special productions

Universal Plans Feature of Maoris of South Seas

A feature motion picture built around the lives of the Maoris, the original inhabitants of New Zealand, will be made for Universal by Alexander Markey, explorer and writer, who will shortly leave for New Zealand with Wilfred Cline, cameraman; Lew Collins, assistant; and a script girl.

Markey is a former secretary of the Society of Fine Arts, and is also a lecturer and author. He is a brother-in-law of Bernarr Macfadden, the publisher. For the past nine months he has been at Universal City studying motion picture production. He has made a study of the Maoris. A story of these people has never, it is said, been attempted before. Markey's plans include filming of inhabitants of the Fiji and surrounding islands.

Pathe Shows 'Night Flyer' in Railroad Theatre Car

"The Night Flyer," a railroad melodrama produced by the De Mille studios and released by Pathe, was presented in a railroad theatre car last Wednesday afternoon before a group of motion picture critics. The production was screened in one of the Raymond-Whitcomb Land Cruises cars and it was announced that each land cruise had been equipped with a theatre car equipped to seat about 50. A cruise train left Wednesday night for Los Angeles, via New Orleans and the South West. It carried with it two programs of Pathe pictures.

Stern Baby Star Fully Recovered from Illness

Little Sunny McKeen, the Snookums of the "Newlyweds and Their Baby" comedy series, has been ill with pneumonia for the past four weeks, but is now well along towards complete recovery. He was taken ill early in January, it is said, after having suffered from exposure when on a holiday trip into the California mountains with his parents. After the middle of the month, however, he successfully passed the crisis, and since that time has been mending rapidly.

Pola Negri's Next to Be "Three Sinners"

The next Pola Negri vehicle for Paramount will be "Three Sinners," to be an adaptation of the German play recently purchased from Al Woods. The productions will have Rowland V. Lee at the megaphone and Clive Brook in the leading male role. Doris Anderson and Jean de Limur are now preparing the screen version of the play. Also in the cast will be Olga Baklanova.

De Mille Film Leads Studio Activities

"THE GODLESS GIRL," which Cecil B. De Mille is personally directing, is the principal picture now in the making at the De Mille studio. De Mille has had erected a five story structure representing a reform institution. In this building the other day he staged one of the climaxes of the production—a battle between over a hundred boys and girls.

Other production activities at the De Mille studio include those of Rupert Julian, who has just started "Walking Back"; and E. H. Griffith, occupied in the direction of "Hold 'Em, Yale." Three more stories are practically ready to go into production; one of these will be "The Last Cab."

The coming studio program will include "The Cop," "What Holds Men," to feature Leatrice Joy; "Tenth Avenue," in which Phyllis Haver and Victor Varconi will have the leads; and "Yellow Contrabrand," a Maloney western.

Other westerns are about to be filmed by Lester F. Scott, Jr., a new serial has been completed, and the Sennett studios are engaged in several new starring comedies.

Nine Short Subjects From Pathe February 12

The Pathe short subject program for the week of February 12 is made up of nine subjects, the principal ones of which are a Hal Roach comedy and a Will Rogers travel number. The complete list follows: "Everybody's Flying," an Aesop cartoon; "Pathe Review No. 7," "Topics of the Day No. 7," "The Mark of Crime," fifth chapter of the serial, "The Man Without a Face;" "Life Savers," a Rarebits issue; Nos. 16 and 17 of the Pathe News; and the Roach and Rogers numbers, "Flying Elephants" and "Over the Bounding Blue With Will Rogers," respectively.

In the Roach two-reeler are James Finlayson, Oliver Hardy, Stan Laurel, Viola Richard, Fay Lamphier, Dorothy Coburn and others; they worked under the direction of Frank Butler. Pathe Review No. 7 presents: "Wanderers of the White Wastes," "Foodless Food," "Fancy Feathers," and "Interesting People." The last is an interview with Milt Gross, creator of "Nize Baby."

Bessie Love Signed for "Broadway Daddies"

In Columbia Pictures' new picture, "Broadway Daddies," the leading feminine role will be played by Bessie Love, who has just signed a contract with Columbia. Miss Love, Columbia says, will have a role of a jazz dancer similar to the one she portrayed in "The Song and Dance Man" a few years ago.

First National Signs Doris Dawson, New "Find"

Doris Dawson, who has been in pictures for about a year and recently played leads in two-reel comedies, has been signed to a long term contract by First National, who long-term contract by First National.

Publix Managers Class

Fourth Session to Develop Theatre Executives Will Be Inaugurated This Spring

THE fourth class will be inaugurated this Spring by the Publix Theatres Corporation in its Managers Training School and it will be limited to twenty-five men. The majority of these will be men now in the employ of Publix, whose records and ability merit for them the opportunity of this special training at the expense of the corporation.

The first of these classes was organized in August, 1925, and since then three classes have graduated whose members are now engaged in theatre operation in practically every section of the country.

A special attempt will be made for the coming class to select members of Publix orchestras. It is felt that such men with musical training and background and a sense of showmanship developed by contact with theatres, can be effectively trained for managerial work in the Publix type of operation.

Publix announces hundreds of applications having been received from those who are not members of the corporation. A limited number of these will be selected. Preference will be given to men with theatre experience and with some knowledge of advertising, stagecraft and music. The age limits for members of the class are from twenty-five to thirty-five years.

Some of the sessions of the school will again be held at the New York Theatre Building. Regularly throughout the six months' course the men will be assigned to Publix Theatres in New York City and elsewhere to assist in the preparation and execution of the daily routine.

Harry Marx, director of Theatre Management, announces that John F. Barry, who organized and directed the Managers School since its inception, will again be its director.

Rossheim Stanley Chief

Former Treasurer of Company Is Named President to Succeed John J. McGuirk, Resigned

THE election of Irving D. Rossheim, former treasurer, as president of the Stanley Company of America, to succeed John J. McGuirk, who resigned the presidency to become chairman of the board of directors, took place at the board meeting held in Philadelphia on January 27th. Announcement was made that the gross earnings for 1927 were $37,060,024.75, and that dividends paid during the year were $3,181,089.75.

Mr. Rossheim takes over the executive position of the company for the remainder of the usual term of office, which does not expire for some months, Mr. McGuirk having been in office approximately one year.

Atlantic Photo Service

Irving D. Rossheim, President of the Stanley Company of America

Mr. Rossheim has been identified with the Stanley Company for many years, and as treasurer instituted many changes which unified methods and resulted in immense savings to the company. He was associated with Wolf, Block, Schoor & Solis-Cohen in the practice of law and while there was active in the organization of the Stanley Company.

He was graduated from the Wharton School of the University of Pennsylvania in 1909, and was a member of the faculty of the institution until 1918. He is considered an authority on economics and corporation financing, subjects which he taught while in the university.

At the close of the meeting the treasurer submitted the financial report of the operations of the company for the year 1927, which will be shown in greater detail in the annual report to stockholders now in process of preparation. Tentative figures presented were as follows:

Gross receipts	$37,060,024.75
Operating expenses	31,574,303.51
Net before depreciation and U. S. taxes	$5,485,721.24
Less depreciation and U. S. taxes	2,250,484.62
Balance available for dividend	$3,235,336.62
Dividends paid for 1927 amounted	$3,181,089.75

Two of Industry's Heads in Irving Trust Posts

Nathan Burken, the lawyer, and Edwin G. Lauder, Jr., of the Keith-Albee organization, have been appointed members of the advisory board of the 49th Street and 7th Avenue office of the American Exchange Irving Trust Company of New York. Mr. Burken is a director of United Artists

Sales group of National Theatre Supply Company. Photo was taken during this firm's recent convention at Chicago

New Short Feature Type

E. W. Hammons Sees Radical Changes in Field With the Acquisition of Vocafilm

E. W. HAMMONS, president of Educational Film Exchanges, Inc., foresees a wide broadening of the short feature field as the result of the recent acquirement by the company of Vocafilm, by which pictures and sound are synchronized. He predicts the making of an entirely new type of short features and also the presentation with Vocafilm of condensed operas.

In discussing the company's future plans, Mr. Hammons said:

"It is planned in the near future to have some of our Educational comedies orchestrated and synchronized with special effects. This will give the theatre an opportunity to really give its short features the accompaniments they deserve. Those theatres not having Vocafilm, of course, will be able to use the same comedies without Vocafilm.

"Educational has also been considering the advisability of presenting operas and operettas in condensed form. It is our plan to bring the opera to those theatres employing Vocafilm at an extremely low figure by using to a large extent those artists either already being featured by Educational or immediately available to our company.

"In selecting operas, of course, we would choose only those best known to the public and most readily adapted to condensed form. One of our first choices would probably be 'The Mikado,' the Gilbert and Sullivan opera in which Lupino Lane, one of our outstanding comedy stars, played the role of KoKo when it was at the Forty-fourth Street theatre, New York City."

Relative to the part Vocafilm would play in relation to short features and the extent it would be used in shorter pictures, Mr. Hammons said:

"I cannot over-emphasize the importance of Vocafilm in the short feature field. Many theatres have overlooked suitable musical and sound accompaniment for their short features, giving all the best music to the longer feature productions. Other show houses have neglected the right sort of accompaniment for their short films simply because they could not afford it. With Vocafilm available at such a low cost we hope to change this. Comedies often are best adapted to musical accompaniment, and in many instances comedy productions are more readily synchronized than longer feature pictures."

Guilty of Bicycling, Is Fined $250

HAVING been judged guilty of bicycling "What Price Glory" by the arbitration board in Seattle, Walter Graham, an exhibitor of Shelton and Elma, was ordered to pay Fox Films, the producers and distributors of the war picture, the sum of $250.

In ignorance of the terms of contract, Graham's brother had played "What Price Glory" in Camp 2, in which district Graham was showing other pictures. This was in direct contradiction to Graham's contract, which specifically set down that he was to play the film in Shelton but not in Camp 2. Even though the offense, as was claimed, was not premeditated or intentional the board found him guilty of a technical case of bicycling, declaring the excuse insufficient.

March FBO's Include 4 Features and 6 Shorts

F B O Pictures, during March, will release 10 subjects, six of them shorts and the others features.

Leading off the program is the Ralph Ince production, "Chicago After Midnight," set for March 4. Ince and Jola Mendes, his wife, have the leads in this one. "The Little Buckaroo," featuring Buzz Barton, is the next feature for the month, having been programmed for the 11th. The other two features are "Freckles," starring Gene Stratton-Porter and John Fox and directed by Leo Meehan, set for the 21st, and "Beyond London's Lights," a melodrama with an all-English cast directed by Tom Terriss, to come on the 18th.

The shorts for the month include number seven of the Mickey McGuire kid comedies, starring Mickey Yule and scheduled for March 5; two Karnival comedies, presenting Al Cooke and produced by Larry Darmour; number seven of the Fat Men series—"Fat" Karr, "Tiny" Alexander and "Fatty" Ross—set for March 12, and two Newslaffs by Bill Nolan, to be released on March 5 and 19.

Six Shorts From M-G-M During February

Metro-Goldwyn-Mayer regards one of its comedies co-starring Stan Laurel and Oliver Hardy as its principal short subject offering for the month of February. It is titled "The Finishing Touch" and is one of a group that includes comedies from Charley Chase, Max Davidson, "Our Gang" and two Ufa Oddities reels.

The complete schedule for February follows:

"Dumb Daddies," February 4, starring Max Davidson, directed by Hal Yates, with support headed by Viola Richard, Spec O'Donnell and Thelma Hill; "Children of the Sun," February 11, one of the Ufa shorts which has the remains of the ancient civilizations of Central America as its subject; "Rainy Days," a new "Our Gang" comedy which Anthony Mack directed; "The Family Group," the Charley Chase two-reeler, directed by Fred Guiol and with Gertrude Astor, Ed Kennedy and Edna Marion in support; "Secrets of the Sea," another Ufa Oddities which concerns the study of deep sea life, and lastly, but not least, the Laurel-Hardy comedy, which also shows Dorothy Coburn and Ed Kennedy in support.

Paramount Releasing 15 Films During February

Seven features, four two-reelers and four cartoons comprise the schedule of releases coming out of the Paramount exchanges during February.

"The Secret Hour," Pola Negri's newest stellar vehicle, will be released on February 4. A Billy Dooley-Christie comedy, "Water Bugs," and an Inkwell cartoon, "Koko's Jerm Jam," will also be released. The other feature set for the 4th is "Under the Tonto Rim," a Zane Grey western.

Richard Dix is the star of "Sporting Goods," to be released on the 11th. Two two-reelers scheduled for the 11th also are a Jimmie Adams-Christie comedy, "Holy Mackerel," and a Krazy Kat cartoon, "Ice Boxed." "Doomsday," to be issued on February 18, is a vehicle for Florence Vidor. A Neal Burns-Christie comedy, "Just the Type," and another Inkwell cartoon, "Koko's Bath," are scheduled, too.

The Paramount-Christie special, "Tillie's Punctured Romance," will be released on February 18 also. It has a cast composed of W. C. Fields, Chester Conklin, Louise Fazenda and Mack Swain. "The Showdown," George Bancroft's initial starring effort, will be released on February 25. On the 25th are offered a two-reel novelty, "Adoration," and another Krazy Kat, "A Hunger Stroke." Bebe Daniels' latest, "Feel My Pulse," is to be released on the 25th.

"So This Is Love" Set by Columbia for February

"So This Is Love," officially set for February 6, is Columbia Pictures' first release for February.

Key City Reports

New York City

NOTHING much to shout about along Broadway last week with the exception of Jannings' new picture, **"The Last Command," which did a hustling business** at the Rialto. With this star's present popularity in New York City, all they have to do is to show one of his pictures and the folks flock to see it. And then Jannings gives as fine a performance as usual in this one.

They held Greta Garbo's "The Divine Woman" over for a second week at the Capitol and while no attendance records were shattered this time **a pretty fair week's business was recorded. "The Student Prince" followed in at popular prices** and it will probably be good for a couple of weeks. At the Roxy there was **considerably more interest shown in "Sharpshooters" than the previous week's offering** of "Come to My House," sending the house along to average business.

Capitalizing on the popularity of "Beau Geste," and having been advertized as a sequel to that picture (and many say it is not) **the Paramount did a nice trade with "Beau Sabreur."** The Beau Geste angle unquestionably helped as comment has it that the so-called sequel cannot compare with the former. The Colony had **just another week with "Thanks for the Buggy Ride."** It takes a prize winner to keep the cashier busy at the Colony's location even 'though the management is doing everything possible in the way of popularizing the house.

The Rivoli is giving **"Gentlemen Prefer Blonde's"** the house's customary three weeks' run but reports have it that the gross will not measure up to other three week stands at this house. **"Sadie Thompson,"** the much clipped (in some sections of this country) Gloria Swanson film will come in at the end of this week. **"The Circus"** is finishing its guaranteed run of four weeks at the Strand and it must be said that this picture **did a whale of a business for the Strand** even though the last week's showed a gradual falling off. U. A. claims the second week for the "Circus" surpassed the second of the "Gold Rush," grossing $70,128, and **taking in more than $150,000 in two weeks.**

The Embassy is **still doing a fair enough trade with "Love" and "Wings" continues to draw** them into the Criterion. Aviation pictures are popular these days. Just how long **"The Enemy,"** the sermon against war at the Astor, is going to stay is answered by some of the boys stating that it wont be long now. The same can be said for **"Chicago"** which is awaiting another picture. **"Sunrise"** is still at the Times Square and the newspaper ads are doing their best to convince the public that this picture is the last word in motion picture technique—and else.

"Simba," the Martin Johnson animal picture at the Earl Carroll, **is doing a brisk business.** The house claims to be sold out three weeks in advance and it is safe to say that the film is being well exploited among the many clubs and organizations, although it is at the same time just naturally pulling many in with a lobby display of interesting stills. **Theatre parties and other drives are helping the Central along with "Uncle Tom's Cabin"** and this film has been registering very well of late. Griffith's new picture, **"Drums of Love,"** is still worrying some of the local prophets but **predictions are that the film will grow in popularity** through word of mouth advertising. **"The Jazz Singer" is still filling Warners Theatre.**

Los Angeles

LAST Monday evening marked the opening of "The Dove" at the new United Artists' Theatre following a four week run of "My Best Girl." **The picture has been playing to fairly good** houses during the week.

'Fanchon and Marco's "Jungle Idea" easily captured first honors at the Met last week. The picture **"Wife Savers"** was rated as being mediocre so it **only brought in average** business.

"Lovelorn" at Loew's State scored a hit last week. Eddie Peabody in the stage offering, "Chicago," received an enthusiastic reception by audiences in his first appearance following his tour.

"A Hero for the Night" at the Boulevard did well. Gene Morgan presented his black and white minstrels. During the week there was presented on the stage each night a real hero with three universities furnishing the honored men.

"Wings" at the Biltmore has taken the town. Only in its second week, it has had many "repeaters" and is drawing splendid audiences with two shows daily, reserved seats and a top price of $2.00.

"Sunrise" at Carthay Circle has had a letdown in cash customers and plans are now being made for the opening of Fox' "Four Sons."

Since the opening of **"The Jazz Singer"** at the Criterion a month ago, **capacity audiences at almost every performance** have seen and heard the famous blackface comedian.

Chicago

WEATHER conditions again proved an adverse factor last week in Chicago, attendance being cut down by the extreme cold. Good week-end business, however, again proved a life saver.

A good advertising campaign sold "The Noose" and with this feature on the screen and an average stage show, the Chicago Theatre did fairly good business. **"The Last Command" proved a drawing power** at McVickers and **"Helen of Troy" got away to a good start** on its run at the Roosevelt. The Oriental had a week which was a **little above the average with "The Divine Woman"** as its feature and Paul Ash and his Gang in "Midnite Rambles." At United Artists Theatre **"The Gaucho" continued to pull strongly,** the successful inauguration of a Saturday Midnight Show policy adding to the box office total. **"Sharpshooters' accounted for fair business** at the Monroe **and "The Jazz Singer"** roadshowing at the Garrick **had another** good week.

Mystery held the screen at the Uptown, **"The Gorilla" proving a popular attraction** with Benny Kreuger and his orchestra providing the stage entertainment. **"Silk Legs,"** Benny Meroff and his band and Vitaphone **did average** business at the Granada. This same feature also did a satisfactory business at the Marbro, where Charles Kaley and his band headed the stage program.

On the southside **"The Valley of the Giants"** was the feature at the Tivoli, where 'Frankie Masters and a big stage rounded out the program, **business being fair. "French Dressing"** on the screen, Roy Dietrich's band and Vitaphone **played to average** business at the Avalon, while the Capitol, with **"The Fortune Hunter"** as its feature attraction, backed up by the return of Al Short and his big orchestra, **enjoyed good business.**

Cleveland

SEVERAL things combined to make last week fall below the average of previous weeks. Two severe blizzards kept people home in the evening. And pre-inventory sales in the department stores drew the usual matinee audiences away from their usual channels.

The outstanding pictures of the week, so far as business was concerned were "East Side, West Side" and "Ham and Eggs at the Front." "East Side, West Side" was a decided hit at Keith's Palace theatre, where the ropes had to be put up to keep the auditorium from being filled to overflowing. **"Hams and Eggs at the Front" proved to be such a good comedy success at the Cameo that it was held over** a second week.

The other pictures just got by with average results. **"West Point" was fairly successful** at the Allen, where it was offered in conjunction with "Hightlights," Publix presentation act. **"The Dove" at the Stillman was not the big success that was expected.** Norma fans were disappointed in the slimness of her role, but enthusiastic over Noah Beery's work. **It did well enough to justify being held** another week. **"French Dressing"** at the State, a nice picture of domestic relations, **did fair business.**

"Gateway of the Moon" at Keith's East 105th St. theatre **was not convincing enough to attract wide interest.** Reade's Hippodrome had a pretty good week, **better than usual, with Tom Mix in his latest picture, "Arizona Wildcat,"** which features an interesting polo game, and the usual Western background. **The Park had a fair week** with a first-run neighborhood run of **"Love."**

Legitimate theatre competition was only fair. They also reported a falling off of business.

Neighborhood motion picture theatres just held their own, on account of the continued severe weather.

Albany

DESPITE rather severe winter weather that prevailed during the greater part of last week, the first run houses in Albany reported satisfactory business.

At the Leland, **"East Side, West Side" filled the house,** the picture clicking from the start. The matinees were fairly good with more women present than expected by the house manager. George O'Brien, star of the feature, is popular in Albany. At the Clinton Square in Albany, **"Two Girls Wanted" ran to good business,** the newspaper advertisements featuring the fact that the star was also the featured player of "Seventh Heaven." At the Mark Ritz, **"The Lovelorn" played to very fair** business throughout the week, with matinees good, although with some little slipping when zero weather prevailed the latter part of the week.

"The Dove" at the Mark Strand ran to good business throughout the week, although there was nothing exceptional in the crowds and it required some building up through newspaper contests to fill the theatre. At Proctor's Grand, **"The Wise Wife" did very well** along with the regulation vaudeville bill. Neighborhood houses reported only fair business.

In Troy, **"My Best Girl" did only fair** at the Troy theatre, where it played for the whole week. At the Lincoln, **"The Noose" panned out better** the first half of the week, **than "Topsy and Eva"** during the last half.

Milwaukee

THE final checkup of the week's business in practically all down town theatres this week showed very satisfying results. Weather was clear, and not too cold, and helped business along considerably. The last few days of the week, when the weather was extremely cold, slowed up business somewhat, and kept this from being an unusually big week.

"The Jazz Singer" closed its fourth week at the Garden. Crowds could not be accommodated even in this fourth week and the manager has had to promise patrons a return of the picture. This is the first time in the history of Milwaukee first run houses that a picture has played such an extensive run. It is said to have broken house records during its stay at the Garden. **"Man Crazy" was accorded fair patronage** at the Wisconsin. **"The City Gone Wild" did just fair** business at the Alhambra. **"East Side, West Side" at the Merrill was not very successful** in bringing in patronage. **"Wife Savers" at the Strand was exceedingly well attended. "Come to My House"** at the Orpheum **was a high light in a mediocre bill.**

Patronage at the neighborhood theatres kept pace with the down town theatres in most cases. **"Get Your Man"** playing at the Garfield, Uptown and Tower **drew good houses. "The Gay Defender"** at the Oriental **was very well attended.** The new National theatre and the Milwaukee played **"Two Arabian Knights" and succeeded in drawing good houses.** Business at the National has been very gratifying and the owners are convinced that it will continue to be one of the more popular theatres in the outlying sections. **"My Best Girl" brought in good business** at the Venetian. **"Swim, Girl, Swim"** was the attraction at the Egyptian.

Seattle

THREE hold-over films and four new attractions kept theatre business hitting at a pretty good clip last week, with **the palm for the greatest gross, considering capacity, going to John Hamrick's Blue Mouse Theatre. The attraction was "The Jazz Singer" in its third week** at 50c and 75c admission prices, and the film kept the house packed for practically every performance. Gross reached about $15,000, which is considerable business for a house seating less than 1,000 persons.

Second in appeal came "The Private Life of Helen of Troy" at the Fifth Avenue Theatre. This film was generally well liked, although a bit too modern for many of the patrons. Its subtlety and satire got by with the wise audiences, however, and the film piled up a gross around $18,000. Fanchon-Marco's revue featuring Frank DeVoe and Coscia & Verdi was a strong stage attraction that helped business considerably. A very good week.

Then there was **"Love" in its second week** at the United Artists Theatre. The picture piled up about $16,000 the opening week, but business for the second seven days fell off to a rather noticeable extent. **Averaging the two week run, however, gave a strong box office report** and the engagement was considered decidedly successful.

At Pantages Theatre, **"Seventh Heaven" played its third and final week to houses that were just average.** The first two weeks were exceptionally big, but the third seven days hit the toboggan and gross was not good. This was the first film to play this house for more than two weeks, and a total check of the twenty-one day run showed decidedly good results for a fine film.

"The Irresistible Lover" was Manager Bob Bender's attraction at the Columbia Theatre, and it **played to fair houses only.** The picture was not particularly strong, and with its strong competition it checked up only a fair week's gross.

"San Francisco Nights" at the New Orpheum Theatre was only **a mediocre attraction, although business was good.** A strong vaudeville bill and hold-over films at competing film and vaudeville houses helped the Orpheum gross decidedly, and it was the best week at that house since the holiday season, which means a little better than average gross.

At the Embassy Theatre, **"The Bells" and a popular stage revue put the week across to good gross,** both the film and stage show being well liked. The closing of the Liberty Theatre made a slight difference in business at the other houses, but West Coast will profit by its closing.

"The Way of All Flesh" as a second run at the Egyptian Theatre in the suburbs was the big film of the week aside from the downtown houses, and business at the Egyptian was very good. Several re-issues have been used as double-feature bills in some of the neighborhood houses in an effort to build up business.

Pittsburgh

GLORIA SWANSON in **"Sadie Thompson" was the main attraction** of the picture houses, it playing at the Penn Theatre and doing a very good business, although it started off as a record breaker the end of the week and bad weather had a tendency to ease the business off. Nobody was fooled by the title and all knew that the story was none other than "Rain" but the censors cut so much from the last two reels the ending was very hazy. Gloria won lots of new fans and many more old ones back again with this effort.

"The Love Mart" with Billie Dove was at the Grand and **did only fair.** It might be said that Tuesday and Wednesday defied people to go out and all theatres suffered accordingly. The Aldine had a Columbia picture **"Fashion Madness"** with Claire Windsor in the lead but the draw was not there and **business here was off.**

At the Davis **"Two Flaming Youths"** with Conklin and Fields proved that these two comedians still have to be built up to be worth starring. **"Old San Francisco"** at the Olympic **did better than usual** due to a bolstering up of the advertising methods of this house. Conrad Veidt in **"A Man's Past"** at the Cameo, Universal's house, **did about average. "Wolf Fang's"** at the State was **lost in the rush; The Harris,** though, **did well with "In a Moment of Temptation,"** a Laura Jean Libbey Story.

One of the outstanding points of the week was the fine and intensive campaign put on by the Penn Theatre for **"The Student Prince,"** next week's feature.

Atlanta

ATLANTA theatre box-offices enjoyed a very substantial week with small difference between them.

The most exploited and heralded picture was **"Gentlemen Prefer Blondes." Although the Howard had good houses with this long sung number, attendance did not reach the expectation** of the management. However, those seeing the clever farce thoroughly enjoyed it.

Greta Garbo played before **good houses in Loew's Grand with "The Divine Woman,"** and the Capitol with Dolores Del Rio in **"The Gateway of the Moon" had an unusually good week.** Miss Del Rio is one of Atlanta patrons' favorites.

Keith's Georgia enjoyed **full houses with Esther Ralston in "Love and Learn,"** a delightful farce comedy. **"American Beauty,"** with Billie Dove brought a better receipt for the Metropolitan than it has been having lately.

The Rialto had **only fair houses with "The Opening Night,"** the first part of the week, **and "Coney Island,"** the latter half.

A roadshow, **"The Red Kimona," played at the Tudor to packed houses all week.**

St. Louis

"THE JAZZ SINGER" went into its sixth consecutive week at the Grand Central Theatre, Grand boulevard at Lucas avenue, **on** January 28. The management reports **that** up to that time 175,000 persons paid to witness the innovation in entertainment.

The showing of "The Jazz Singer" at the Grand Central is excellent in view of the comparatively small seating capacity of the house. The rated capacity of the theatre is but 1,850 persons, so that if the 175,000 attendance for five weeks is approximately correct it means that the Vitaphone has been filling the house to capacity almost three times daily.

At the Ambassador, Seventh and Locust streets, **"Gentlemen Prefer Blondes" played to fairly good business** for the week. It was supported by an excellent stage show.

The Missouri Theatre at Grand boulevard and Lucas avenue had on its screen **"Wife Savers."** It **had an average week,** everything considered.

The St. Louis Theatre at Grand and Delmar boulevard in conjunction with the usual Orpheum Circuit vaudeville showed **"Silk Legs."**

Coming downtown again we found Loew's State showing **"The Student Prince"**; the Orpheum with vaudeville had **"The Wizard"** and the Grand Opera House, the town's third vaudeville house, showed on its screen **"Woman Wise."**

Salt Lake City

A VERY good week was had as a whole by the Salt Lake downtown picture theatres. Weather conditions have been favorable with a few late snow storms through the week alternating with sunshine and clear, cold weather.

Attendance records were broken at the Pantages Theatre last week by the showing of "Seventh Heaven," which was received with great enthusiasm and which is to be held over for the following week, it was announced.

The Capitol has a very good week with **"Two Flaming Youths"** and the stage presentation, Fanchon and Marco's "Western Idea," which was arranged and presented in an exceptionally beautiful manner. Unusual merriment was caused at the Capitol by their comedy offering "Hats Off."

The American Theatre had good results from the stage success, "Alias The Deacon" with Jean Hersholt, June Marlowe and Ralph Graves. **"Come to My House"** with Olive Borden and Antonio Moreno **was well received** at the Victory with fairly large houses in attendance.

Constance Talmadge in **"Breakfast at Sunrise" proved to be popular** at the Paramount Empress Theatre.

"No Man's Law," featuring Rex, was a good drawing card at the Gem, **as well as was Harry Langdon in "His First Flame."** Crowded houses were the rule.

William Haines in **"Spring Fever" was shown as a second run at the Rialto, to fair results.**

Birmingham

BUSINESS in Birmingham theatres the past week was good. **Pantages had a good week with "My Lady of Whims"** with Clara Bow; the Ritz, with Movietone and **"The Arizona Wildcat"** with Tom Mix; the Temple had **very good business with "Baby Mine,"** Karl Dane and Geo. K. Arthur, **as did the Trianon, with "French Dressing."** The Alabama **did not fare as well as usual,** with Gloria Swanson's **"Sadie Thompson"** (United Artists).

It is stated, by observers, that the closing of three theatres, one temporarily, has **given** remaining theatres a better chance to show a profit.

Minneapolis

SUB ZERO weather was the rule in Minneapolis last week, and that didn't help the box office any, but in spite of that the picture houses fared very well, principally because they had some very good attractions.

Charles Chaplin in **"The Circus" enjoyed a fine second week** at the Strand, and could almost have carried over for a third, but it was decided not to attempt it. William Haines in **"West Point" proved a very popular attraction** at the State, drawing consistently big crowds in spite of the weather. At the Garrick **"The Shepherd of the Hills"** was showing, and that meant that the **Harold Bell Wright fans were turning out in full force. It was a good week,** but not a spectacular one. **"Tell It to Sweeney" did about the average** business at the Lyric and Dolores Del Rio **seemed to please the crowds at Pantages in "Gateway of the Moon."** The Hennepin-Orpheum showed Patsy Ruth Miller in **"South Sea Love"** and the Seventh Street theatre pleased the Buck Jones fans with **"Chain Lightning." "Ben Hur"** was shown at the Grand at popular prices, and **still showed its punch** at the box office.

Neighborhood houses, as a general rule, enjoyed about the average business. Pictures shown included **"Man, Woman and Sin" at the Lagoon, "The Woman on Trial"** at the Loring and **"The Big Parade"** at the American.

There was plenty of competition for the week, with "The Beggars' Opera" at the Lyceum, "Blossom Time" at the Metropolitan, and "The Noose" at the Shubert.

Boston

WHILE reports coming in from outlying points indicate a somewhat spotty week, Boston has been favored with a second consecutive excellent week as a whole.

"Wings," Boston's only road show, continues to draw crowds which pack the Tremont Theatre daily. **"Wings" is now in its sixth week in Boston but it is going as strong as the very first week.** Practically all paper has been withdrawn because of the crowds which nightly seek admission. **It would not be surprising if "Wings" establishes a new road show record for Boston** before its run ends.

Metropolitan's feature this week is **"Old Ironsides," a film of particular interest to Boston** because Old Ironsides is primarily Boston's own property. Unfortunately the change in policy cut short "Old Ironsides" by one day so that it will fall a little short of some of the other big films. **It has been one of the best films, from the box office standpoint,** given at the Metropolitan.

"Loves of Carmen" at Loew's State has had a big run during the week, which means heavy receipts after the two preceding pictures showed such remarkable grosses. As this film will not be shown Sunday, however, receipts will be minus one of the theatres heaviest days.

Speaking of "Loves of Carmen" brings to mind the fact that **"What Price Glory" is having an unusually large number of repeat bookings** in Greater Boston and with **"Seventh Heaven" is also being repeated** at a number of first-run houses throughout New England.

"London After Midnight" has moved from its successful showing at the State to Loew's Orpheum, **where it has enjoyed the second best run of the season's pictures** at that theatre, **being surpassed only by "Love."**

"The Love Mart" and "Sailor Izzy Murphy" provided a good week's double bill business at the Fenway. The first showing of the Sharkey-Heeney fight pictures in Boston at the Howard pulled good houses for this long-time theatre.

The Washington Street Olympia was "sweet sixteen" this week and in observance of its birthday anniversary presented **"The Love Mart"** for its feature. The theatre inaugurated a new scale of prices for morning shows, reducing the price to 25 cents until noontime, and the results has been highly satisfactory.

There are visions of a price war, although such tactics are denied on all sides, with the simultaneous announcement of Waldron's Casino of a reduction of 40 cents for afternoons and a 40 to 60 cent top for evenings. "Gentlemen of Paris" and "The Poor Nut" was the double feature playing to the largest audiences of the season under the new rate.

Last week the Granada started as the first Sunday theatre in Malden with **"Girl in the Pullman"** as its feature. Its first Sunday business was the best single night for the house in months.

"Wild Geese" and "Woman Wise" provided the best week's business of the season for the twin houses, the Modern and Beacon. The publicity incident with the announced expansion program of these theatres may have helped swell the receipts.

Open Range" played to good houses at the Scollay Square Olympia **while "Love"** at the Bowdoin Square **filled that theatre at every performance** during the week. **"Come to My House"** at the Keith-Albee Boston **grossed as well as any picture there this season and results were eminently satisfactory.**

Des Moines

"SADIE THOMPSON," which played at the Des Moines theatre last week, **did a very good business,** in line with the general trend of theatre attendance in Des Moines last week. **"The Divine Woman"** at the Capitol was not credited with being the big drawing card there where the stage show made the big hit. "Moonlit Waters" was the name of this Publix show. No special act was the big hit in this number, which received energetic popular approval. At the Strand **an amazing business was done by "Legionaires in Paris,"** which certainly hit here at just the right time. It got a good half week. **Reports have been coming in over the state to show that "Beau Sabreur" is doing a big flop.** Ames was one of the points reporting poor business for this picture, which had been so highly exploited in connection with its predecessor, "Beau Geste."

Tampa

ANOTHER good week for all Tampa houses. The Sunday opening was big all around and the business held up nicely all through the week. **"The Last Command" went over big** for the Tampa the first half. General manager Carroll knew he had a winner in this picture and he certainly did exploit it. If anyone in Tampa didn't know the picture was here, they couldn't read, that's all. **"The Divine Woman,"** used the last half, **did very good.**

"Silk Legs" was featured the first two days at the Victory and it **drew excellent business.** A road show held the boards the next two days, and the last half, with **"The Girl from Gay Paree"** on the screen and the regular five acts of vaudeville, **drew the usual good** business.

"Sailors' Wives" opened big on Sunday at the Strand, and Monday was good. **"Fashion Madness"** used three days, **and "The Main Event,'** the last two, **both did nicely.**

All three changes went over nicely for the Franklin. There was plenty of "action" in all of them, and that's what Mac's customers demand. **"The Pioneer Scout," "Aflame in the Sky," and "Blood Will Tell"** were the pictures featured.

The Rivoli in Ybor City broke into the first-run ranks again this week with the first run in Tampa of **"The Naked Truth."** The first three days were given over to women only, then two days for the men, and a final day for everybody. **Business was excellent** at 50c admission.

Ottawa

THE EXHIBITORS of Ottawa, Ontario, had plenty of film pleasure during the week of January 23 and business was snappy throughout with the exception of the mid-week day on which a good old-fashioned blizzard prevailed.

"Ben Hur" continued to be the big thing, this enormous production having been carried over for a second week at the Regent theatre by Manager Ray Tubman. There was a tremendous jam right up to the last night and announcement was made that the picture would be brought back at an early date for a third local run.

B. F. Keith's had great crowds and the drawing card here was "Two Flaming Youths," starring W. C. Fields and Chester Conklin. **This one made an excellent hit** and, judging by comments, it was the type of picture that the people have been wanting.

The Centre Theatre also had big business with "The Loves of Carmen." Dolores Del Rio and Victor McLaglen were well liked in this story.

The Imperial theatre offered an action picture by way of a change, this being a Tom Mix feature, and the result was very satisfactory in spite of the fact that the **title had been changed from "$5,000 Reward" to "The Daredevil's Reward"** because of some production difficulty. Typical crowds attended.

Two of the neighborhood houses were packed for the opening chapters of new serials. The Fern theatre had the first chapter of **"Whispering Smith Rides," along with "The Magician,"** while the Rex theatre opened with the first of **"Melting Millions,"** the feature being **"The Country Beyond."** The Columbia also bulged with patrons for **"Whispering Wires."**

For three days the Laurier theatre, Hull. **had a big time with "Rose of the Golden West,"** which was followed by the re-issue of **"Quincy Adams Sawyer"; not so good.**

San Francisco

GENERALLY speaking, the theatres in San Francisco have been disappointed with business of the past week. No special reason was given except that some believe the ten days' long cold spell, for this section, kept so many home by their fires in the evenings, although the days were pleasant and sunny, so that thousands each day took advantage and went automobile riding in the afternoons.

The most popular picture of the week, and the one that drew the greatest crowds by all means, was "The Shepherd of the Hills," which was shown at the Granada theatre. All liked the presentation act. **"Sadie Thompson" drew a good crowd to the St. Francis Theatre** and **"Baby Mine,"** together with the Rube Wolf attraction, helped crowd Loew's Warfield theatre, especially on Saturday and Sunday nights.

"My Friend from India" filled the seats at the Golden Gate theatre, together with Francis X. Bushman, who appeared in person with his company. The Union Square theatre **reported good business** with the showing of **"The Man of Quality," "Jungle Land"** and the vaudeville acts. **"My Best Girl"** was shown at the California theatre, **but not as good business as anticipated** was done with this picture, although it is a good one and all who saw it liked it.

In the residential section, the Coliseum, now owned by Ackerman, Harris & Oppen, did better business than has been done in this theatre for some time. The picture shown was **"Broadway Madness,"** considered fair, the presentation acts being what attracted the people in this case. The Alexandria theatre, another Ackerman, Harris & Oppen theatre, **did exceptionally well with "A Gentleman of Paris."**

Harrisburg, Pa.

THE first big snow storm of the winter struck Harrisburg on Saturday, the last and most important business day of the week, but, according to theatre managers, failed to curb the enthusiasm of the movie patrons who have been turning out in record numbers ever since the first of the year.

"The stores may suffer from Saturday snowstorms," said one astute manager, "but so far as picture shows are concerned the snow seems merely to drive the people into the theatres."

Unquestionably the best business of the week was done by Loew's Regent, where the attraction was "The Student Prince." The stage version of the play was twice presented in Harrisburg in advance of the movie, and this fact increased the interest and served to boost the attendance at the picture show. Practically every night patrons had to stand and wait for seats. The popularity of the leads, Ramon Navaro and Miss Shearer, also was a contributing factor.

More than normally good business was done also at the Colonial, where the feature offering was Milton Sills in "The Valley of the Giants." This play pleased patrons from the first and the crowds showed a steady increase throughout the week.

At the Victoria, Fred Thompson, in **"The Pioneer Scout,"** a play containing many thrills of the Western plains, **won a fair degree of patronage, but not above the average** as Thompson, it appears, is not so widely known in Harrisburg. Those who saw the play, however, liked it.

The State's film offering the last half of the week was **"The Wizard,"** starring Edmund Lowe, and it **proved a good attraction.** Dolores Costello, in **"Old San Francisco,"** which previously had shown in a downtown theatre, **did well financially** at the Russell, a neighborhood house.

New Orleans

DOWNTOWN theatre business experienced a fall-off in patronage during the past week due to cold and inclement weather which prevailed. The neighborhood houses fared better than in previous weeks, the theatregoers seeming to prefer to stay as close to home as possible instead of venturing downtown.

The new Saenger theatre fared best among the first-run houses during the week, playing "The Dove," with Norma Talmadge. Coupled with the film was Ben Black and his stage band and six New York Publix stage units. However, the film was strong enough to draw them.

Loew's State theatre was next in order from the point of patronage featuring Tom Mix in "The Broncho Twister" on the screen and five well-balanced stage acts. Mix has always been a money-maker for Loew's State, but he did not come up to expectations this week for some reason or other. This is probably due to the fact that **so many of his pictures have been shown in New Orleans lately.** "The Broncho Twister," however,, proved to be better than the usual Mix picture.

Business at the Palace was good. "Monte Cristo" was the screen feature. It was the film that drew the showgoers as the musical tab show was not so good. **"The Crystal Cup"** was the Liberty attraction. **Business was good during shopping hours** but not so after dark.

The Strand played **"The Divine Woman,"** with Greta Garbo, **and its business was slightly above that of the past few weeks.** This house had been featuring some excellent films.

Colleen Moore in **"Her Wild Oat"** has its local premiere at the new Saenger and the Globe's business was only fair. The Trianon showed **"My Best Girl,"** with Mary Pickford, and, although this picture had its first run elsewhere, **business was good. "Slightly Used" did well** at the Tudor.

Business soared at the Orpheum but it was the personal appearance of a crack New Orleans musical organization that drew patrons there. The feature film was **"Publicity Madness,"** with Lois Wilson and Edmund Lowe, and was an entertaining photoplay. The Crescent business was **far below average. This house showed Rin-Tin-Tin in "Dog of the Regiment"** in conjunction with a musical comedy play.

"What Price Glory" has been on a tour of the local neighborhood houses during the past few weeks and the managers report excellent business, although it has played almost all of the big houses in the city.

Portland, Ore.

BUSINESS was of an improved nature last week at the local downtown theatres. **The town's best and most consistent money-getter is John Hamrick's Blue Mouse, where Al Jolson in "The Jazz Singer" has been holding forth for four weeks,** and which will be kept for an additional two weeks. This picture has shattered all records at the house. Tebbett's new Oriental is going along to great business, since its opening. Last week Pathe's **"The Fighting Eagle"** with Rod La Rocque, and an excellent stage presentation, **gave the house a profitable week's business.**

The West Coast Broadway did **one of the biggest weeks in the past few months with "Sorrell and Son."** This production was given some of the finest reviews and was justly entitled to them. Fanchon and Marco's "Lace Idea" was above average, while Ollie Wallace, master of ceremonies, did his share in rounding out an enjoyable program.

The Rivoli did not fare so well with "The Shepherd of the Hills" in its recond week, while Universal's Columbia exhibited Paramount's **"We're All Gamblers" to fair business.** Critics did not think much of this Tommy Meighan vehicle, and did not hesitate to say so in print.

The Orpheum, under the expert management of Hal Murphy, clicked to a fine three days business with Eddie Leonard, minstrel star, on the stage as headliner. The cinema part of the show, **"Dead Man's Curve," with Douglas Fairbanks, Jr., did not mean much.**

Dallas

ALTHOUGH it has been cold and windy with some rain throughout the week, the Dallas theatres have, as a whole, had a very nice business, and box office complaints were scarce. Maintaining the weekly average under these conditions is to be appreciated.

At the Majestic, Madge Bellamy in **"Very Confidenial" showed a good drawing power,** although it did not compare with the week before when "Seventh Heaven" had standing room at a premium. Wm. Fox's "Honor First," with John Gilbert and Renee Adoree, comes next.

The Melba opened under the Publix banner January 21, offering **"The Divine Woman"** with Greta Garbo, which **proved a drawing card.**

Another good box office week was chalked up by the Palace, showing "Sadie Thompson" with Gloria Swanson. Art Landry is always to be considered also. Emil Jannings in **"The Last Command" opened the new week, and from present indications will top "Sadie Thompson."**

The Old Mill theatre did a **good business throughout the week with Colleen Moore in "Her Wild Oat." "The Woman on Trial"** with Pola Negri **started off good.**

A fair business was done by the Capitol last week with "The Chinese Parrot," which brought favorable comment. **The return engagement of "What Price Glory," now showing, opened good.**

The new Dent suburban de-luxe theatre, the Arcadia, did a **good business with "Ben Hur"** and a Vitaphone specialty.

Cincinnati

ALL Cincinnati houses have been getting unusually good breaks during the week, and the box office coffers have been jingling accordingly.

The E. F. Albee theatre continues to attract the crowds, who seemed to evidence **more than ordinary interest in "The Last Command,"** especially since this feature followed rather closely the showing of Jannings in **"The Way of All Flesh"** at another house in the same chain. The stage presentations also did their share in attracting the customers.

"Seventh Heaven" at the Capitol, with supplementary Vitaphone numbers, did **an excellent business, and the picture is remaining for another week. This is unusual for this house,** where holdovers are the exception and not the rule.

The Lyric rounded out the second week of "Beau Sabreur" to good returns, business for the extended engagement being eminently satisfactory.

"The Missing Link" pleased the customers at the Family, and all the Syd Chaplin fans seemed to turn out en masse for this one.

The Walnut, featuring **"The Gay Retreat," piled up a comfortable gross** for the seven-day run.

The Strand did a big business with "Daredevil's Reward," first half, **and "Stage Kisses,"** second half.

Baltimore

TWO storms hit business of the first-run moving picture theaters in Baltimore, during the week beginning Monday, January 23, very badly. The first was a rain storm on Tuesday night and the second was a blizzard with snow, wind and low temperature which began early Saturday morning and continued until almost Sunday morning, bringing over 15 inches of snow.

But despite the inclement weather **business was excellent at Keith's Hippodrome with "Paid To Love,"** featuring George O'Brien and Virginia Valli together with five acts of Keith family time; **excellent at Warners' Metropolitan where "The Jazz Singer," featuring** Al Jolson, presented with the Vitaphone accompaniment and songs was being shown for its third week; **excellent at the Palace burlesque house for its first week with "Wheels of Destiny,"** featuring Forrest Stanley and Georgia Hale with a burlesque show in a continuous performance and **excellent at Loew's Valencia where "The Student Prince,"** co-starring Ramon Novarro and Norma Shearer was the big feature.

The reissue diversion of Oscar Wilde's **"Salome," starring Alla Nazimova, proved a good drawing card** at the Little Theater, **but it did not measure up** to what was expected. **"Wings,"** the spectacular air picture, featuring Clara Bow and other players, **went over only fairly well during its second week** at Ford's Theater, a legitimate house where the top price of admission was $1.50.

Very good business was done at the Keith Albee New Garden where **"Coney Island,"** featuring Lois Wilson and Lucille Mendez was the film feature with eight acts of Keith-Albee vaudeville.

The Stanley had **"The Love Mart,"** starring Billie Dove and Gilbert Roland and a stage presentation entitled Jazz a la Carte, with Leon Navarra and other vaudeville favorites. **That bill went over** very good.

"The Gay Defender" with Richard Dix **went over poorly** at Loew's Century with Sammy Kahn and other vaudevillians on the same bill.

"Two Girls Wanted," co-starring Janet Gaynor and Glenn Tryon **proved a poor attraction** at the Rivoli with Carline Nichols' clarion trumpeters also on the bill. But the poor business was not the fault of the acting of the principals but of the story.

"Silk Legs" with Madge Bellamy and James Hall **was another poor attraction** at the New Theater.

Opinions on Pictures

13 Washington Square

Mildly Interesting

(Reviewed by Laurence Reid)

IN a mildly interesting way this picture has a certain appeal. It tries to establish a mystery element—and as long as it sticks to melodramatic incident it makes out pretty well. It is when it attempts to prove some sort of moral that it lapses into orthodox film material.

The picture is adapted from the play of the same name and revolves around class distinction. The son of the aristocratic woman who dwells at 13 Washington Square approves of a grocer's daughter as his sweetheart. This stirs up enmity between mother and son. Which, as you can plainly see, provides the "kettle of fish" for the plot. The counter-plotting, the incident, the introduction of characters who serve to establish contrast and conflict—and some humor—make up the rest of the story. It all ends happily enough for the romancers.

A good cast has been collected to interpret the film, but most of their efforts are wasted. Such talented troupers as Alice Joyce, Jean Hersholt, ZaSu Pitts, George Lewis and Helen Foster haven't much to do except register their required expressions. Their emotional talents aren't taken advantage of here.

Drawing Power: Title has a lure about it. Suitable for average houses and even first runs if surrounded by well-balanced programs. **Exploitation Angles:** Play up title and feature as adaptation of play. Play up cast, most of players being well known. Feature plot with teaser questions.

THEME: Romantic drama of efforts of rich society youth determined to marry beneath his station.

Produced and distributed by Universal. **Length,** six reels. **Released,** January, 1928. **The Cast:** Alice Joyce, Jean Hersholt, George Lewis, Helen Foster, Julia Swayne Gordon, Helen Jerome Eddy, ZaSu Pitts, Jack McDonald. **Director,** Melville Brown.

The Heart of Maryland

Throbs But Faintly

(Reviewed by Raymond Ganly)

MOVING at a snail's pace and presenting weak and aenemic portrayals by practically every member of the cast, "The Heart of Maryland," never seems to get going. The old story of the Civil War, of a Southern lassie who loved a blue-coat, is tediously told in this screen version of the old play. Sloppy direction is responsible for the picture's boring qualities. Even the Catherine Calvert film vehicle of several years ago, was, if we remember properly, a better bit of screen fare than this newer piece.

Dolores Costello is a talented girl. Anyone who doubts that can just hearken back to "The Sea Beast" to get overwhelming proof. If you saw her for the first time in "The Heart of Maryland," however, you would never even dream that she possessed ability. She sheds tears throughout the picture and that is about all.

The other members of the cast make no better progress. Perhaps the director imagined he was screening a performance of a stage play and forgot about the camera's advantages over the stage. He erred, for one thing, in being satisfied with the acting he took from the cast. "The Heart of Maryland" has many flaws.

The play was a success years ago and there are many old timers today who remember it with pleasure. Perhaps they will prevail upon the younger generation or others who are unfamiliar with it to take it in.

Drawing Power: The picture is poor, but Dolores Costello's name may draw them; also the fact that the play played the boards for a long time. **Exploitation Angles:** The play's fame and Dolores Costello. The song.

Theme: Heart drama laid during the times of the Civil strife in America.

Distributed by Warner Bros. **Released,** July, 1927. **Footage,** 5868 feet. **The Cast:** Dolores Costello, Helene Costello, Jason Robards, Warner Richmond, Carroll Nye, Charles Edward Bull, Erville Alderson, Paul Kruger, Walter Rodgers, James Welch, Orpha Alber, Myrna Loy, Harry Northrup, Nick Cogley, Lou Short, Leonard Mellon, Madge Hunt, Charles Force, Francis Ford, Ruth Cherrington. **Director,** Lloyd Bacon.

Buck Privates

Post-War Comedy Amusing

(Reviewed by Raymond Ganly)

THE war had its humorous moments. The producers have taken cognizance of the fact that humor with a martial flavor clicks at the box office. What with "Tin Hats," "The Better 'Ole" and "What Price Glory" having proved extremely amusing to the vast majority of fans it is only natural that the late fuss over in Europe should be a popular subject out Hollywood way.

"Buck Privates," like "Tin Hats," deals with the Army of Occupation in Germany and the humorous circumstances arising when the Army is billeted in a pretty Rhine town. A lot of fun is to be had in some of the situations, those in which Zasu Pitts and Eddie Gribbon figure proving most laughable. When it comes to individual performances it can be said that these two have taken the picture and run away with it, especially Zasu. The soldier boys and well filled steins, a wedding in which the groom marries the wrong bride, a wild motorcycle ride and such type of action and incidents keep the laughs popping up.

Lya de Putti and Malcolm McGregor are the romantic leads, the former the German fraulein and the latter the persistent doughboy who finally weds her. Miss de Putti's role is a long cry from the superb piece of work she flashed in "Variety." She and McGregor play their romance with sufficient skill to make it a humorous keystone upon which the complications rest for their fulfilment. James Marcus, as her father, a strong pacifist, gives an excellent characterization.

Melville Brown did a fairly good job with the direction.

Drawing Power: Good. These war comedies are popular. **Exploitation Angles:** Tell 'em it's a comedy built around the war. Mention Miss de Putti and her role in "Variety." Deck out your ushers in khaki.

THEME: Comedy of the army of occupation in Germany and of how a doughboy wed a pretty German lass, the daughter of an anti-militarist and of how a hard boiled sergeant married a German maid whom he had been dodging.

Produced and distributed by Universal. March, 1927 release. **Length,** 6 reels. **The Cast:** Lya de Putti, Malcolm McGregor, Zasu Pitts, James Marcus, Eddie Gribbon, Ted Duncan, Bud Jamison and Les Bates. **Director,** Melville Brown.

Simba

The African Jungle Revealed

(Reviewed by E. G. Johnston)

AFTER four years of hardships in African jungles Martin and Osa Johnson have again handsomely contributed to the files of natural history pictures with their current offering, "Simba," without doubt one of the finest collection of authentic close-ups of wild life in existence. The Johnson film is rich in educational value, highly interesting throughout and will transport its spectators to another and unfamiliar land where animals and natives fight it out for the right to live.

The Johnsons' efforts on this expedition were mainly concerned with securing authentic wild life photography, hence practically all hunting was done by camera instead of the gun. There was no shooting except where their existence was threatened and this writer unhesitatingly states that these two explorers have gloriously achieved their objective; moreover, the photography itself is excellently done.

Many of the river, lake and jungle scenes are very beautiful and the wild life close-ups amazing in their authenticity. One of the highlights of the film is the gathering of a native tribe in the Lumbwa region. A lion has killed a prize bull and the chief proceeds to work his followers to a frenzy in order to get their courage to a point for the impending drive on the killers. This sequence is by far the most thrilling, although the forepart of the picture, which shows the stalking of the vicious African elephant, is a close second.

We venture the opinion that if "Simba" is sold by certain methods it will produce the desired results at the box office.

Drawing Power: Title and amount of publicity given the Johnson expedition will attract.

Exploitation Angles: The one sure way to sell this picture is to tie up with every organization possible; universities, schools, clubs, boy and girl scouts, etc. The picture's educational value is its strongest point.

Produced and distributed by the Martin Johnson African Expedition Corp; **editing** by Terry Ramsaye. **Length,** 8,000 feet.

Chicago

Well-Turned Melodrama, Entertaining

(Reviewed by Laurence Reid)

THAT much talked-about play of the jazz age, "Chicago," just naturally gravitated toward the movies. It had a melodramatic wallop to start with, and a characterization of a tiger woman that needed nothing much more than vitality and color to be quite perfect. So it shapes up as very good entertainment, having been treated intelligently. Some doubt was created in our mind whether the "fireworks" touched off in the original could be reproduced in the film. But the director skirts the danger line very well. The heroine is not dressed down to the movies. She is still the bad *baby* without a single redeeming quality, but her language isn't quite so bold.

The picture follows the play very closely —especially so in its motivation and the details. It is effective melodrama because it represents the melodramatic flavor of this jazz age. And the jazz mad woman reverts to type by bumping off her playboy when he refuses to cater further to her whims. She isn't a bit sorry. In fact she revels in the accompanying publicity of the crime.

And though the outraged husband comes to her defense and you want to feel sorry for him, it is the girl herself who extracts sympathy. This gives an indication of the grip Phyllis Haver has upon the characterization. It is her biggest opportunity and she does wonders with it. Victor Varconi and others of a well-selected cast act convincingly.

Drawing Power: Publicity of play and fact film is good will draw them. **Exploitation Angles:** Tease it in tabloid style. Feature cast and bill as typical of jazz age, etc.

THEME: Melodrama of wife who kills lover and frowns upon husband when he attempts to save her.

Produced by Pathe-DeMille. **Distributed** by Pathe-De Mille. **Length,** ten reels. **Released,** January, 1928. **The Cast:** Phyllis Haver, Victor Varconi, Robert Edeson, Warner Richmond, T. Roy Barnes, Eugene Pallette, May Robson, Virginia Bradford, Josephine Norman. **Director,** Frank Urson.

The Haunted Ship

Not So Hot But Good Enough

(Reviewed by Raymond Ganly)

GRADUALLY Jack London's stories of virile men are coming into the movies. The latest to assume screen form is "White and Yellow," rechristened "The Haunted Ship" and a better box office title by far than the original. Montagu Love, Tom Santschi, Dorothy Sebastian and Ray Hallor are the featured players in this story of vengeance on the South Seas. The players give a good account of themselves in their respective parts.

Aside from a shortcoming on the part of the director which lessens the tempo of the piece, but not to the extent that it becomes boring or stretched out, the production has many good angles that deserve commendation. It is well photographed, has some pleasing backgrounds, and a fairly convincing mutiny. It is surprising how much footage has been centered on the villainy of Love, how the producers have defied movie convention and given the heavy the starring part. The general status of the heavy in films is that he menaces for a time, is ultimately defeated by the hero and then given the air. In "The Haunted Ship," even though he dies at the finis, the heavy stalks through the picture as the center of all eyes.

The story is told of a sea captain, who shut up his first mate in a prison on board the ship and kept him there because of his belief that his wife had had an affair with the man, and that his wife's son is really the son of his captive. Nursing this thought in his mind he becomes crazed, and sends his wife and boy adrift in the open sea. The lad upon reaching manhood is shanghaied by the sea captain in company with a chorus girl stranded on one of the islands.

The captain eventually learns of the boy's identity and punishes him as he has punished his captive, the "ghost" of the sailing vessel. A mutiny breaks out among the crew against the murderous captain and he blows up the ship to save his skin. The crew flee to the boats, the boy and girl also leaping overboard, and the captain, knocked senseless by his captive, is drowned with him when the ship goes down.

Drawing Power: About good. It is a picturization of a story by a famous author, and it has several prominent names in the cast. Appropriate for all theatres. **Exploitation Angles:** Tell them it's a sea story by a man who knew how to write them. Exploit the personalities in the cast.

THEME: Sea drama of boy and girl who fall into clutches of brutal sea captain, who believes the boy to be the son of the man he hates. They escape his clutches and he is drowned with the knowledge that he had maligned the memory of his dead wife and that the boy is really his son.

Distributed by Tiffany-Stahl **Released,** December, 1927. **Length,** 6 reels. **The Cast:** Dorothy Sebastian, Tom Santschi, Montagu Love, Ray Hallor, Sojin, Alice White. **Director,** Forrest Sheldon.

Thanks for the Buggy Ride

Highly Entertaining

(Reviewed by Raymond Ganly)

TWO of Universal's brightest stars have a fine vehicle for their concerted efforts in this extremely entertaining picture, a type that critics affectionately dub a "family picture." Bearing good title the film has wonderful tie-up possibilities with record dealers, radio stations and the like. It has a new comedy star, a young chap who leapt tumultuously into fame with his ingratiating characterizations in "A Hero for a Night" and "Painting the Town." Furthermore, it has the presence of one of the best good looking blondes in pictures nowadays, a lady who outdoes herself here, and reveals plenty of talent as a comedienne.

What else has "Thanks for the Buggy Ride" got? Well, it has a good story, lots of gags and some rapid action. It is film entertainment of which an exhibitor can wax enthusiastic when it comes to inserting snappy catch lines in his trailers of coming attractions. Good, clean fun, than which the fans can demand no more.

It's all about a song plugger and a dancing instructress of whom it is a case of love at first sight. Her remark of "thanks for the buggy ride" when he brought her home in his truck (ballyhooing a new song) gives him an idea for a title for a song and so he sets to work writing one.

The girl is at odds with Tryon because he believes she had thrown him over in favor of a publisher's son. Through her own ingenuity she disguises herself as a negress and by dint of personality and peppy singing puts the song over at a party given by the publisher. The girl and the boy realize a fine sum with their song and they put aside their misunderstandings and become once again the ardent lovers.

Drawing Power: A suitable attraction for any house. It should fare with good results at the box office. **Exploitation Angles:** Arrange tie-ups with music stores for records or sheet music of song hit which gives the picture its title. Have one of the records played continuously in the lobby. Get hold of a buggy vehicle and use it as an attractor.

THEME: Comedy drama of young couple's efforts to market a song. The girl hoodwinks the music publisher, who dislikes her because of a previous encounter during which she slapped him, and, by dressing as a negress, puts the song over with a bang at a house party. She and her boy friend get a fat check for the ditty.

Distributed by Universal. **Released,** April, 1928. **Length,** 6 reels. **The Cast:** Laura La Plante, Glenn Tryon, Richard Tucker, Lee Moran, Jack Raymond, David Rollens, Kate Price, Trixie Friganza. **Director,** William A. Seiter.

"The Newlyweds' Servant"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

SNOOKUMS, the Stern Brothers baby actor, again proves himself a real humdinger in this comedy of the Newlywed series. Rarely has there been seen on the screen such an attractive youngster, nor one who seems so thoroughly to enter into the spirit of the thing. It is quite evident that even at his early age Snookums has a real sense of humor, and he is showing improvement with each succeeding picture.

In this one the kid has a rattling good time leading the new servant to a merry chase in the various fun-making devices of a pleasure park at the beach. He first strolls into the ocean as the newlyweds are erecting their beach tent for the day. Nurse plunges in after him and then decides to take the youngster for a ride in his baby carriage. Snookums makes his getaway into the amusement park when nurse stops to talk to a friend. He surveys all the sights and finally hides in a roller coaster, where nurse discovers him just as the coaster starts with the pair aboard. The wild ride completely wrecks the nurse, and Snookums triumphantly wheels her away in the baby cariage. Any picture in which this youngster appears is bound to have its appeal.

"Recollections of a Rover"

(Educational—One Reel)

A SHORT trip from country to country, showing some scenes from each, is the topic of this Hodge Podge release. The first scene—the Lyman H. Howe day at the Santiago Exposition in California—was taken in 1915 when Howe was a moving picture exhibitor. In the same year Howe was again honored by having a special day set aside for him at the Panama-California Exposition, and this is duly shown. Other scenes are of Mexico, Sweden, the Beartooth Mountains in Wyoming, the desert tribes of Northern Africa, a waterfall in Switzerland, the Iguaqa waterfall in South America and sheep herding in Montana.

They are a nice collection of interesting stories that have an entertaining aspect as well as an educational one.—RAYMOND GANLY.

"The Looters"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

THESE two-reel westerns are none too convincing when they are enacted most skillfully. The stories, of course, are far fetched and illogical, but for all that they hold the interest, and make for popular entertainment when they are well done. When the hero is revealed on the screen facing the greatest danger at the hands of desperate horse thieves it would seem no time for him to display a brand of smile that is familiar to dental cream advertisements.

Bob Curwood has such a smile, which is altogether too reassuring to an audience. It is as though he was saying: "Don't take this thing too seriously, it is only being done before the camera. A smile of derision is one thing and a smile of exceptional joy is another. It is hard to conceive of the latter being on the level in some of the situations Curwood finds himself in this featurette.

He smiles just as readily when he is engaged in deadly combat with the leader of the band in a runaway automobile dashing down a mountain side with the girl he loves at the wheel as he does in the final fadeout when he is assured of her undying love.

The story is a fairly interesting one, with Curwood coming to the rescue of the girl ranch owner, whose horses are being stolen from her. He routs the band, but the leader forces the girl to drive off with him. Bob, on horseback, dashes after them, and overtaking them engages the villain in a desperate back-seat encounter, while the girl endeavors to keep the car in control. At the conclusion of the encounter Curwood comes up entirely unruffled, and with his most engaging smile. Proper direction would have made the story much more convincing.

"Running Ragged"

(Educational—One Reel)

THIS Cameo, starring Lewis Sargent and directed by Jules White, has some fast and peppy action which propels this one reel along at a rapid gait. It utilizes the old idea of a lover whose sweetie is mad at him because he has displayed evidence of a want of courage. To prove to his and her own satisfaction that he is not a coward she procures the assistance of a theatrical troupe whom she pits against the unsuspecting hero when he enters unknowingly upon a test.

He goes into a house inhabited by turbaned and menacing rogues. It is when he is led to believe that they have stolen his sweetie and are holding him captive that he destroys any notion they may have had that he is susceptible to fear. He starts on a wild rampage, knocks his opponents cold and wins his way to a room on the top floor of the house. There he finds that the girl had been cozily installed all the time while she awaited the outcome of the test.

Lucille Hutton is the girl and Julian Rivero the man who helped her fool Sargent.—RAYMOND GANLY.

"Daze of '49"

(Bray—Two Reels)

(Reviewed by Raymond Ganly)

A PRETTY good comedy of the slapstick type is this Skylark release from the studios of Bray Productions. In it Jack Cooper, in a 100 per cent "goofy" characterization, stars with Louise Carver, Georgia Pembe and Tiny Ward in supporting roles. The cast does good work.

The tale relates to a temporary daze of Cooper's, who has been thrown out, bag and baggage, by his landlady. He had thrown a horseshoe over his shoulder for good luck, but the shoe came bounding back and hit him sharply on the head, temporarily putting out of commission his thinking apparatus. That undoubtedly was the reason for the boner he pulls in going out to modern California to look for gold, although there has not been a gold rush in that state since the days of '49. He saw the news of the strike in a paper, but he did not notice the date something like 80 years or so ago.

He arrives at one of these old towns that were alive and booming at the time of the rush. After an adventurous tussle with a bully who is trying to grab the money bags of an old man and his pretty daughter, he is shot by the villain. In his dying condition he feels the girl's lips on his, but then suddenly awakens from his daze to discover that it is his landlady who is kissing him and that ever since the horse shoe hit him he had been seeing things.

Glen Lambert directed.

"Smith's Army Life"

(Sennett-Pathe—Two Reels)

(Reviewed by Chester J. Smith)

LITTLE Mary Ann Jackson is just about the whole show in this newest Mack Sennett comedy, Raymond McKee and Ruth Hiatt are featured with this child player but neither of them does any particularly effective work. Little Mary Ann is an exceptionally clever child and one who is improving with each succeeding picture. She has a most expressive face and a rare talent for pantomime. It is also quite evident that she is the possessor of a sense of humor well beyond her years.

But for the work of this youngster the picture would have little to recommend it. Mc Kee, despite his strenuous efforts, is not convincing as a comedian, perhaps because of the poor material at hand, and Miss Hiatt has comparatively little to do.

Smith's wife decides it would be a good thing for him to go to the citizens' training camp and that the entire family might take a vacation there. He enrolls at the camp and is subjected not only to the orders of the officers, but to those of Mrs. Smith and the baby, whose identities are not revealed at the camp. Mrs. Smith makes a decided impression upon the officers and is bidden to a number of affairs, to which she also brings the child, while papa is assigned to wait on the table. Complications follow and arouse Smith's ire and jealousy. It is then revealed to the officers that Mrs. Smith is his wife. Profound apologies follow and Smith is accepted as one of the officers. The incidental humor is contributed almost entirely by little Mary Ann.

"Head Hunters of Ecuador"

(Fox—1,050 Feet)

THIS Fox Variety shows some exceptionally interesting scenes and some splendid scenic shots taken by an expedition to the headwaters of the Amazon River. It is country that is little known and seldom traversed by white men. The group of travelers are shown in their struggle over the mountains and down into the jungle country inhabited by the Jivero Indians, who are continuously at war with rival tribes.

The expedition quite apparently was a most hazardous one and the resultant photography well worth while. The group of invaders were supposedly visiting a most hostile country, but fortunately were well received and gained a splendid insight into the mode of battle between the tribes, which offers good screen material. Their method of living and trophies of war also reveal some interesting shots. This should prove an added attraction to any program.—CHESTER J. SMITH.

"Star Shots"

(Educational—One Reel)

ANOTHER of Educational's series of Lyman H. Howe's Hodge Podge of sense and nonsense. This time Robert E. Gillaum has chosen a nice assortment of shots offering plenty of contrast and always interesting. They deal with figures before a curved mirror, a rhinoceros getting its teeth cleaned with a common house broom, views of the steel industry and its hot furnaces and the Culver Military Academy on Lake Maxinkuckee, Indiana. Some of these shots are educating.

The reel is balanced with plenty of animated work by Archie N. Griffith.

Altogether a pleasing subject.—RAYMOND GANLY.

"All Balled Up"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

WITH Octavus Roy Cohen providing the story and Charles Puffy as the star, it would seem as though a better picture than this one should be the result. As a matter of fact there is nothing wrong with the story, nor is there anything wrong with Puffy. The mistake is probably in the treatment of the story, which is funny enough in itself without being overstocked with ridiculous gag stuff and knockabout comedy.

Puffy, inclined to be a pessimist, is reassured when a fortune card from a weight machine tells him to be an optimist, that everything is coming his way. Within a few minutes he finds a half dozen theatre tickets and invites a party to accompany him to the show. They are just comfortably seated when the rightful seat holders come along and it is revealed that the Puffy tickets were for the week previous.

To square himself with his party Puffy invites them to a swell cafe. He is ridiculously garbed in a tight-fitting dress suit which is ripped asunder when a playful diner slips a pat of butter beneath the Puffy feet as the comedian is dancing. Needless to say, before the action is completed, the cafe is a complete wreck, and the Puffy raiment is torn to tatters. As the fortune predicted, everything has come his way. But for the overemphasis of the knockabout comedy the picture would be a fairly passable one.

"All Set"

(Educational—One Reel)

WALLACE LUPINO, Lupino Lane's brother, is the star of this Cameo in which he receives support from Lucille Hutton and Lewis Sargent. Harry Sweet directed them. He has turned out a fast and snappy comedy that is good for a lot of laughs.

The one reel is taken up with an evening in the home of Lupino. He and his wife both feel restless and the quiet of the home irks them. Sargent, Lupino's brother-in-law, arrives and tells them to snap into it as he has tickets for the opera. They begin to hasten with the job of dressing—for they have but a few minutes. In the flurry of excitement everything goes wrong with Lupino. He is driven frantic by the imbecile carelessness of his brother-in-law, who soils his best shirt by using it for his shoes and constantly interrupts him while shaving. Then there is his wife to occupy his attention with the request to hook her gown. In all Lupino spends a terrible evening and his agony is capped when he finds that the doltish brother-in-law had mistaken the date of the tickets, which were for another night.

Wallace Lupino is good as the husband driven almost to desperation by the antics of his wife and brother-in-law. That latter worthy is played with good effect by Lewis Sargent.

A good little comedy.—RAYMOND GANLY

"High Strung

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

JERRY DREW, Educational's new star comedian, who is a smaller edition of Ray Griffith, carries on in this farce, a fair comedy in the number of the laughs and the means employed to get them. For a comedian of Drew's talents, it is not exactly an excellent choice. To what can you attribute the fact that he doesn't click in this new two-reeler as well as he did in some of his other releases? The direction is okay, but the gags and the story, it appears, could have been improved upon.

In addition to Drew the cast also has Estelle Bradley, Robert Graves, Glen Cavender and Theodore Lorch. All of the action takes place in a hotel where thieving activities are current. The best of the comedy occurs when Drew and Cavender are hypnotized. They get on the edge of the roof where they are in constant peril of falling off. The rest of the fun is not so good.

"George's False Alarm"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

GEORGE finds himself in the usual difficulties that dominate this Let George Do It series, which, by the way, seems to be improving with each succeeding picture. There is some very fair comedy in this one, with some humorous shots of the principals jumping into the fire net.

George is completely discouraged when Mary's father, the first chief, refuses tohave him for a son-in-law. He decides upon suicide, and finding the gas shut off because of his delinquency, jumps from the roof only to land in the net of the fire department, which happens to be drilling on the spot. The firemen are so impressed with George's feat that he is given a job in the department.

One of George's first moves is to take Mary for a ride on the hook and ladder, and in their absence fire breaks out in Mary's apartment. They meet the rest of the department on the way to the fire and, arriving there, Mary dashes up stairs. George scales the ladder in an effort to rescue her, grabs a dummy, thinking it the girl and returns to the street to discover his mistake. Again he heroically dashes through the smoke and this time returns to the net with Mary and her badly burnt biscuits. The comedy element is increased with numerous falls by Mary's father and others into the net.

"What a Party!"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

MIKE and Ike, portrayed by Charles King and Charles Dorety, change a stupid party into a hilarious one when the cause of the bulge on Mike's hip is revealed. After an attempt at a number of humorous gags at the party the pair depart in a taxi, from which they alight at a fruit stand to purchase a watermelon. A crook arrives at the same time and the stand is demolished while Mike and Ike make their getaway.

A newspaper-wrapped bundle is delivered by the washerwoman next morning and Mike and Ike are horrified to read of the death of an Italian fruit vender at the hands of attacking thugs. From there on the picture warms up and there are some real funny situations with the comedians continuously encountering all sorts of police squads. They consider their escape hopeless and finally decide to give themselves up.

Wandering into a police station, the nature of their business is asked and Mike turns over the tell-tale paper revealing his and Ike's crime. The police captain points out to them that the paper is six years old and that the murderers of the Italian the night before have been apprehended.

"A Mysterious Night"

(Educational—One Reel)

EDUCATIONAL'S new comedian, Monte Collins, stars in this Cameo. He is the unsuspecting husband who returns home and is mistaken by his wife and mother-in-law for a burglar. The complications that result with this unintentional deception are almost disastrous for Monte. His mother-in-law calls in a policeman with the result that you have one of those typical comedy chases from room to room, hiding in closets, hiding under beds, hitting the wrong party and so forth. This is not wonderful material to work with, but Monte keeps a-stepping and will get some laughs.

It's fairly funny. The idea, though not original, can still hand the folks a few laughs.—RAYMOND GANLY.

"Rubbernecking"

(Educational—One Reel)

THIS is another release of the Walter Futter Curiosities series, edited and titled by Beth Brown. The idea presented is that of a movie tour of places and subjects ranging from New York's high buildings to aesthetic dancing on the open field. Accompanying the several views are titles fashioned like the running conversation of a loquacious guide. It is an interesting reel. Quite a variety of shots are bunched together—such things as sheep, toy railroads, sunflowers, an old horse, a fox farm, a turtle race track, a child prodigy, a floating hotel and some other scenes. A pleasant novelty to balance a depressing moment on any exhibitor's program.—RAYMOND GANLY.

"Wildcat Valley"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

A FEUD between mountineers supplies the comedy situation for this Tuxedo comedy featuring Johnny Arthur. Directed by Charles Lamont the players also include Estelle Bradley, Robert Graves, Jack Miller, Eva Thatcher, Stanley Blystone and Monte Collins.

Arthur, as a member of the clan bitterly engaged in the feud, has no taste for fighting. He uses brains against the brawn of his husky enemies to vanquish them. The odds of the battle shift to and fro with Arthur either doling out punishment or taking some. He is spurred on in his endeavors to be a hero because of the presence of the pretty Estelle, a mountain girl.

The type of comedy that evolves out of this feud situation and Arthur's efforts to be a hero is of the broad, rough and ready type. You have such stuff as the hero falling down a well, the hero having to resort to feminine apparel, fistic brawls and flights and pursuits all over the place. Funny at times is the comedy, but for the most part it is strung with only the usual assortment of gags.

Arthur succeeds in portraying faithfully a dull and helpless chap. But that he can do better is, to our mind, undeniable. Give him material to work with and he will click along in great style. He needs stuff of the sort he had in "The Monster." At the present time he seems to have lost a bit of his stride because of the vehicles handed him.

Collins gives a pretty good account of himself as Arthur's tough enemy.

News Reel Resume

A staunch collection of varied topics confronted the news cameramen this week, and were duly incorporated into the various reels. The subjects range from "Bossy" Gillis, the unique mayor of Newburyport, Mass., to "Slim" Lindbergh, whose latest exploits are still providing reams of copy for the newspapers and thousands of feet of celluloid for the newsreels.

What was to be found in the reels this week is set forth briefly as follows:

Fox News, Vol. 9, No. 36: A new cable railway in the Alps; new German envoy and Sec'y Kellogg; Lloyd George arriving at Rio de Janeiro; the new Wampas "baby stars"; Uncle Sam's native marines in the South Seas; famed Derby winners living in retirement and their offspring; Virginia college girls at a game of push-ball; graphic shots of the mad sea the Aquitania had to fight on a recent trip from Europe.

Paramount News, No. 53: Pershing received by Kansas City; Irish president honoring U. S. war dead; parade of Japanese firemen; Sir Thomas Lipton and Sir Harry Lauder in New York; test of motorless plane at Milan, Italy; Lindbergh hailed again—this time at Costa Rica; fattest family in Hartford, Conn.; U. S. Marines on the job in Nicaragua; New York City as viewed from above its skyline.

No. 54: Washington, D. C., swept by storm; sled drivers mush it at Minneapolis; merchant marine sailors at Hamburg display their skill with the ropes; the new master of the S.S. Leviathan; gas well burns at Corpus Christi, Texas; a high jumper from Bengal at the Luna Park Zoo; throngs in Guadaloupe honor patron saint; marine flyers in their maneuvers over the Nicaraguan jungles.

Pathe News, No. 11: Ford's flying flivver greeted in Washington as it lands; Harry Lauder; notables at the Havana race meet; new Arctic flights planned by explorers; Atlantic seaboard storms; bullet-proof vest tested; Emperor Hirohito reviews Japanese navy; daredevil does tricks on landing gear of plane in flight; German envoy arrives in Washington.

No. 12: Ambassador Herrick greeted at Havre en route to Paris; brunettes and blondes take love tests; Californian and her large feline friends; Prince Nicholas of Rumania takes part in sacred service; tests new suit by jumping into Potomac; Washington snowed under by blizzard; steel properties which will be merged; Pershing rousingly welcomed on Mid-West tour.

M-G-M News, Vol. 1, No. 48: French boys compete in 10-mile mud race; gray horse battery in exhibition; President Cosgrave of Ireland; F. W. Prittswitz-Gaffron, new German ambassador; Sir Harry Lauder; Moulay Mohammed, young Moroccan sultan; Dixie lassies play push-ball; skiing contest produces youthful stars; the strange elevated railway in up-to-date Germany; colorful crowds at Havana races; the gale that swept the Atlantic seaboard.

International News, Vol. 10, No. 8: Guns at Fort Myer, Va., roar their defiance; Southern girls clash in push-ball game; Ireland's president; the new German envoy; Senator James A. Reed of Missouri; Sir Thomas Lipton and Sir Harry Lauder; pedestrians battle winds in New York; Germany's unique monorail line at Elberfeld; Cuban horse races attract crowds; new U. S. submarines undergo diving tests.

No. 9: Cuban firemen demonstrate their prowess; the Sports Bay at the Cathedral of St. John formally dedicated; Washington, D. C., covered with blanket of snow; Doris Stevens, feminist; the new commander of the S.S. Leviathan; society women and their costumes for ball; Pa. college hall razed by blaze; the new baby stars chosen by the Wampas; dog teams in snow race in Maine.

Kinograms, No. 5365: General Goethal honored; dogs and boys race in sled Derby at Minneapolis; whalers' church at New Bedford, Mass., again has a crow's nest for a pulpit; the flivver plane landing at Washington; Germany's new ambassador; Ireland's chief executive; little girl takes her daily ocean plunge in icy Mass. waters; Mary Pickford; Harry Lauder; scene of the gale's onslaught in New York City.

No. 5366: Sepalla wins 2-day Eskimo dog-sled race; Marshal Haig, dead dommander-in-chief of British forces in the war, as he looked on the occasion of his first visit to Bath; Capt. Donellan, war ace, starts flight to South American republics; Columbia professor tests girls with lovemeter; a huge reindeer round-up in Alaska; snow strikes New York; stars of the stage who have aided fund to build new memorial for Shakespeare; trains giant cats for the circus rings.

Studio Briefs

Tiffany-Stahl is about to start work on a picture starring Sally O'Neil for which Ralph Graves has just been signed for the masculine lead. Eddie Gribbon, Sylvia Ashton and Jean Laverty have also been signed. The picture has the working title of ''Saturday Night.''

Walter Lang, after producing two pictures for De Mille, has returned to the Columbia studio, where he is to start immediately upon the production of a romance and adventure story of the near East.

Jack Natteford, Tiffany-Stahl scenarist, will write the adaptation for the third Jack London story to be filmed by his company. The title of this new production is unannounced. Natteford has finished the adaptation of ''The Devil's Skipper,'' also a London story.

Joe Brown, Broadway stage comedian, is making his motion picture debut at F B O's studio in Hollywood, where he is portraying the comedy role of ''Crooks Can't Win,'' starring Ralph Lewis.

''Pay As You Enter'' is the title announced by Warner Bros. for the fourth co-starring vehicle for Louise Fazenda and Clyde Cooke. Preparation for the script is now in progress.

Anthony Coldeway and Samuel Pike, scenarists, have joined the staff of writers at the Hollywood studio of Columbia. Pike's initial assignment is the adaptation of ''Virgin Lips,'' the story by Elmer Harris.

Reginald Barker, Tiffany-Stahl director, has returned from a 580-mile trip in the San Miguel district of California, where he explored the Stone Canyon for a location site. It is thought, however, that he will make his next picture in the coal region of Colorado.

Curtis Benton, author, has joined the Tiffany-Stahl organization as assistant to Raymond Schrock, supervisor of productions.

Frank Capra started camera work on the final scenes for Columbia's ''So This Is Love,'' in which a prize-fight forms the climax. The director used the American Legion Stadium in Hollywood as his setting for this scene. Film shots were taken between rounds of a professional match. Several ex-pugs appear in the cast.

Leo Maloney is about to begin production on ''The Valley Beyond the Law,'' a story by Ford I. Beebe, which will be used as a vehicle for Dan Coleman. The leading lady of this western will be Jeanette Loff, borrowed again from Cecil B. De Mille. Edward A. Kull will be in charge of the cameras. About 50 men will be a part of the cast. The company is using the Maloney ranch on top of the San Bernardino mountains as the location site.

Malcolm St. Clair, Paramount director, will make Lew Cody's first production under that star's new long-term contract with M-G-M. No title has been announced. Cody's latest, ''Wickedness Preferred,'' is set for January 28th release.

Eugenie Besserer and Burr McIntosh are two well known players who have been added to the cast of the First National special, ''Lilac Time.''

First National's new Charlie Murray vehicle, in work under the direction of Edward Cline, is still without a title. Thelma Todd, Spec O'Donnell, Big Boy Williams and Fred O'Beck are included in the cast.

''Barnum and Ringling, Inc.'' will be the title of Our Gang's next comedy for M-G-M. Joe Cobb will act as ringmaster, Farina as the wild man from Borneo and the other kinds in various roles. Robert McGowan will direct them.

$10,000,000

Keith-Albee-Orpheum Corporation

(A HOLDING COMPANY)

(Incorporated under the laws of the State of Delaware)

7% Cumulative Convertible Preferred Stock

Convertible, at any time up to and including the date upon which it shall have been called for redemption, into shares of Common Stock of the Corporation, in the ratio of one share of Preferred Stock for three shares of Common Stock.

Copy of the circular containing a letter from Mr. E. F. Albee, President of the Keith-Albee-Orpheum Corporation, more fully describing the business and this issue of Preferred Stock may be had from the undersigned upon request.

Application will be made to list both the Preferred and Common Stocks on the New York Stock Exchange.

Price $101 Per Share and Accrued Dividend

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This offering is made in all respects, when, as and if issued and delivered to and accepted by us and subject to the approval of our counsel. We reserve the right to reject any and all subscriptions in whole or in part, to allot less than the amount applied for, and to close the subscription books at any time without notice. It is expected that delivery of temporary stock certificates or of interim receipts will be made on or about February 24, 1928, at the office of Lehman Brothers, 16 William Street, New York, N. Y., against payment therefor in New York funds.

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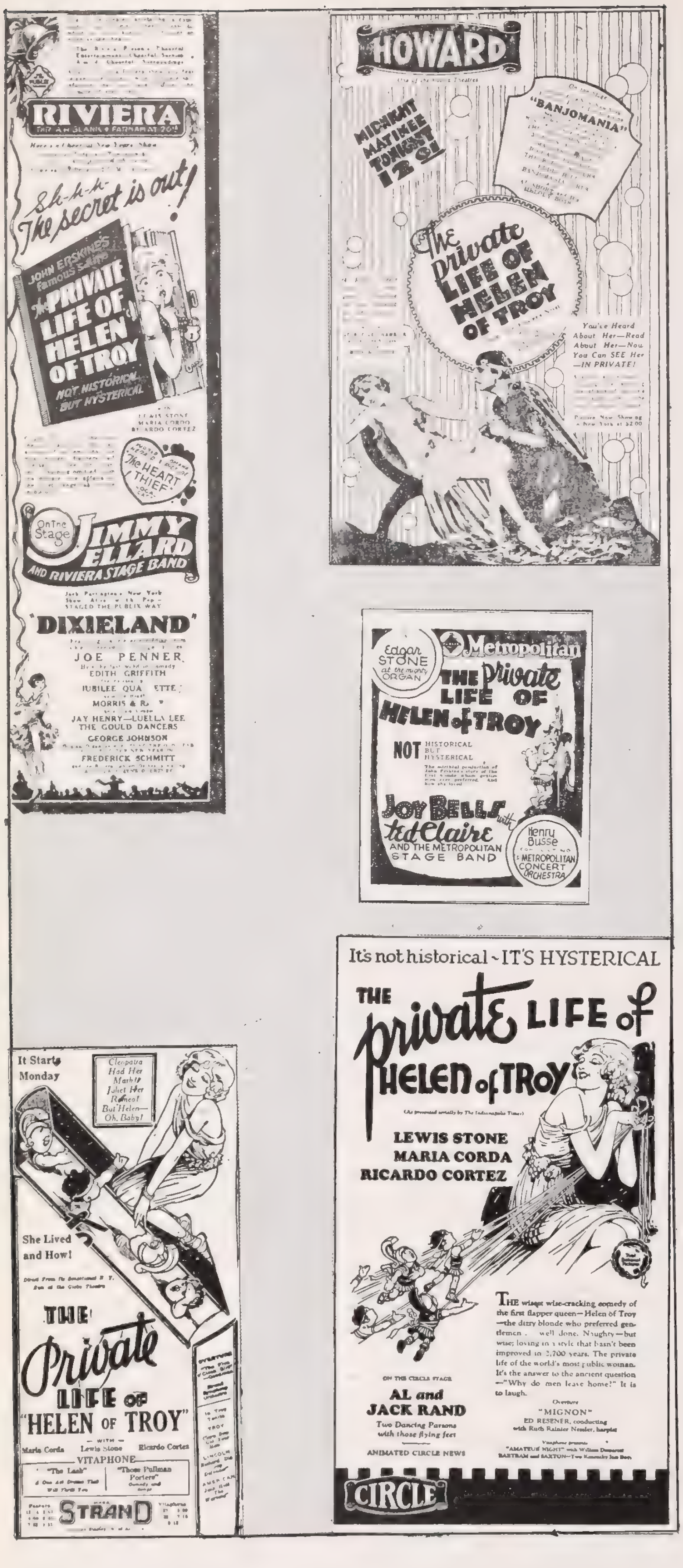
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BANJOMANIA
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THE Private LIFE OF HELEN of TROY
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JOY BELLS with Ted Claire AND THE METROPOLITAN STAGE BAND
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It Starts Monday
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Maria Corda Lewis Stone Ricardo Cortez
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"Those Pullman Porters"
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It's not historical - IT'S HYSTERICAL
THE private LIFE of HELEN of TROY
LEWIS STONE
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ON THE CIRCLE STAGE
AL and JACK RAND
Two Dancing Parsons with those flying feet
Overture "MIGNON"
ANIMATED CIRCLE NEWS
CIRCLE

Advertising for a screen comedy based on a popular book is shown in the layout of representative displays reproduced above. The advertising for "The Private Life of Helen of Troy" illustrated includes displays used by the following first run houses: Circle, Indianapolis; Riviera, Omaha; Strand, Albany; Metropolitan, Houston; Howard theatre, Atlanta.

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RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

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FOR SALE: 700 upholstered opera chairs, $2.25 each; 600, $2.75 each; 500, $2.50 each; 1,000 veneer chairs, price $1.25 each. Good serviceable condition. Can be seen on request. Box 425, Motion Picture News, 729 7th Avenue, New York City.

FOR SALE—For cash or 18 monthly payments. Any part of this theatre equipment: 708 upholstered opera chairs, 2 Powers 6B machines, one 40-amp. Westinghouse Transformer, 10 by 14 Da-Light screen with frame. All new, never used. Now in Belvedere Theatre, Memphis, Tenn. Must be moved immediately. A big bargain to anyone who can use any part of this new equipment. Sam Lears, 3759 Pine Grove Ave., Chicago, Ill.

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Regional News from Correspondents

New England

THE Pastime theatre at Chicopee, formerly operated by Frank Wharton, is now under the direction of O. LeDuc.

At the annual dramatics of St. Catherine's Alumni Association in Charlestown, Mass., Miss Eleanor A'Hearn of Inedependent Films, Inc., was leading lady in the show.

Mayor P. M. Gagne, who also operates the motion picture theatres of Somersworth, N. H., was a visitor ot Boston during the week and, in addition to stopping in film row for some bookings, was a guest of Mayor Malcolm D. Nichols at Boston City Hall.

Mrs. Belle Taylor, owner of the Richmond theatre at North Adams, Mass., leaves the latter part of this week for Europe. She will be absent for two months, touring the Continent and the Mediterranean region. This will be her fourth trip over the same ground.

Louis Cohen, owner of the Jefferson, Strand, Phillips and Gardent theatres in Springfield, is starting the erection of another theatre in the Carew section of the city. It will be called the Liberty Theatre and work will be rushed day and night to complete the structure by the end of April.

Samuel Moscow, sales manager for Independent Films, Inc., has returned to Boston from Florida, where he went on account of his health. He shows much improvement but is not yet sufficiently recovered to return to business.

Mrs. Anna Harris, bookkeeper of Independent Films, Inc., gave a motion picture show and entertainment to the Jewish orphan children of Dorchester during the week at which about 150 children and their guardians were present. Vocal numbers were rendered by Phil Fox, booker of the Independent exchange, accompanied by Miss Sarah Lourie and Saul Simonds, shipper, all of the exchange, put on the pictures.

Two theatres in Lawrence, Mass., were visited by yeggs over the week-end and a total of between $1,500 and $2,000 was stolen from the safes of the two motion picture theatres. At the Modern, operated by John Dineen, the office was forced and after knocking the dials off the safe, a sledge hammer was used to smash in the inner door. At the Palace theatre, owned by Bosketti and Ziskin, the safe was dragged from the office to a back room and there smashed open.

Miss McCullough, from the New York home office of the Film Board, spent the week in Boston at the New England Film Board installing a new system of bookkeeping. She will tour all of the Film Boards of the country before returning to New York to see that they are conducted in a uniform manner.

Samuel Berg, booker at the Fox exchange, Boston, has been on a business trip for a week through western Massachusetts.

John Palmer, booker at the Paramount exchange, has the sympathy of his many friends in the death at Brookfield, Mass., of his father.

Lon Vail, of the Pastime theatre at Brookfield and the Warren theatre in Warren, Mass., paid his first visit to Boston in many months during the week.

Arrangements have been completed for the third annual charity ball of the Brokers Association of New England, to be held April 20th at the State theatre ball room, Boston. This year's dance will be the most elaborate ever. Proceeds from the dance go towards the benevolent fund which the organization maintains and with which a great amount of good work has been done.

The Steinberg theatre at Worcester, one of that city's newest theatres, which was formerly operated by Mr. Steinberg and was later taken over by financial interests of Worcester, has been purchased by I. H. Joffe, who will operate a straight picture policy at the house.

The Halcyon at Colebrook, N. H., has been sold by J. B. Eames to H. Smalley, who will continue the same policy.

The Colonial theatre at Brockton, Mass., has been taken over by the Washington Operating Co. and Morris Pouzzner of the Regional Chain Theatres Operating Co. of Boston. R. F. Keen was the former owner.

The Victor theatre at Gorham, Me., was destroyed by fire during the week. L. P. Gorman of Portland, owner and operator of the theatre, plans to secure another hall under lease in Gorham and to continue operations. In the spring he will probably rebuild the theatre.

The Auburn theatre at Auburn, Me., has closed for an indefinite period.

The Orpheum theatre at Stoughton is to reopen and H. Noyes will continue operating the house.

Although there are half a dozen theatres in Malden, Mass., none of them have opened Sundays until this week. The Granada of the Ramsdell Brothers-Green circuit, was the first to announce a Sunday evening policy and this announcement was immediately followed by a similar anouncement from the Strand theatre, a Publix house.

Fire during the week considerably damaged the Park theatre at Auburn, R. I. Repairs are being made and there will be but little interruption to the schedule.

George Berry of Holyoke, Mass., has taken over the Midway theatre at Aldenville, Mass.

The Pine Point theatre at Springfield has been closed for an indefinite period.

J. Fred Levett, formerly of the Circle theatre at Pawtucket, is now manager of Acker's Royal theatre at Olneyville, R. I.

The Metropolitan theatre, Boston, has moved forward its opening day from Saturday to Friday. It was the first Boston theatre to advance its opening day to Sunday and then to Saturday.

Detroit

ASSOCIATED several years with the Orpheum circuit and various Publix theatres until recently, Charles R. Hammerslough has accepted the managerial post at the new United Artists theatre, located on the northeast corner of Bagley avenue and Clifford street. Before the war Hammerslough was a Chicago representative for Orpheum and later became associated with Klaw and Erlanger as one of their managers. Leaving K and E, he took over the management of several New York state Publix houses. Through an appointment by Lou Anger, vice-president of the United Artists Theatres Corp., his duties will begin when theU-A house opens Friday, February 3rd.

Robert Clarke is superintending the task of reinforcing the organ at the Hollywood. Ben and Lou Cohen, owners, believe in keeping pace with the latest developments and when the two new stops are added, it is claimed that the instrument will be one of the largest in the middle west.

Adams Brothers have repurchased the Pastime theatre in Mason and will reopen it after repairs have been made.

On December 30th, W. S. McLaren became the father of Gloria Joy. Both the mother and child are doing well. McLaren, who operates some Battle Creek picture houses, is well known among exhibitors throughout the state, and he has participated actively in the affairs of the M. P. T. O.

The Butterfield circuit has turned over to John G. Strane their lease on the Regent theatre, Port Huron. For the past eight months, the house has been operated by Butterfield.

W. J. Klatt, owner of the Regent, has reopened it with the intention of presenting straight picture programs, second run releases.

C. L. Kendricks, until lately in charge of the expansion department of Butterfield Theatres, has resigned.

During the past few weeks, Oscar Doob, the popular publicity expert, and his staff, have been occupied with the task of exploiting the personal appearance of Ruth Lee Taylor, Mae Murray and May McAvoy in Kunsky theatres.

R. J. Elliott, formerly at the Lincoln Square theatrt, has been selected as manager for the new Redford, which opened Feb. 27th. The Redford interior is designed after a Japanese garden, and the house is the second of the new Kunsky-Publix suburban chain. Carl Kreuger succeeds Elliott at the Lincoln Square. Previous to joining the Kunsky organization, the latter was a Famous Players and Publix representative at Jacksonville, Fla.

The Avalon, Frank Wetzman's newest theatre, seating 1,900, opened last Thursday. Straight pictures are the policy, although the house has a full stage and is equipped to show vaudeville should the conditions require. Less than two months ago, an attempt was made to bomb the Avalon, but the damage was comparatively slight. Erected at a cost of more than $500,000, the structure contains several stores in addition to offices on the second floor.

An interest in the Iris was sold to Al Ruttenberg by Seigel and Feigenson last week. The Iris has been redecorated and new lighting effects adorn the marquee, while new carpeting may be found throughout the interior.

Ellsworth Hamer has succeeded Kenneth Talmadge as manager of the Butterfield Crosswell and Family theatres in Adrian, after managing theatres in Grand Rapids, Bay City and Lansing, as well as the Detroit Tivoli, until it was bombed last November.

Another Detroit exchange man has been promoted, Charles Davie having received notice from Universal regarding his appointment as branch manager of the Omaha Universal office. Charlie is one of the pioneers in Michigan territory and at one time was owner of the old Metro franchise.

Cleveland

THE formal opening of the 2000-seat Ohio theatre at Mansfield last week was attended by all the local city officials, prominent Mansfield business men and 250 out-of-town guests from Cleveland, Akron, Canton and Altoona, Pa. The Ohio theatre was built by the Variety Amusement Company, of Cleveland, which owns and controls a chain of more than twenty theatres in Ohio. The Ohio is one of the finest amusement palaces in the state. It is thoroughly equipped for large road shows as well as pictures. The house policy is combination vaudeville and pictures, with two changes a week. The theatre was formally opened by the mayor of Mansfield with a fitting speech. Other officials made addresses also. After the performance, 250 guests attended a banquet at the Leland hotel at which Messrs. Silverman, Fine, Kramer and Stecher of the Variety Amusement Company were hosts. Informal speeches were indulged in by the guests, among whom were C. L. Sears, First National exchange manager; Mark Goldman, Tiffany-Stahl; Harry Charnas, Standard Film Service Company; Harry Dodge, Paramount; Duke Clark, Paramount; E. H. Brauer, Paramount; M. B. Horwitz, general manager of the Washington circuit, and D. L. Schumann, of the Ohio Amusement Company. Nicola Petti of Cleveland was the architect of the house, which has a small balcony in addition to a spacious auditorium.

Angelo Vitale has returned as musical conductor of the Park theatre, after a year's residence at the Allen. The Allen is now presenting unit Publix shows, and is not featuring orchestral overtures.

David Rubinoff has completed a long engagement at the Allen and Park theatres and has gone to New York to make phonograph records

Charles Schwerin is now a member of the local United Artists' sales family.

Loew's Doan and Liberty theatres have inaugurated the combinatoin program, offering four acts of vaudeville and a feature picture. Programs are changed in the middle of the week.

Robert Gordon has been appointed local representative for the National Screen Service Company. He succeeds Joseph Creveling.

Cleveland will have another new theatre in the Euclid avenue East 105th street district. Max Lefkowich, who owns and operates a chain of nine other neighborhood houses in the city, has announced that he has closed a contract with Benjamin H. Charles and I. N. Stone to lease the theatre, building of which is to be started early in February. The lease runs for fifteen years at rentals ranging from $15,000 to $18,000 a year. This includes a lobby entrance on Euclid avenue.

According to the announcement, the Stones are to erect the theatre in the rear of the Stone building, at 10606 Euclid avenue. This location is just a few doors east of B. F. Keith's East 105th street theatre. Morris and Weinberg are the architects for the house, which will have 1,200 seats, and be devoted exclusively to motion picture programs, which will be changed four times a week. The other theatres belonging to Lefkowich and his associates are the Tivoli, West Park, Lyric, Strand, Gaiety, Bronx, Euclid, Keystone and Commonwealth.

The Empire theatre, once the home of Keith vaudeville and in late years a popular burlesque house operated by the Manheim Amusement Company, is closed. The touring shows that have been showing there will henceforth be presented at the Columbia. The combination of the old Columbia wheel burlesque with the Mutual has caused this to happen.

Eli Fuller, former vaudeville artist, has opened the Standard Theatrical Agency in the Film Exchange building in the suite of offices formerly occupied by the Brody-Universal circuit.

W. Ward March, motion picture editor of *The Plain Dealer*, was in New York all last week, looking over the pictures in their native habitat and attending the meeting of the National Board of Review.

Chester Loewe, former P. D. C. exchange manager in Cincinnati, has been appointed rperesentative for the Pathe educational product in this district, with headquarters in Cincinnati.

Charles Sonin, Metro-Goldwyn-Mayer purchasing agent, spent a few days in the local M. G. M. exchange last week.

J. J. Harwood, president of the Cleveland Motion Picture Exhibitors' Association, and vice-president of the M. P. T. O. of Ohio, attended the contract committee meeting in Chicago, January 30th.

The Oriental, East Ninth street, has reverted to a picture policy, after a short season of musical stock.

Lee Marcus, F. B. O. sales manager, held a regional sales meeting here last week. Exchange managers of this district attending were Al Mertz, Cleveland; Harry Michaelson, Cincinnati; Art Elliott, Detroit, and A. H. Schnitzer, Pittsburgh.

Ed Schuman last week sold the Home theatre, Wade Park avenue. The new owners are Mr. and Mrs. Fulton.

Atlanta

THE American Theatre, at Conyers, Ga., has been bought by H. W. Duke and C. M. Gay, of Newborn, Ga., according to announcement Friday by Mr. Duke, who, accompanied by Mr. Gay, was in Atlanta for the purpose of arranging bookings. The new owners will take charge February 1.

The American has a seating capacity of about 200, and was owned by R. O. Gaily. Up until Messrs. Duke and Gay take charge, the theatre is being operated under lease to a Mr. Miller. The American is the only theatre in Conyers and has been operating on a five day a week policy, no shows being given on Wednesdays.

W. G. Minder, Southeastern division manager for Tiffany-Stahl, with headquarters in Atlanta, spent last week in Florida territory.

Oscar Oldknow, vice-president of National Theatre Supply Company, with offices in Atlanta, was away from his desk last week on an important business trip.

Dan Michaelove, general representative for Pathe in the Southern states, left last Thursday for Charlotte to visit the company's branch office there.

E. J. Smith, general manager of Tiffany-Stahl productions, is expected for a visit to the Atlanta office.

Fred Jack, assistant manager of First National's Atlanta branch, spent last week in South Georgia.

J. R. McIlheran, manager of National Theatre Supply Company's Atlanta branch, spent several days last week in Nashville, Tenn.

J. H. Butner, head of Educational's Atlanta exchange, has returned from a trip through Florida and South Georgia.

Recent visitors to Atlanta's film row included: C. W. Maxey, Royal Theatre, Summerville, Ga.; Mrs. Irvin Dietz, Star Theatre, Covington, Ga.; Mrs. Dorothy B. Strauss, Doradelle Theatre, Copperhill, Tenn.; O. C. Lam, Tivoli Theatre, Rome, Ga.; and W. E. Calloway, Southern sales manager for First National, also spent the latter part of last week at the Atlanta branch.

Harry M. Williams, Tennessee salesman for Universal, and Percy C. Williams, of Knoxville, Tenn., formerly salesman for Universal in Atlanta and Memphis exchanges, were called to Brooklyn, N. Y., last Sunday by the death of their mother.

Ralph B. Williams, district manager for Universal, is in New York on business for his district and for a conference with Earl W. Kramer, eastern sales director, and Lou Metzger, general sales manager for Universal.

A playdate drive in honor of Carl Laemmle's twenty-second anniversary in the motion picture industry, is now under way and the Atlanta office has been teamed up as follows: C. T. ("Shag") Jordan and Fannie Groodzinsky, Jimmie Greenleaf and Mrs. C. M. Chadwick, Harry M. Williams and Katherine Russell, and Frank W. Salley and Irene Gilstrap.

Alexander Pantages, owner of a large chain of theatres in the West and head of the vaudeville circuit which bears his name, visited the Magic City during the past week. While in Birmingham, he conferred with Hunter M. Smith, president of the Pan-Ala Amusement Co., Walter Fenney, manager of the Pantages theatre, and other officials of the local company.

Bennett Finn, for several months manager of Inter-State's local Lyric, has taken over a road company and left for New York the past week to assume his new duties.

Claude T. Bobo, owner and operator of the only theatre in the world which is run in the middle of the street, i.e., "The Dreamland," at Scottsboro, Ala., is busily engaged in planning construction of his new Boncanita. The theatre will have 35 feet frotage, and the building will run the entire depth of the lot, 210 feet.

J. R. Long, of the Opera House, at Fort Payne, Ala., is remodeling the front of his theatre, and installing a new lobby layout. He has recently added a marquee, and is planning extensive interior decorations and changes, thus thoroughly modernizing his house.

M. G. Weaver, who operated the Cricket, at Collinsville, Ala., states that he believes there will be marked development in the Sand Mountain region the coming year, due to the fact that the new Scenic Highway, from Chattanooga to Gadsden-Birmingham, will be completed, and will thus stimulate travel and add many visitors to those who now come to the valley towns.

Lester Neely, of the Strand, Oneonta, visited Birmingham the past week.

Leo L. Castleberry, of the Princess, Gadsden, visited Birmingham the past week, as did Thomas E. Watson, of the Strand, Montevallo

Seattle

FRANK EDWARDS, who made motion picture history in the Pacific Northwest when he gathered together close to $200,000 in a period of just a few years operating the Winter Garden theatre in this city as a 10c. first run house, has filed his candidacy for the office of mayor of the city of Seattle. Backed by a strong group of Seattle business men, Mr. Edwards is waging an active campaign and is considered to have a good chance for election. Vic Gauntlett, publicity manager of John Hamrick's Blue Mouse Theatre chain, is handling the publicity on the Edwards campaign.

Arthur Aronson, popular head of the Western Poster Company of this city, was expected back from California this week, after a business trip to his main headquarters. Mr. Aronson plans the construction of a building of his own in the near future, in order to better serve the territory with his posters, trailer services, etc.

Two Millman City (suburbs of Seattle) theatre houses were sold during the last few weeks. The American theatre was taken over by Ringer & Ringer from W. B. Ackles, former owner, and the Columbia theatre was sold to L. Keller by Bob Mayea.

Ben Fish, magnate of the local Metro-Goldwyn-Mayer exchange, returned to his office last week, aftre a brief jaunt down to the San Francisco territory, where he renewed his acquaintanceship with many former friends.

Al Finkelstein and Al Rosenberg, operating the Egyptian, Neptune and Uptown theatres as the De Luxe Theatres, Inc., have been featuring a series of double-feature bills at the Neptune and Uptown houses. In addition to the regular current second run attractions, these two live wires have been giving their patrons re-issues of many of the Fairbanks, Lloyd and other big star attractions of previous seasons.

Mr. and Mrs. Charles R. Perryman have been receiving congratulations during recent weeks upon the birth of a daughter. Mr. Perryman is the cameraman for International Newsreel in the Pacific Northwest territory, and maintains his home and headquarters in this city.

Reports received on film row during recent weeks indicate that Ray Grombacher's newly remodeled Liberty theatre in Spokane is hitting a rapid pace at the box office. The dedication of the house was held on last New Year's Eve, with Miss Anna Grombacher presiding. The house features a first run program, with special attention to musical attractions and shorts.

L. J. McGinley, former Fox and Paramount manager in Butte and Salt Lake Ctiy, and more recently connected with United Artists in this territory, assumed the management of the local Columbia Film Exchange last week. He was installed by John Ragland, general manager of Columbia, and will be assisted by his special sales representative William Kelly, former manager.

For the first time in the history of the house, a film attraction played three full weeks at the Pantages theatre in this city during the current month. "Seventh Heaven" was the attraction, and it grossed nice business for Manager J. Lloyd Dearth during the twenty-one days it ran. Three complete changes in the vaudeville programs were used durind the run of the film, something unusual in theatrical circles.

Manager Carl Stearn of Warner Bros. exchange lost two sales representatives last week. Ray Ackles resigned to join the United Artists exchange, succeeding L. J. McGinley, and Alex Singelow announced his resignation to handle other lines. Mr. Ackles will cover Eastern Washington for the U. A. branch.

Mr. and Mrs. Stanley Hatch, the former Western sales director for First National, arrived in Seattle last week, where Mr. Hatch spent a short time conferring with Manager Les Davis. They joined L. O. Lukan, Western division manager, here, and planned to travel south together.

John Smythe of Tacoma last week announced the sale of his Victory theatre in Tacoma to A. K. Wolfenden and C. T. "Whitey" Merwin. The deal was handled by Aust & Black, former film exchange heads of this territory and now in the theatre brokerage field.

Another down-town second run house for Seattle. This time it is the "Green Parrot" theatre, located on First avenue between Pike and Union streets. It is a 150-seat house owned and operated by O. J. Klawitter, and is located in a former store room just a few doors north of the similar Market theatre.

Bookers from all the exchanges on film row gathered last week for the first time, trying out a new plan of the Film Board of Trade, whereby the bookers will meet for a half hour before each board meeting to discuss the status of various theatres, contracts, etc.

Joe Bradt, owner of the Roycroft theatre, last week was fortunate enough to recover a number of stolen articles which were taken from his home during the holiday season. The police department apprehended the thief.

A. J. Kennedy, publicity specialist for Manager Les Davis' Seattle and Portland First National exchanges, returned last week from San Francisco, and is again working on special F. N. releases in the Pacific Northwest territory.

Until the opening of the Seattle theatre and the moving of Bernard J. Hynes to that house as assistant manager, Arnold J. Flink, scheduled to become assistant manager of the Fifth Avenut theatre, replacing Mr. Hynes, is located at West Coast's Broadway theatre, in Tacoma.

Kansas City

JACK J. ROSS of Kansas City has been named manager of the Gillioz theatre, Springfield, Mo., taken over last week by the Midland Circuit of Kansas City. The Midland Circuit owns forty-two theatres in Missouri and Kansas, Herbert W. Wolf of Kansas City being president of the circuit. G. E. Morris, formerly manager of the Grand and Strand theatres in Salina, Kans., for the Midland Circuit, has been transferred to Hutchinson, Kans., as Midland representative there, being succeeded in Salina by Forest McPhail. A. A. Karf of Kansas City has been named as manager of the Liberty and Strand theatres in Sedalia, Mo., also owned by the Midland Circuit and which recently were acquired from Universal.

The Elliott theatre, Independence, Mo., has been reopened after being completely redecorated. It is rumored another large suburban house is being planned for Kansas City, according to Jacob Werby, Kansas City realtor. A new Robert Morton Photo Player has been installed in the State theatre, Larned, Kans. At the Hubbel theatre, Trenton, Mo., a new screen is being installed.

The Isis theatre, one of the larger suburban theatres of Kansas City, has adopted a policy of showing Saturday night previews, admitting free all patrons who buy tickets to the 9 o'clock performance Saturday night. Heretofore the attendance at the 9 o'clock shows had not been so good, but since the change in policy—last Saturday night being the first night on which it was in effect—attendance at the final night show saw a marked increase in attendance.

Among the out-of-town exhibitors in the Kansas City market last week were: Ben Levy, Hippodrome, Joplin, Mo.; C. L. McVey, Herrington, Kans.; D. Filizola, Empress theatre, Fort Scott, Kans.; Ensley Barbour, Springfield, Mo.; Hugh Gardner, Neosho, Mo.; T. D. Block, Odessa, Mo.; S. E. Wilhoit, Springfield, Mo.; C. M. Pattee, Pattee theatre, Lawrence, Kans.; G. L. Hooper, Orpheum, Topeka, Kans., and Walter Wallace, Orpheum, Leavenworth, Kans.

W. E. Truog, one of the oldest film veterans in the Kansas City territory, resigned as assistant sales director of Universal. His plans for the future are indefinite.

A partnership in the Midwest Advertising Company has been purchased by K. H. Milligan, who will be associated with Royal Salmon.

C. S. Hilgers, former Paramount branch manager in Memphis, has succeeded H. B. Fish as branch manager in Kansas City of the Fox exchange, Mr. Fish having resigned last week.

Martin Van Praag, former president of the M. P. T. O., Kansas, and now western sales director for Universal, was a Kansas City visitor.

Fred Horn, formerly of Fox, has joined the Universal branch sales force.

A. H. McLaughlin, district manager of Tiffany-Stahl Productions, was a Kansas City business visitor, as were H. J. Chapman, former Universal manager in Omaha, and Lee Marcus, general sales manager of F. B. O.

Russell Borg, Educational branch manager, was hustling in the territory last week, as were Bob Withers, Enterprise branch manager, and Jimmy Foland, sales manager for Lakeside ventilators.

Jack Osserman, Universal branch manager at Wichita, Kans., has been transferred to Des Moines, Iowa, being temporarily replaced at Wichita by C. W. Ross.

Kansas City film row mourned the death of Lou Kramer, formerly of Universal and F. B. O. exchanges in Kansas City.

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Minneapolis

ACCORDING to announcement by Joseph W. Cohen, president of Lagoon Enterprises, Inc., work will be started within the next two months on a modern theatre of Oriental type at Fifty-fourth street and Nicollet avenue. Percy E. Crosier, architect, is completing plans which call for a combination theatre and commercial building of fireproof, brick construction to cost about $150,000. The theatre will be one story in height, while the store and office building will be two stories. There will be a frontage of about 145 feet on Nicolett avenue and about 135 feet on Fifty-fourth. The seating capacity of the theatre will be approximately 1,500 and it is expected to be ready for opening next fall.

The fight for Sunday shows will be reopened in Hallock, Minn., by Wm. H. Bannister, who recently purchased the Grand theatre. The Sunday closing was voted about a year ago.

Billy Krumholtz, who recently sold the Grand theatre at Hallock, Minn., to Wm. H. Bannister, has purchased the hotel in the same town. He has renovated the building completely to the joy of the film salesmen. Krumholtz had operated the theatre for 14 years.

A recent visitor in Minneapolis was Harvey Day, formerly of Glencoe, Minn., and now general sales manager for Kinograms. He was here in the interests of the news weekly distributed through the Educational organization. Mr. Day was at one time manager of the old Robertson-Cole exchange at Minneapolis, now F. B. O.

Another visitor in Minneapolis last week was Cecil Mayberry, special district manager for Pathe, with headquarters in Chicago.

J. R. Wilson, who is making a tour of Educational's branch offices in his capacity as general manager, recently spent some time in Minneapolis discussing with Max Stahl, of the local office, the product and selling policy of the company for the season.

Mark Ross, local manager for Universal, is in Kansas City, attending a special meeting of the company's northwest executives.

After being confined to his home for some time with congestion of the lungs, W. H. Workman has returned to his job as manager of the local M-G-M branch.

Joe Fieldman recently resigned from the sales staff of the Minneapolis Pathe branch.

On account of weather and bad roads, causing poor attendance at the Home theatre in Callaway, Minn., the house has been closed temporarily by I. J. Gallagher.

January 25th saw the opening of the new State theatre at Huron, S. D. The theatre belongs to Donald J. Harris.

H. C. Megrund has discontinued business at the Shelly Movies, Shelly, Minn., because the poor weather and bad roads have caused such bad business. It is understood that the house will be dismantled and the fixtures and equipment disposed of.

According to reports, the new theatre at Moorehead, Minn., which is to be ready for opening on Easter Sunday, is to be leased to the American Amusement Company for a long term of years. The theatre has been built by the McCarthy Bros.

The Amuzu theatre at Spring Valley, Minn., is being completely overhauled and improved by Joe Milnar. A new heating, ventilating and cooling system, new front, lobby and marquee have been added. Additional seats have been installed to bring the total capacity to 500 and the house has been rewired and redecorated.

Ray Murray has been succeeded as manager of the Stanley theatre, Stanley, N. D., by R. V. Travers.

Dallas

OSCAR A. MORGAN of the Paramount Exchange states that business has been very good, and that he feels confident that it will continue so for the next several months at least. Mr. Morgan also remarked that theatre owners throughout this territory had done more this year in bettering their theatres by rebuilding lobbies, decorating interiors, increasing seating capacities and remodelling in general than in any previous year.

M. Bennett, traveling auditor from New York Paramount office, was a Dallas visitor.

Cleve Adams, district manager for FBO, is in Dallas in conference with L. E. Harrington and the Texas sales force. Every one is enthusiastic over the association of FBO with The Radio Corporation of America and General Electric. Company.

Wm. Caldwell, district representative for the Ad Sales Department of the New York office is in Dallas for a two weeks' visit with the Paramount Exchange.

Gaston Dureau, vice president of Saenger Amusement Co., enroute to Los Angeles, where he will spend his vacation, stopped off for two days in Dallas.

Dan Michaelove, new Southern district manager for Pathe, has been a Dallas visitor.

J. R. Grainger, general sales manager for Fox Films, was in Dallas for two days conferring with Mr. Johnson and L. B. Remy.

Frank Carter, Frank Cote, Henry Sorenson and Guy Luther, National Theatre Supply Co. salesman, attended an efficiency sales meeting in Chicago.

Stinnett & Charninsky have brought suit against Paramount and others, charging that the plaintiffs were forced to sell the Capitol theatre due to a conspiracy on the part of the defendants to prevent them from securing film necessary for operation.

Hal Norfleet, well known director and writer, is now busy selecting his cast and making final preparations for the making of the Dallas Dispatch—Majestic theatre kid comedy.

Allan Paul, who has just finished a co-starring with Ann Christie, is to be assistant director of the kid comedy.

Mr. Norfleet has just returned from Hollywood where he was assistant director for Universal.

The Dispatch is giving the stunt a lot of publicity, and much interest is being aroused. No shots will be made before an audience. The comedy, when completed, will be shown at the Majestic theatre.
erected at Polytechnic in Ft. Worth

A new suburban theatre is being and will operate under the name Polytechnic. The building will cost around $12,000.00, equipment $14,000.00, which provides for one thousand seats including a balcony.

San Angelo is to have a new modern theatre which will be erected by the R. & R. Enterpises.

Central Penn

QUARTERS in the Victoria theatre building, Danville, have been leased for one year to the Danville Chamber of Commerce, which moved in on January 26th. The general offices are located in one large room in the center of the building, and an adjoining room, immediately back of the theatre box office, will be used for conferences and committee meetings.

Ruben Mainker & Co., of Allentown, have ordered plans prepared for the construction of a picture theatre to seat 800 persons in that city by Thalheimer & Weitz, architects, of Philadelphia. The building, which will include also store and office quarters, will cost $135,000.

The Comerford Amusement Co., of Scranton, which operates a big chain of theatres in Pennsylvania and elsewhere, has just awarded the contract for the erection of a new theatre in Parsons, Pa., to the Berwick Lumber & Supply Co., of Berwick.

J. B. Blanchard, manager of the Strand theatre, Sunbury, and of several other theatres of the Comerford Amusement Co., in or near that city, was one of five Sunbury business men elected directors of the Chamber of Commerce on January 23rd.

Harry Livingstone French, prominent architect, of Wilkes-Barre, who designed the Nesbitt theatre on South Main street, that city, died on January 18, in the French Hospital, New York City, after an illness of several years. He was 56 years old.

Manager William J. Cosgrove of the Strand theatre, Scranton, invited all the members of the editorial staffs of the Scranton newspapers to be his guests at a special showing

The Majestic theatre at Moxham, a suburb of Johnstown, is conducting "amateur nights" each Tuesday.

The management of the Hollywood theatre, Pottsville, has given a three-year contract to Paul C. Bailey to continue as organist, presiding at the big Wurlitzer. Mr. Bailey has been organist at the Hollywood since 1924.

Organ music from the Capitol theatre, Lancaster, combined with vaudevile acts from the Colonial, constitutes a new radio program that will be broadcast from station WKJC, in that city, for one hour each Monday night, starting at 11:15 o'clock. It will be known as the Stanley-Colonial hour. The innovation has been arranged by Charles M. Howell, of the Colonial theatre, and E. L. Trenchard, head of the Stanley interests in Lancaster.

San Francisco

ON JANUARY 7th the Orpheum joined the ranks of motion picture theatres, becoming a first run feature picture house in addition to its regular vaudevill policy.

Manager Cliff Work celebrated the occasion with almost a brand new house. It had received a complete renovation, newly decorated, with a big Wurlitzer organ and one of the most up-to-the-minute projection booths in the city. A pair of motiograph machines were installed, together with all new projection apparatus, spots. floods, etc.

The new policy schedules the house to open at 1 p. m. and 7 p. m. with the pictures preceding and following the vaudeville. The reserved seat feature will be continued.

Louis Reichert, who opened the first Tiffany branch exchange here and later moved his office into the place vacated by Educational and installed the Tiffany-Stahl regimè, discontinued his service to the T-S office, January 14th.

H. N. Lentz, formerly of Tiffany exchange, Los Angeles, takes the place vacated by Reichert. Lentz is well known on the Coast in the film industry, having served as salesman and exchange manager for a number of distributing film concerns.

At the Coliseum, stage attractions will be offered in conjunction with Lester Stevens' orchestra. The best of feature pictures will be shown; comedies, news reels and other short film pictures will be offered. Prices have been lowered to 30 cents and special inducements will be made for the children matinee patronage.

Edward B. Baron and Carol A. Nathan, who recently announced the erection of a new moving picture theatre in the Marina district, have just completed negotiations through W. H. Brule for the immediate construction of a modern 1,250-seat theatre at the corner of Mission and Flournoy streets in Daly City. A new motion picture theatre of the atmospheric type will serve the Daly City public as the result of this transaction.

Creston W. Jensen is the architect of this building, which is to be situated on the well-known Gore corner immediately adjoining the Daly City Bank of Italy branch, between Mission street, San Jose avenue and Flourney streets, into which leads the new Alameda highway into Daly City from downtown San Francisco, the Ocean View and Westwood districts. The consummation of this transaction was brought about through the efforts of Mayor H. H. Smith, of Daly City.

It has been officially announced by Ackerman, Harris & Oppen that "Bill" Christy would manage the Coliseum theatre, as he has done so well with other theatres, and "Bob" Wallner would continue to manage the Alexandria, which they recently took over, as he has been doing so well with that theatre. Arthur Loring, another popular local motion man, has been made assistant manager of the Coliseum theatre.

A $350,000 motion picture theatre is to be constructed on the north side of Geneva avenue, between Paris and London streets, in the Crocker-Amazon tract, it was announced January 18th, by Ackerman, Harris and Oppen, now operating a large chain of theatres in the bay region. The building, to be constructed by F. B. Russi, will include six stores. The theatre will have a capacity of 1500 persons. It was designed by R. P. Davis. R. A. Hanson will be architectural engineer. Ground for the building will be broken at once.

Following the general announcement that Ackerman-Harris & Oppen had purchased the three Richmond houses of the Samuel H. Levin Theatres—the Coliseum, the Alexandria and the Balboa—the new owners of the theatres announced the policy that will immediately be instituted at the Coliseum. The Alexandria and Balboa will continue their present policy.

Mike [illegible] of Universal paid the film district of San Francisco a visit and was royally greeted by his many friends and acquaintances. "Mike" expects to go north any time.

Sol Lachman of Reno theatre, Reno, was a recent visitor on film row.

T. J. Cleary, traveling auditor for Fox, is working at the present time in the local Fox office, replacing Lou Heinricks, who is ill.

Gerald Hardy is sporting a new Chrysler car.

H. C. Borger, division manager for Tiffany-Stahl, was a recent visitor in San Francisco.

Mel Moser, formerly a booker in the Fox exchange, is now working out of Columbia's exchange in Los Angeles.

Lou Heniricks, cashier at Fox, was in St. Mary's Hospital for the past three weeks, suffering with heart trouble.

Salt Lake City

LOUIS MARCUS, head of the Louis Marcus Enterprises in this territory, left this city for Pueblo, Colo., a few days ago, on account of the death of his brother-in-law, who resided there. Marcus will be gone for about a week, it is reported.

David Bershon, Western Division Sales Manager for United Artists, arrived in Salt Lake City a few days ago to spend the week inspecting this exchange.

All of the United Artists salesmen are now out in their territories and are being called in this week to attend a conference with Dershon, it is stated.

It is rumored that United Artists will open a branch office in Butte, Mont., as a shipping point.

Manager Harry Stern of the local United Artists office is back from Wyoming for a conference with Western Division Sales Manager Bershon. Stern was unanimously elected into membership of the Gyro Club of this city, it is announced. This club has for its membership a representative of each leading industry in this locality; Stern representing the motion picture industry here.

Mrs. H. R. Rand, wife of "Dad" Rand, who managed the Isis theatre of this city, is slowly recovering from serious injuries received from a fall on the ice here recently.

Earl D. Smith, owner of the Tower theatre of this city, and manager of the local National Theatre Supply Company branch, is reported to have returned from a short trip to California.

"Hap" Fredericks, manager here for Columbia Pictures, worked some of the Utah towns last week.

Manager Clyde Messenger of the Educational office in this city, is just back from a swing into the Southern Utah territory.

J. W. Nixon of the new Bonita theatre at Provo, Utah, was in Salt Lake for a few days this week and reports that he is opening his new house January 28th. The theatre is of Spanish architecture and design.

Earl Steele, manager of the Venice theatre at Nephi, Utah, visited exchange managers along film row here last week, as did Mrs. George B. Dickenson of the Rex theatre of St. Anthony, Idaho.

W. F. Gordon, manager in this city for Associated First National, is going to make a trip into Montana in connection with key city bookings.

Manager Dave Farquhar, of the local Warner Bros. office, who has been confined to his bed with the flu for several days, is now back to his office again.

A visit is expected from A. F. Hickox, Warner Bros. special representative, and Harry Lustig, district representative, very shortly at the office here, according to Manager Farquhar.

Salesmen W. A. Mead of the Warner Brothers local sales staff, is now working in Idaho; Milton Cohn is in his Montana section, and Ed C. Mix is traveling throughout Utah.

John Rugar, of the American, Orpheum and Egyptian theatres, of Park City, Utah, has been spending some time at the local film mart.

Manager H. H. Milstein just returned to the Salt Lake office, after an absence of tbout ten days.

Harmon and Louis Peery, of the Egyption and Ogden first run houses of Ogden, have been lining up some of the newer productions.

Gordon Thornberg and C. C. McDermond are leaving this city for an inspection trip through their Southern Utah circuit of houses at Milford, Parawan and Cedar City.

District Manager R. S. Ballantyne of the Pathe organization, District Representative L. L. Savage and Branch Manager Al O'Keeffe, of the local office, are in Montana, supervising the moving of the Butte office, which is to be retained only as a shipping point.

Salesman George Hayes of the Pathe sales force here is in Idaho at the present writing. T. S. Wilson is in Southern Utah and Jack Connors is working in Wyoming for a short time. Lon Hoss has taken up his duties as assistant manager at the office.

Manager O. Wog of the local Paramount - Famous - Lasky exchange, returned the latter part of last week from Montana.

District Manager Seth D. Perkins and L. C. Wingham, local branch manager for Metro-Goldwyn-Mayer, returned a few days ago from a trip to Montana, which covered a period of about two weeks.

Fred P. Brown has been detained from coming to the Salt Lake De Luxe office from the Denver exchange because of illness, it is stated by E. J. Drucker, who is anticipating moving to Denver for some time upon Brown's arrival here.

Messrs. Lawrence and Smart of this city are planning on opening up a new theatre on State street, of this city, between Second and Third South streets. This house will have approximately seven hundred seats, it is stated, and will be opened about April 1st.

The Capitol Film Laboratories of this city, under the management of Bob Schofield, has just installed equipment for handling slides.

Manager W. E. Shipley and Assistant Manager P. E. Peterson of the Gem theatre are enjoying a trip to Honolulu and will return about the first week in February, it is reported here.

Alexander Pantages, theatre owner of the largest circuits in the United States, visited his Pantages theatre here a few days ago.

Baltimore

THE Broadway Garden Theatre, Broadway and Gay streets, here, was leased by the Liberty Defense League, John G. Callan, president, for the moving picture performance scheduled to be given Sunday night, January 29, to test the Sunday Blue Laws here.

Before the doors opened about 2,000 persons had gathered. Mr. Callan, also a member of the House of Delegates, arranged for the performance under the auspices of the Liberty Defense League.

The admission was arranged so that patrons could buy programs at 50 cents each, thus using the same system in vogue at Sunday baseball games here.

As soon as William J McNeal and Winston Callan had bought programs the police, who were on hand, stepped in and arrested Mr. Callan, Irving Schlossberg and Charles F. Mules.

Before the show could start it was stopped. The program selected included "Mockery," with Lon Chaney, and a comedy.

Upon being taken to the station house, Callan was charged with working on Sunday and selling programs for a movie performance; Irving Schlossberg was charged with working on Sunday by operating a moving picture machine, and Charles F. Mules, who is treasurer and vice-president of the Liberty Defense League and former member of the Port Development Commission, who acted as doorkeeper, was charged with working on Sunday by taking tickets at the door of a theatre.

Joseph Schlossberg, proprietor of the house, was also on the docket, but the charge against him was dismissed when it was learned he had nothing to do with the performance.

The three men were released on their own recognizance and ordered to report at the station house at 9:30 Monday morning.

Upon making their appearance Monday before Magistrate Thomas O'Neill, of the Northeastern Police Station, they were represented by Paul Mules, counsel for the Defense League, who asked that the cases be sent downtown, meaning that they requested them being sent to a higher court for a jury trial.

The arrangement was agreed to by Magistrate O'Neill.

The crowd about the theatre was heartily in favor of having the performance on Sunday night, and on Monday morning an admiring group was present at the station house to hear the case.

Acting on a ruling handed down by Attorney General Thomas H. Robinson, Police Commissioner Charles D. Gaither has banned the showing of moving pictures on Sunday nights for the members of the Cinema Club at the Little Theater on North Howard street, operated by the Motion Picture Guild.

The members of the Cinema Club were to pay dues quarterly, which would have entitled them to sit in at the movie performance on Sunday nights at the Little Theatre.

This was banned by Commissioner Gaither because it conflicted with the Sunday Blue Laws here.

Theatres in many of the large cities of Virginia are controlled by the Universal Chain Theatres corporation of New York, and are operated by the Shenandoah Company for that concern.

The appointment of the assistant general manager of the Shenandoah Valley Theatres Corporation has been given Daniel H. Weinberg, of Staunton, Va., who for some time has managed theatres in Harrisonburg and Staunton.

A theatre to seat 1,200 and to cost about $165,000, is being planned for Fredericksburg, Va., by the Pitts Realty Corporation. Plans are being drawn by Lee Smith Vandervort, architect, of Richmond, Va.

J. Louis Rome, general manager of the Associated Theatre Company, operating several theatres in Baltimore, is now in Chicago, where he is attending the meeting of exhibitors on the new contract forms. He was one of the six selected at the recent meeting of the M. P. P. and D. Association in New York to attend the meeting.

Edward Alexander, former manager at the Forrest Theatre, has resigned, and has been succeeded by James Fowler, formerly superintendent of doors at the State. Both houses are operated by Frank H. Durkee.

Milwaukee

THE Badger Theatre Circuit, which is controlled by George Fischer, recently took over the Egyptian theatre on the northwest side. The Egyptian is an 1800 seat house, opened about a month ago, and is one of the chief competitors in the territory covered by the Milwaukee theatre of the Badger Circuit. Earl Rice will continue as manager of the Egyptian.

Ferd Felzman joined the sales staff of First National on January 15th and was designed to sounthern Wisconsin territory. Mr. Felzman was formerly associated with Paramount Milwaukee branch.

Educational branch had two visitors last week. J. R. Wilson, general sales manager for Educational, spent a few days early in the week at the local branch, and Harvey Day, Kinogram sales manager and special representative, visited the office the latter part.

Mr. and Mrs. Thomas Shimmons of Newberry, Mich., were recent visitors at the various exchanges. Mr. Shimmons manages the Grand theatre at Newberry.

Many Milwaukee folks attended the formal opening of the new Capitol theatre at Madison last Saturday. Among those who attended were L. J. McCarthy, First National branch manager; Ed. Weisman, manager of Educational; Eph. Rosen, Tiffany manager; John Ludwig, of the Ludwig exchange; Sam Abrams, manager of F B O; F. G. Sliter, manager of the Fox exchange, and Ed. Weisner, of Columbia exchange.

James Grainger, general manager of Fox, spent Thursday in Milwaukee, at which time he confirmed the sale of Midwesco's holdings in forty-eight Wisconsin theatres.

R. C. Wheeler, manager of Lloyd's theatre at Menominee, Mich., dropped in at the exchange for a brief visit last Wednesday.

The Savoy theatre has added an elaborate stage presentation to its program on Friday and Saturday nights.

Bill Ainsworth of the Orpheum theatre at Fond du Lac was seen along film row recently.

Norman Beringer has recently been added to the sales force of the Celebrated exchange.

Vitaphone is being installed in the Parkway theatre at Madison and will be ready for operation about the middle of February. F. J. McWilliams is manager of the Parkway.

The Community theatre at West Allis, under management of Chas. Nebel, recently conducted a contest for a new name for the theatre, resulting in the selection of Cameo. The Cameo has recently been redecorated and a large new electric sign has been added.

The Hollywood theatre is changing its policy to include stage presentations on Sundays. Admission has been raised from 20c. to 25c. on Sundays also.

Out of town exhibitors visiting exchanges this week included Parkis Waterbury of the Idle Hour at Jefferson, Walter Rourke of the Pastime theatre at Horicon and E. Berth of the Pastime at Kiel.

Portland, Ore.

TIFFANY'S new local office is now established on film row under the capable management of Jimmy Beale, formerly salesman at the Seattle Universal exchange.

West Coast Theatres have sent up to Portland, Sam Maurice, old-time trouper and publicity man, who will supervise publicity for the Pacific Northwest. Maurice was until recently connected with the West Coast Theatres at Seattle, working under Herschel Stuart, Northwest general manager.

J. A. Johnson, one of the oldest theatre managers in the country, and who has been the local Pantages manager for many years, recently made a hurried trip to Victoria, B. C., where he was notified as to his sister's death. During the absence of "Jack," as he is affectionately called, Cass Hayes took over his duties.

Earl Simmons, Pacific Northwest representative for Fanchon and Marco, was in the city for a few days, looking over his employer's presentations at the local West Coast Broadway. Simmons left for Seattle, and will make a tour of all West Coast Theatres in this territory.

It is expected that building opertions on the new Universal house, located at Union and Killingsworth, will be started the latter part of March. All the necessary details have been attended to, with everything in readiness to shoot ahead. The house is being built by Ralph Lloyd, Los Angeles multi-millionaire, who recently invested about $3,000,000 in real estate in Portland. Universal has a 20-year lease on the theatre.

All the exterior and frame work on the new $1,500,000 Publix theatre has been completed, with a staff of 100 workmen starting the interior work. The theatre promises to be one of the finest on the Coast, it being patterned after the Paramount in New York City. The house is expected to open late in February.

New York & New Jersey

As a testimonial of esteem held for the four executives of the New Jersey Theatrical Enterprises, four hundred people, including relatives and employees, recently attended a dinner at the Jersey City Elks' Club.

Each of the guests honored on this occasion, Messrs. M. Kutisker, R. Schoen, M. H. Kleban and M. H. Kutinsky, were presented with an appropriately inscribed token of appreciation. The wives of these executives were presented with corsage bouquets of orchids.

H. R. Sheridan, general manager of New Jersey Theatrical Enterprises, made the presentation address, during which he said: "It is in a spirit of sincere appreciation for your constant consideration of us that we feel honored to present these humble tokens of our great esteem." Other speeches were made by the company officials and Advertising Manager Charles P. Carroll.

During and immediately after the dinner ten acts of vaudeville were presented, along with Joe Murphy, the original Andy Gump of the movies, as master of ceremonies. The affair concluded with dancing.

The New Jersey Theatrical Enterprises control the largest chain of theatres in Hudson County, New Jersey, and has the reputation of being one of the most efficiently handled organizations in this industry. M. Kutisker is president; R. Schoen, vice-president; M. H. Kleban, secretary, and M. H. Kutinsky, treasurer.

The epidemic of grippe is taking its toll from the local film industry, a considerable number being recently reported to be suffering from the malady. A few more names this week include J. McCormack, owner of the Miriam and Newkirk Theatres, Brooklyn, and both Isaac and Eddie Seider, of the Prudential Film Delivery Company. William McChesney, of the Walter Reade circuit, has practically recovered, it is said.

Officers of the New Jersey Theatrical Enterprises. Left to right: H. L. Sheridan, M. Kutisker, Mrs. M. Kutisker, R. Shoen and M. H. Kutinsky

The Empress Theatre, owned and operated by Vincent Padula and August Nicloetti, held a gala opening on the evening of January 20, the usual big opening night crowds being there in full force. The Empress is located at Empire Boulevard and Kingston avenue, Brooklyn.

The Utica Theatre, Utica avenue and St. John's Place, Brooklyn has temporarily suspended operations. Ed. Speigle is the lessee.

R. J. Ryan, formerly with A. H. Schwartz' Albelarle Theatre, is now associated with Sam Burman's Senate Theatre, 74th street and 18th avenue, as manager.

W. J. Kinny, former manager of Burman's Senate, has resigned his position at that house and is expected to announce a new connection soon.

Clement Pepe acquired the Atlantic Theatre, 2646 Atlantic avenue, last Friday. B. Guttman was the former owner.

George Miner, who will open the new Loew Theatre in Yonkers, was formerly with Loew's Brevoort, Brooklyn.

Jack Ellis, of FBO's local exchange, is still knocking off poems for the benefit of the Film Salesman's readers. The most recent effervescence is a solar plexus blow to the pessimists of this industry.

An interesting announcement concerning Dave Bill will be found elsewhere in this publication this week. "Dave," as he is familiarly known, is sure stepping out for himself.

We have a communication from "Eddie" Schwartz which states that he is sitting at the Wurlitzer in the recently opened Keith's Chester Theatre, the Bronx, New York City. This house has gotten away to excellent business, and no doubt "Eddie" is a contributing factor to its success.

Contributions from our sport editors continue to pour in,, the girls being represented this week as well as the boys.

First National was the first motion picture company to organize a basketball team among its girl employees. As a matter of fact, it is the only company which boasts such a team, although Paramount is in process of organizing one and promises to accept the First National girls' challenge in the near future.

The members of the girls' basketball team of First National are Gertrude Ryan, Miriam Levine, Louise Russini, Elinor Shweiger, Anne Leach, Anne Gatons and Margaret Victorson. Their coaches are Joseph Farren and Wm. Kline, both of the First National home office.

The team was organized in February, 1927, and one game was played that season. This year four games have been played with the girls' basketball teams of the following organizations: Consolidated Gas Co., New York Life Insurance Co., American Bond and Mortgage Co., and the Seaboard National Bank. The First National team won the Consolidated Gas match, and the game with the American Bond and Mortgage Co., losing the other two.

Games are scheduled with the teams of the Plymouth Institute of Brooklyn, and the American Bank Note Co. in the near future.

The First National players are ready to challenge all comers, and hope the other motion picture companies will organize teams so that a series of games in the film industry may be played.

Fox Films forged to the front in the 1928 motion picture basketball league this week by defeating Pathe, 1927 basketball champions, by a decisive score of 48-35. In a second contest, Consolidated outplayed Metro 50 to 18, and are now only half a game behind Pathe and Paramount, who are tied for second position. Charles Winter, popular six-day bike race winner, attended the games and tossed up the first ball of the Fox-Pathe contest.

Lou Fein, of Fox, rang up the highest number of points with 19, while Ernie Tobin led his Pathe teammates with 17. Spectacular plays were made by Harry Weiner, Al Star and Larry Theaman for Fox, and by Geo. Snyder and Herman Buschell of Pathe. O'Connell, Housle and Kubart helped Consolidated win over Metro, whose individual star was R. Schreiber.

Only one game now separates the first four movie teams, and with less than three weeks of tournament games scheduled, the remaining contests are sure to furnish plenty of thrills.

Florida

The new Rex theatre, located in the heart of the business section, on Main street, between Kentucky and Tennessee, in Lakeland, was opened this week. The house is owned by the Rex Amusement Corporation with J. T. Ashby and George Frellson in charge.

"Bill" Sharp, representing United Artists, and Fred Barnes, representing Liberty, were Tampa visitors last week.

The Franklin, Tampa, is adding several pieces to the orchestra and will have a "young symphony." Thursday is usually an "off" day at this house, due to the fact that this is the day both the Tampa and Victory make their mid-week change of program, so Manager McLaughlin is trying out a new stunt to boost the Thursday business by allowing two admissions on one ticket.

Y. W. Williams, who owns the Rodeo theatre in Gainsville, was a Tampa visitor last week. Mr. Williams is recovering from a serious operation and his physician instructed him to forget business and take a good vacation. So, with his little dog for company, Mr. Williams is making a tour of the state.

This is the last week of vaudeville at the Victory. Next Sunday the Vitaphone will open there for the first showing in Tampa. Manager Peck says the equipment is all in place and ready, and he is giving it a regular "circuit" billing that is bound to line 'em up.

Walter Brackin, of the Callahan theatre, Bainbridge, Ga., visited the Jacksonville Paramount exchange last week.

Charles Lester, manager, Universal's Jacksonville exchange, returned Tuesday from a ten days' stay at Charlotte, N. C.

C. B. Ellis, manager F. B. O. exchange, left Jacksonville for Atlanta last Thursday.

Manager Scotty Chestnutt of Paramount's Jacksonville exchange, returned last week from a trip down state.

Jesse Clark, new district manager for Publix, is busy visiting in the territory. He was in Jacksonville over the week-end.

Manager Charlie Morrison, in charge of the Arcade, Jacksonville, is now busy with his additional duties of the managership of the Temple and Palace. He is making an effort to put over Grand Opera Week at the Temple next week in a successful manner. The children's matinees at the Arcade continue to hold their popularity.

St. Louis

THE St. Louis Film Board of Trade will hold its first annutl Film Board Frolic at Hotel Chase, Kingshighway and Lindell boulevards, St. Louis, on the night of Saturday, February 4th.

The big Palm and Red rooms of the hotel have been engaged for the occasion, but the attendance will be limited to 300 persons. The charge of $5 per plate will include everything. Everyone who is anybody in St. Louis filmdom will be on hand.

Harry Weiss, manager of the local First National office, who is chairman of the special Entertainment Committee, with the assistance of Clayton Lynch of Metro-Goldwyn-Mayer, Many Gottlieb of Universal Pictures, Jack Weil of Gotham Pictures and Sol Hankin of Educational Pictures, has arranged an entertainment program that promises to far surpass anything of its kind previously attempted in local film circles.

Headliner performers and band shows from all of the leading theatres will be on hand later in the evening, while in the early part of the night Herbert Berger and his famed radio band will dispense snappy dance music. In conclusion the entire organization of the most popular night club in the Mississippi Valley will be called in to put a fitting climax on for a real entertaining night.

Arthur Nealy, tenor singer, who has been featured in the stage shows at the Missouri theatre, St. Louis, Mo., will, beginning on February 4, become master of ceremonies of a big stage organization at the Shenandoah theatre, 2312 South Grand boulevard, St. Louis. The St. Louis Amusement Company, owners of the Shenandoah, decided on a combination stage show and feature picture policy for the South Grand boulevard house. Nealy was at the Missouri for a 22-week engagement.

Steve Bennis, well known Lincoln, Ill., exhibitor, passed through St. Louis on his way to Excelsior Springs, Mo., where he plans to sojourn for his health.

The Strand theatre, Broadway and Sixth street, Council Bluffs, Ia., is now under construction. Morris Cohen will manage the house. John Gebuhr, 214 Locust Lodge, Council Bluffs, is the general contractor. The building will be 3-story and basement, 50 by 50 feet, and cost upwards of $60,000. It will contain a main and mezzanine floor.

The George H. Siedhoff Construction Company, Broadview Hotel, Wichita, Kans., will soon begin actual construction of the theatre to be erected at Hillside and Douglas streets in Wichita for the Hartman Investment Company.

This structure, designed by Schmidt, Boucher and Overend, 523 Fourth National Bank Building, Wichita, will be two-story and basement, 103 by 106 feet, and of brick, concrete, stone and terra cotta construction. It will cost about $150,000.

Bruce Cork has been awarded the contract for the new Turon theatre at Turon, Kans. It will have a main and balcony floor 25 by 100 feet and cost $10,000. There will be seats for 450 persons.

Construction has already been started on the new theatre in Falls City., Neb., for the Omaha Suburban Theatre Co., care of Geo. O. Monroe, 19th and Hamilton streets.

The general contractors are Bohrer Brothers Construction Co. The house of brick, concrete and terra cotta construction will be 2-story and basement, 50 by 140 feet, with seats for 400 persons. The cost, including equipment, will be $60,000.

The Midwest Theatre Company plans to build a 1000-seat theatre in Dodge City, Kans.

E. B. Woods and C. A. McCloud will rebuild their theatre in York, Neb., recently destroyed by fire. It will seat 1000 and cost $100,000. Meginnis & Schaumberg, Lincoln, Neb., are the architects.

The $600,000 Fulton theatre, Fulton, Mo., erected by Austin & Compbell, of Kansas City, for the Glenn Realty Company of Fulton, Mo., was opened on January 26th by Dubinsky Brothers, who have the lease on the house.

The new house is on a combination vaudeville and picture basis.

Dubinsky Brothers also operate houses in Kansas City, Jefferson City and St. Joseph, Mo.

St. Louis film stocks closed on the St. Louis stock exchange January 28th as follows: St. Louis Amusement A, $36 a share. Skouras $40 bid.

Barney Rosenthal, president of Columbia Pictures Corporation, St. Louis, Mo., has announced that his organization will celebrate its fourth anniversary during March. It will be known as Columbia month locally.

Out-of-town exhibitors seen along picture row during the week included Tom Reed of Duquoin, Ill.; W. A. Boyd of Louisiana, Mo.; Leon Jarodsky of Paris, Ill.; Bob Cluster of Johnston City, Ill.

Joseph H. Serfaty, salesman for Universal Pictures Corporation, was exonerated by a coroner's jury that investigated the accidental death of Joseph A. Cooper, formerly of Vandalia, Ill., who was struck by Serfaty's automobile on the hard road a mile north of Nameoki, Ill., Thursday night, Jan. 26th.

Serfaty, who was traveling over his territory, was driving at a moderate speed when Cooper suddenly stepped in front of his machine. He could not stop in time to avoid striking the man.

Julian King, formerly with F. B. O., is now on the Universal sales staff.

Elmer E. Vosberg has opened his People's theatre in Cape Girardeau, Mo., and is said to have financial backing strong enough to permit to open houses at other points in Southeast Missouri.

In addition he plans the erection of another Cape Girardeau house. To meet the competition, Steve Brady has reopened the Park.

South East

IN recognition of his work in exploitation matters, Fuller Sams, Jr., general manager of the Piedmont Amusement Company, which operates the Auditorium, recently presented Earle E. Griggs, exploiter for Universal in the South, with a handsome fountain pen and pencil set.

Friends of A. C. Earps, house manager of the Auditorium, Winston-Salem, N. C., are sympathizing with him in the death of his mother at her home in Danville, Va.

It is understood that all details have been arranged for the erection of the Publix-Saegner ten-story office building and theatre at Winston-Salem. The building will be on Fourth street, back of the Robert E. Lee hotel. Excavation for the structure has been completed and it is understood that plans call for the opening of the theatre during the late summer.

The question of renting the circuit courtroom in the Huntington, Tenn., courthouse for a moving picture theatre has been set for hearing Monday in the Chancery Court. By unanimous vote the first Monday in January, the magistrates re-rented the courtroom to Mrs. Linnie M. Carter, who has been conducting a show there for several years. On last Monday, when the magistrates were here for the adjourned session, notices were served on them that their action would be enjoined. A group of citizens object to the use of the courtroom as a moving picture theatre, claiming a fire hazard to the courthouse records and that it is not legal to rent the courtroom for show purposes.

Contract has been given by E. J. House, owner and manager of the Oasis theatre, for the erection of a new house in Marion, N. C., to be known as the Oasis theatre No. 2, with seating capacity of 400. Plans are also being formulated for the remodeling and reseating of the Oasis theatre in the near future.

A new theatre at Sparta, Tenn., to be operated by Cowan Oldham of McMinnville, will be completed within the next few days. The building is commodious and has a balcony. The house is steam heated, has had a pipe organ installed and is modernly equipped throughout.

John Long, Temple theatre, Earlington, Ky., who has been confined to his home for several days on account of sinus trouble, has fully recovered.

C. O. Brown, Manring theatre, Middlesboro, Ky., was a visitor to the local exchanges last week.

Mr. and Mrs. T. F. Rogers, Midway theatre, Midway, Ky., were guests recently of relatives in Lexington.

Sam Webb has sold the Taylor theatre, Camp Taylor, Ky., to James L. Wilson.

Lee Goldberg, of Big Feature Rights Corporation, and Colonel Fred Levy left last Thursday on a business trip to the East.

The Glenco theatre, Glencoe, Ky., and the American theatre, Tompkinsville, Ky., opened January 20th.

The Millstone theatre, Millstone, Ky., had a small fire last week which damaged several reels of film. Immediate repairs were made.

C. B. Wickliffe has sold the Swan theatre, Wickliffe, Ky., to Gill Pace.

Profits from the Monday night performance at the Lyceum theatre, Memphis, will go to the Friends of the Needy Circle of the Kings Daughters.

Durham, N. C., is soon to have two new colored theatres. One, plans for which are now in the hand of the architects, is to be financed by several of the leading negro business men of the city and the structure, according to announcement, will be built on ambitious lines.

The other house, it is understood, is planned by outside interests, said to be a strong syndicate already operating colored theatres in this state. When these two new theatres are completed, Durham will then boast of three houses with an aggregate seating capacity of 2,200

Pittsburgh

AT the intersection of Duncombe and Seneca streets, last Saturday afternoon, where the new Colonial Drake theatre building, of the Vemark Realty Corp., had its cornerstone laid, a crowd of eight hundred people collected to take part in the ceremony.

Each speaker paid tribute to the foresight of George J. Veach and "Mike" Marks, who control the Vemark corporation.

Henry W. Gauding's Lincoln theatre was added to the holdings of M. A. Rosenberg, who has conducted the Rialto theatre in uptown Fifth avenue, Pittsburgh, for a number of years.

Taking the house over on Monday, Mr. Rosenberg closed it immediately for redecorations, which were done in double-quick time and the theatre was again opened Thursday under new management. The Lincoln theatre is under the charge of Herman Fineberg, who has served as assistant manager at the Rialto.

Mr. Rosenberg is president of the Organization of the Motion Picture Theatre Owners of Western Pennsylvania, and Mr. Gauding, who is also an active member of the organization, officiates as permanent convention chairman.

Mrs. Brown, who has conducted the Scenic and New State theatres for some time in Bellefonte, sold the houses to J. Fretz, of Troy, Pa. It is claimed that the New State theatre will be one of the most beautiful in the territory upon its completion in February, as it is yet under construction.

Leo Toner will be the manager of both theatres under Mr. Fretz.

Early Tuesday morning the State theatre, Natrona, was damaged to the extent of $200 and $42 taken after a gang of boy robbers had smashed the ticket booth. The State theatre belongs to Louis Stein.

Carlos Moore has returned to his old post as manager of the Pittsburgh branch of the United Artists exchange, which he held for the past ten years, and is now special representative for the territory served by the Washington, D. C., company, as well as for the local district.

Having resigned this position over a month ago, Mr. Moore settled down for a well-earned rest and during this preiod visited his parents in St. Cloud, Minn. He took a journey to the New York home office of United Artists and was persuaded to return to his old post.

Mr. Moore has the best wishes of the entire industry and his many friends for his future success, and everyone is glad to see him back.

Fred Aiken, short subjects division manager for Pathe, spent last Saturday and Sunday conferring with Manager B. M. Moran, of the local office, here in Pittsburgh.

A. H. Schnitzer, manager of F. B. O., was present at the divisional sales conference in Cleveland.

Manager Roy Haines came back to First National with a bunch of contracts after a run along the main line the past few days.

A great crowd of film men and exhibitors gathered around the new Ford when James McKenna, former film salesman, brought around one of the new coaches to film row.

Robert Mochrie has his quarters in Cincinnati now. He used to be Pathe manager here, and is now district manager for the same company.

Joseph Whiteman took up his new duties as night shipper for M. G. M. He was formerly connected with the Steinberg exchange.

First National have a new salesman in Sterling Wilson, who is working out of the Pittsburgh exchange. Mr. Wilson worked for First National in the home office and then in Cincinnati, from where he comes to us.

Since Santa Claus gave Alexander Parke, of First National, a beautiful radio for a Christmas present, he has become a confirmed radio bug. Try and get Alex away from the loud-speaker after he gets in the house at night.

Joe Hanna, team manager of the basketball team that the employees of Fox have formed, has issued a challenge to the Pathe aggregation and any other outfit to a series of games to determine the champions of film row. The players on the Fox team are: Joe Hanna, Ben Hanna, Joe Vandergrift, Harry Rooney and Charles Matthews. The substitutes include: George Wheeler, George Pencoast and A. W. McCormack.

Exhibitor visitors to film row the past few days included: Geo. McGowan, Indiana and Vandergrift; Mrs. Andrew Naesnerr, Beaver; Louis Stoll, Natrona; Jas. Velas and Steve Gallas, Wheeling, and B. E. Cupler, Washington.

The new divisional manager for Warner Bros., Max Milder, made his first trip to Pittsburgh in his new capacity. Mr. Milder is well-known here and was manager of General Film Company's local branch, and is a veteran of the business.

Sam Sax, president of the Lumas Film Corporation, makers of Gotham Products, was in Pittsburgh last Tuesday, talking things over with Manager James H. Alexander of hte Columbia Film Service, who are the local distributors of the Gotham product.

Having finished a two months' stay in the local territory, C. A. Clegg, special representative from the First National home offices in New York, left for Cincinnati to do similar work.

Al Sugarman, former Universal chief in Pittsburgh and now manager for the Universal in the Queen City, was visited by First National Manager Roy Haines, who went to visit his old stamping grounds in Cincinnati.

Since his car has been stolen from where it was parked on Gibbons street one afternoon recently, Walter Wach, one of film row's popular artists, has asked this to be printed as a warning to others who park their cars in this vicinity. He advises that all auto owners lock their steering wheel, gear shift, doors, and any other place where they can to be safe. Here's hoping that Walter has the good luck of recovering his car in the near future.

The real reason that Ben Kalmenson, First National line salesman, is passing out cigars and candy to his friends, and for the grin on his face, is that his wife presented him with an eight-pound baby girl Thursday morning of last week. Little Diane and Mrs. Kalmenson are doing fine. Congratulations!

Fox has a "student" in George Pencoast, who was sent from New York to study every phase of exchange business. George is learning the ropes very fast.

Mark Brower, owner of the Kenyon theatre on the Northside, visited in Springfield, Ohio, last week.

Tuesday evening of the past week Mr. and Mrs. David Victor, McKeesport, had the girl employees as guests for dinner. Mrs. Victor was Miss Sarah Broder, employed by First National until her marriage, and Mr. Victor is the owner of the theatre which bears his name.

Joe Lefco, First National city salesman, spent the past week-end in Cleveland with relatives.

Cincinnati

CINCINNATI, which is believed to already be considerably overseated, is to have another theatre, according to announcement recently made by Nathan Bernstein, who has under consideration the construction of a house on Beechmont avenue, the estimated cost of which is $60,000.

The Lyric Theatre Co., Point Pleasant, Ohio, of which Ross Filton is general manager, has a 600-seat house in course of construction. It is expected to be ready for opening about April 1.

It was the writer's pleasure to pay a personal visit to John James, manager of the Grand theatre, Columbus, Ohio, a short time ago. John, who is a brother of William M. James, erstwhile theatre magnate of Columbus, has established a continuous run record for his house, which has seldom, if ever, played a picture more than one week. "The Jazz Singer," with Vitaphone, was shown for five straight weeks, on account of which a permanent smile now adorns James' countenance.

The Orpheum theatre, Xenia, O., which was compelled to close recently on account of fire, which destroyed the projection booth and contents, including eight reels and film, has reopened, the entire interior having been remodeled and redecorated, according to H. L. Binder, who owns the house.

The Mirror theatre, a suburban house, at Dayton, Ohio, was purchased recently by George and Ruth Hembold, who in turn leased the house to Harry Friend for a long term.

The Palace theatre, Hamilton, Ohio, under management of the two Harrys—Silver and Turberg—is celebrating its eighth anniversary. A special souvenir edition of the house organ has been issued, and a number of super-special pictures have been booked to commemorate the occasion.

The Dreamland Theatre Company has been incorporated at Columbus, Ohio, by Theodore, Theofanti and August Perkas. There are 250 shares of no par stock.

Harry Brown, Jr., manager of the new Ohio theatre, at Mansfield, Ohio, acted as host to a number of distinguished out-of-town visitors who came on as special guests at the opening of the house recently, among whom were the Silverman brothers, executives of the Variety Amusement Co., who sponsored the house. An elaborate banquet was served following the dedicatory exercises.

Keith's theatre, Cincinnati, is being given over to noonday lectures which are being delivered by Don. Augustine Walsh to peoples of all creeds and denominations.

While paying a personal visit to Griff. Granger, manager of the Kaypee theatre, at Mt. Gilead, O., it was learned that several important improvements were in contemplation. The Kaypee is the smallest first-run house in Ohio, and has no trouble in packing 'em in, due in part to the excellence of the programs, and also on account of the manager's popularity. Granger says that he is looking forward to the biggest year ever for 1928.

Des Moines

JACK OSSERMAN, who is the new manager of the Des Moines office of Universal, returns to this territory after an absence of a year, during which time he has been manager of the branch at Wichita, Kans., for Universal. Mr. Osserman succeeds George Nalor, who was promoted to the managership of the office at Los Angeles.

Visitors in film row from the eastern offices last week were Capt. Baynes of the Kinograph Publishing Co. and J. R. Wilson, general sales manager for Pathe from the New York office, who were at the Pathe office for a day.

Jack Raper, the new manager of the office of Fox Films, is making good in this territory. He went out this week to visit the trade. He had a conference at Waterloo with the West Coast Theatre Company organization, which recently closed five of their Iowa houses.

The Ezy theatre at Toledo, which has been closed for some time, has now been reopened, under the management of W. J. Miller. Mr. Reagan was the former manager of the Ezy.

At Manila, Iowa, the Electric theatre, which has been in charge of James Jordan, changed hands last week. The new owner of the theatre at Manila is C. R. Grimes, who took immediate possession.

Diagonal, Iowa, now has a show. The theatre there, which has been known as the Crest, has been closed for over a year. Mr. Collier, who is the new owner of the Crest, has made a few changes in the theatre building. He plans some changes in the plan of management.

Bluechel and Lanon, who formerly had the Isis theatre at Cedar Rapids, have again taken the management of this house. They had the theatre three years ago. The theatre again came into their possession through the closing of the five houses formerly owned by the Frank Amusement Company. The theatres were recently merged with the West Coast Theatres, Inc., and were closed on January 15th, when a receiver was appointed. The five houses are the Plaza and Rialto at Waterloo, the Isis and Majestic at Grand Rapids and the Orpheum at Clinton. Jack Retlaw, who has been in charge of these theatres for West Coast Theatres, Inc., since they took over the houses, announces that the theatres would be reopened under new management.

Harry Frankel, the new manager of F B O's Des Moines office. Mr. Frankel succeeds "Jimmie" Shea who was promoted to the St. Louis branch

Harold Barnes, who has the Rialto theatre at Burlington for A. H. Blank, was at the Des Moines office last week. His report is in line with reports generally from points outside of Des Moines that the theatre business is seeing a depression at this time in Iowa territory. No reason is given for this slight slump, unless it could be the effects of the first of the year bills

The theatre at Sheldon, Iowa, suffered some damage from a fire there last week. The blaze was put out before great harm was done. The Sheldon theatre is the Lyric.

Stanton, Iowa, is to have motion pictures under the management of the Community Club. Pictures will be shown every Saturday afternoon and evening with the belief that this will do much to promote business for the merchants of the town.

Harry Briggs, who recently purchased the theatre at Primgharm, Iowa, is now operating the theatre there.

M. Stephens, of Stephens and Pudder, who have the Orpheum theatre at Websters City, was at the office of Paramount to purchase pictures and advertising.

S. S. Swarz, formerly with the Commonwealth Theatres Company, is now in business on his own, selling a new kind of carbon.

The office of Pathe has a new shipper in Jim Cadaro, who is making his first excursion into the film business. Mr. Cadaro succeeds Keith Roy, who was promoted to assistant booker when Ralph Miller resigned from that office.

Visitors in film row were H. Stanley, who recently became the owner of the Grand theatre at Greenfield, and M. L. Dixon, who has the theatre at Mt. Pleasant. Mr. Dixon has jut celebrated a year of married bliss.

Harry David, who is in charge of the Publix Shows in this district, was called into the New York office to confer with A. H. Blank, who went to New York a week ago.

A. G. Stolte, the popular manager of the Capitol theatre in Des Moines, who now has the management of the A. H. Blank-Publix gem house at Omaha, the Riviera, came to Des Moines last week for a visit pertaining to business.

The stockholders of the Des Moines Theatre Company had a meeting last week in the offices of A. H. Blank in the Commonwealth building. The meeting was in charge of Mr. Grusinier, the vice-president. The routine of business was transacted.

Jerry Eby, who has been acting as personality man for the Riviera theatre at Waterloo, which had its opening on January 29 as one of the A. H. Blank-Publix chain, will be succeeded by Casey Jones, who has been appearing at the Fort Armstrong theatre at Rock Island.

Jake Cohen, of the Strand and Capitol at Ottumwa, suffered a damaging fire last week in a booth fire, which badly damaged the machine and destroyed several reels of film. The fire was extinguished without any disturbance in the theatre proper, but the machines were so badly damaged that they had to be replaced.

J. C. Collins, who sold the Rex theatre at Perry, Iowa, to Youngclass and Latta early in the season, has just returned from a trip to California with his family. Mr. Collins is now located in Des Moines and is working for Columbia Pictures, which has their offices with Educational here.

Ted Schlanger, sales director of short subjects for Universal, has been making a tour of all the divisions. He called at the Des Moines exchange and will also visit Kansas City, Omaha and Minneapolis.

Rose Browder, head cashier of the office at Pathe, is now at Rochester, Minn., where she underwent a serious operation.

Lorenz Wegener, manager of the Rialto at Fort Dodge for A. H. Blank, spent several days in Chicago, studying the theatre business. Young Wegener is the son of one of the veteran showmen of the state, Wegener, formerly of the theatre at Valley Junction, Iowa.

South West

ANOTHER Dent Theatres, Inc., R. & R. Theatres, Inc., dinner was enjoyed by a large number of executives and employees of both concerns at Dallas, Texas, and in the Baker Hotel one evening last week. Mr. Dent and the Robb and Rowley executives were there and all the rest of the gang.

Dan Michaelove, who recently resigned as manager of the Universal Chain Theatrical Enterprices, and who joined the sales department of Pathe Exchange, Inc., as manager of the southern district, and is now in Dallas, Tex., and will go to other points in his district in tour of inspection.

The Ager theatre at Liberty, Texas, has closed temporarily.

C. K. Goss, well-known equipment man of Dallas, Texas, was married in New Orleans, La., January 5th, to Miss Antonia Marie Falgout, daughter of Mr. and Mrs. Arthur Falgout, of Lockport, La.

W. F. Hamilton is erecting a new $15,000 theatre named Polytechnic at Fort Worth, Texas, to seat 1,000, including a balcony seating 200.

Dent Theatres, Inc., have purchased ten Peerless reflector arc lamps for their circuit of theatres.

The new theatre owned by W. H. Williams at Midland, Texas, has received a new Kilgen organ.

R. & R. Circuit are erecting a modern theatre at San Angelo, Texas, and, in addition to pictures, will show vaudeville two days a week.

The New theatre, with 600 seating capacity, has opened at Tulia, Texas.

Miss Mamie Sue McBurnett has been appointed manager of the Palmer theatre at Palmer, Texas.

A new theatre is being built by a local capitalist at Mason, Texas.

Eatle Zirkle of Coleman, Texas, has purchased the Cozy theatre at Miles, Texas, from J. W. Lumpkin and the house will be completely remodeled and refurnished.

A new theatre will be erected by Charles R. Vest at Nixon, Texas, soon.

The Queen theatre at Wharton, Texas, has started Sunday opening from 2 to 6 p. m. only, in order to not interfere with religious services at the churches.

The Carrollton theatre at Carrollton, Texas, has been remodeled and new equipment added.

The Lavista theatre opened at Raymondsville, Texas, January 5th to capacity business.

The Queen theatre, operated by Saengers at Houston, Texas, has inaugurated a split week policy with reduction of admission prices in order to compete with the De Luxe houses in Houston.

J. N. Byrd, formerly with Warner Bros. at Dallas, Texas, has been appointed salesman for Metro-Goldwyn-Mayer at Oklahoma City, Okla.

Albany

THERE were quite a number of changes in house ownership in central and northern New York during the past week. The Bright Spot in Rensselaer, which has been operated by Abe Stone, of Albany, who has a number of other houses, was taken over by Ross F. Fayles, who resides in Rensselaer. T. O. Fuller acquired Grant's theatre in Hobart, which has been operated by Mrs. Ida Grant. The Wells High School has purchased the Wells theatre from George Babcock. So far as can be learned, this is the first instance of a school owning and operating a theatre. The State theatre in Utica has changed hands, having been acquired by J. J. Raymond and I. Schancupp from the G. B. Theatre Corporation.

No automobile these days for Harry Hellman, owner of the Royal and Paramount theatres in Albany. Bundled to his ears in a big coonskin overcoat, Mr. Hellman prefers to walk and says it's far healthier.

James Roach, of Schenectady, former manager of the Farley houses in that city, has the sympathy of his many friends, through the death of his sister in Springfield, Mass., last week. The funeral was held in Schenectady.

According to reports reaching Albany's film row from salesmen as well as through letters, business is none too good among motion picture theatres in the smaller places. Business continues up to standard in Albany at first run houses. The neighborhood houses are doing fairly well, the Paramount reporting that it has not had a losing week since it was opened last fall. There is one thing that has been rather favorable to the theatres and that is smaller coal bills during the winter thus far, on account of weather conditions.

H. N. Webster, of Buffalo, a branch manager for Bond, was in town during the week. Al Bothner, formerly of Troy, but now with the Smalley chain, was also in Albany. Robert Wolf, of New York, representing the Standard Theatres, Inc., also paid Albany a call.

L. J. Hackin, of Boston, district manager for Pathe, and L. W. Knickern, of the contract department in New York City, were in Albany during the week for a conference with Edward Hayes, local manager.

Harry Weinberg, who resigned as manager of Albany's F. B. O. exchange, is now on the road selling Fox product out of Omaha, according to letters that have reached here during the last week or so.

S. E. Feld, one of the best known film salesmen in Albany, and a brother-in-law of Alec Herman, resigned last week from the Pathe sales force.

J. Leon, of Timely Films, Inc., of New York City, was in town during the week. Others seen along film row included Frank Green, of Castleton; Sam Berger, eastern division sales manager for Metro; Clif Almy, of Buffalo, and Arthur Abeles, eastern sales manager for Warner Bros., these two joining Harry Seed, local manager, and spending a day with the Schine Brothers in Gloversville.

C. R. Halligan, of the Universal exchange, received the jolt of his life last week in connection with a special magazine story that appeared in one of the local papers, relative to Albany's "Hollywood," as film row is sometimes known. The reporter's interview with Mr. Halligan was perfectly satisfactory, but the make-up man at the newspaper office used a two-column cut of Thomas Hardy, the author, in illustrating Mr. Halligan's story, while Mr. Halligan's likeness appeared further on in the magazine in connection with a story on Mr. Hardy. Mr. Halligan's only comment was that he pitied Mr. Hardy.

R. H. McClure, who runs the Queens theatre in Saranac Lake, and who hails from Texas, journeyed to Albany to do some booking last week.

It is doubtful if there is any film row in the country where managers and office help are on the job more days to the week than in Albany. A visit to the row on Sundays generally finds Al Guteck of the F. B. O. exchange, Harry Thompson of First National, and others busily engaged in catching up with their work.

Snowblocked roads in the Adirondacks last week resulted in Harry Greenbloch being obliged to leave his car at Saranac Lake and continue over the territory by train. Mr. Greenbloch is employed at the F. B. O. exchange. Al Guteck, the local manager, was away last week, making the rounds of the circuit houses in Saratoga, Utica and elsewhere.

George Doolittle, shipping clerk at the Pathe exchange, was laid up last week with the grip and his work was handled by Frank Maher.

Louis Freiberg, a former well known booker, who is now connected with the International Screen Service, of New York City, was in Albany during the past week, calling on various theatres.

Pictures are so popular with the soldiers at Madison Barracks, near Watertown, that they will be shown every week night at the Barracks, according to an announcement made by the Adjutant General.

The common council of Canandaigua has decided to leave the question of Sunday movies to a vote of the citizens. A movement has been on foot for some little time to open the theatres in that city on Sundays, but it has been strongly opposed by the local ministerial association. Last week those favoring Sunday movies presented a petition to the council containing 2,024 names. The ministers presented one with 1,250 names and the Mayor then declared that the whole thing would be left to a vote of the taxpayers.

Canada

THE attempted robbery of the Gaiety theatre, Winnipeg, Manitoba, had its sequel on January 23, when three young men were found guilty of breaking into the theatre by Magistrate Noble and were given severe sentences.

It was only early in January that robbers held up George Law, manager of the Lyceum theatre, Winnipeg, a Universal house, and secured $4,100, making their escape in a running battle.

Chris. Georgas, manager of the Classic theatre, Owen Sound, Ontario, has discovered a newcomer at his home in the person of a nine-pound baby girl. Incidentally, Mr. Georgas has three growing boys who are the ushers at the Classic theatre at evening and Saturday performances. It has been suggested that the diminutive young lady will fit into the family arrangement by becoming the cashier some day.

A. P. Drohan, manager of Griffin's theatre, Chatham, Ontario, had an unusual patron when Clark Ticknor lost control of his automobile, dashed over the sidewalk and crashed into the front entrance of the theatre. Three lobby frames, windows and a post were broken. Despite the clatter, there was no panic.

Just before Walter P. Wilson, manager of the Capitol theatre, Edmonton, Alberta, left for Vancouver, B. C., to become manager of the Capitol theatre, he was given a public surprise that he will never forget.

It had been his custom to announce the musical presentations of the house orchestra, known as the Capitolians, in person. At his final appearance in front of the olio curtain, there was a short stage wait and when the curtain did go up he was dumfounded to see many of his business friends on the stage in place of the stage band.

Manager Wilson quickly announced to the packed house that this was not a part of the evening's program but before he could go any further he was presented with hunting souvenirs and a set of pipes. There were also short speeches which the audience accepted in good part.

Manager J. S. Smart of the Royal theatre, Port Hope, Ontario, has changed from the three-a-week policy to two changes a week. For the two weeks after the adoption of the winter policy, he found that receipts were practically the same as when programs were given only two-day runs.

George Rotsky, manager of the big Palace theatre, Montreal, Quebec, opened with an extended run of "The Circus" on Sunday, January 29, this being the first presentation in Canada.

The Russell theatre, legitimate house of Ottawa, Ontario, became a moving picture theatre during the week of January 30 for the presentation as a road show of Paramount's "Wings." This was the first film road show in the Canadian Capital this winter. Bookings into this theatre are controlled by Famous Players Canadian Corp.

Fire completely destroyed the Parc Royal, an amusement house of Hull, Quebec, early on Sunday morning, when no one was in the building. The actual loss was $30,000, although Charles Broadeur, president of the Parc Royal Company, declared that the building could not now be replaced for $75,000. The building was periodically used for moving picture presentations. It was erected in 1904 and had been the scene of a number of memorable political rallies.

Sunday concerts have been resumed in Bayswater Hall, Ottawa, Ontario, under the auspices of the Bayswater Council, Knights of Columbus. Theatrical programs are presented Sunday evenings.

J. M. Franklin, manager of B. F. Keith's theatre, Ottawa, spent the week of January 23 in New York City for the purpose of arranging bookings. Mr. Franklin goes to Gotham four or five times a year.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Players	Distributed by	Length	Reviewed
Angel of Broadway, The	L. Joy-V. Varconi	Pathe-De Mille	6555 feet	Dec. 16
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May [illegible]
Back to God's Country	R. Adoree-R. Frazer	Universal	5751 feet	July 29
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Big Parade, The	Gilbert-Adoree-Dane	M-G-M	12550 feet	Nov. 28, '25
Blackjack	B. Jones-B. Bennett	Fox	4777 feet	
Border Cavalier, The	Fred Humes	Universal	4427 feet	
Born to Battle	Bill Cody	Pathe-De Mille	5 reels	
Boy of the Streets	J. Walker-M. Bennett-B. Francisco	Rayart (S. R.)	5059 feet	
Broadway Madness	M. de la Motte- D. Keith	Excellent Pict. (S.R.)	6945 feet	Oct. 14
By Whose Hand?	R. Cortez-E. Gilbert	Columbia	5432 feet	Jan. 7
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	9692 feet	May 6
Cancelled Debt, The	R. Lease-C. Stevens	Sterling Pict (S.R.)	5200 feet	
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Marshall-G. Astor	Universal	7790 feet	May 20
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F B O	5701 feet	Aug. 26
Cruise of the Helion, The	E. Murphy-D. Keith-T. Santschi	Rayart (S. R.)	6089 feet	Sept. 30
Drop Kick, The	R. Barthelmess - D. Revier-B. Kent	First National	6802 feet	Sept. 30
First Auto, The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Flying U Ranch, The	Tyler-N. Lane	F. B. O.	4924 feet	
Foreign Devils	Tim McCoy	M-G-M	4658 feet	
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5524 feet	Sept. 23
Girl From Gay Paree, The	Sherman-Bedford-McGregor-Blythe	Tiffany-Stahl	5233 feet	Sept. 23
Girl From Rio, The	Carmel Myers	Lumas	6990 feet	
Honor First (Re-issue)	J. Gilbert-R. Adoree	Fox	4851 feet	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.	6000 feet	Nov. 11
Isle of Forgotten Women	Tearle-Sebastian	Columbia	5645 feet	Jan. 21
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros	5569 feet	Sept. 30
Joy Girl, The	O. Borden-N. Hamilton-M. Alden	Fox	6162 feet	Sept. 23
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National	6712 feet	Sept. 16
Lightning	J. Ralston-R. Fraser-M. Livingston	Tiffany-Stahl	6049 feet	Sept. 30
Lone Eagle, The	R. Keane-B. Kent	Universal	5862 feet	
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox	8538 feet	Oct. 7
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O	4912 feet	Aug. 12
Nevada	G. Cooper-T. Todd	Paramount	6258 feet	Oct. 28
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
One Round Hogan	M. Blue-J. J. Jeffries-L. Hyams	Warner Bros	6375 feet	Oct. 7
One Woman to Another	F. Vidor-Von Eltz	Paramount	4022 feet	Sept. 30
Out All Night	R. Denny-M. Nixon	Universal	6170 feet	Oct. 7
Out of the Past	R. Frazier-M. Harris	Peerless Pict. (S. R.)	5701 feet	
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Prince of the Plains	Tex Maynard	Rayart (S. R.)	4134 feet	
Ragtime	J. Bowers-M. de la Motte	First Division (S. R.)	6700 feet	Sept. 9
Red Raiders, The	K. Maynard-A. Drew	First National	6280 feet	Dec. 9
Road to Romance, The	R. Novarro-M. Day-R. D. D'Arcy	M-G-M	6544 feet	Jan. 21
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros	5685 feet	Oct. 14
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia	5892 feet	
Slightly Used	M. McAvoy-C. Nagel-R. Agnew	Warner Bros	6412 feet	Sept. 30
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National	6548 feet	Sept. 9
Soda Water Cowboy, The	Wally Wales	Pathe-De Mille	4546 feet	Nov. 4
Stark Love	Special Cast	Paramount	6203 feet	Mar. 11
Swim, Girl, Swim	B. Daniels-G. Ederle-J. Hall	Paramount	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft-Hill-Luden	Paramount	6006 feet	Oct. 82
Three Miles Up	Al Wilson-E. Clair	Universal	4136 feet	June 10
Two Girls Wanted	J. Gaynor-G. Tryon	Fox	6293 feet	Oct. 7
We're All Gamblers	Meighan-M. Millner	Paramount	5935 feet	

OCTOBER

Feature	Players	Distributed by	Length	Reviewed
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National	6333 feet	Oct. 21
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict. (S.R.)	5980 feet	
Ben Hur	Novarro-McAvoy-Bronson-F. X. Bushman-C. Myers	M-G-M	12000 feet	Jan. 1 '26
Blondes By Choice	Claire Windsor	Lumas	6987 feet	
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M	5902 feet	Nov. [illegible]
Boy Rider, The	Buzz Barton	F. B. O	4858 feet	Sept. 30
Breakfast at Sunrise	C. Talmadge-D. Alvarado	First National	6222 feet	Dec. 16
Cheating Cheaters	B. Compson-K. Harlan	Universal	5623 feet	Dec. 23
Chinese Parrot, The	M. Nixon-H Bosworth	Universal	7304 feet	Jan. 7
College Hero, The	R. Agnew-P. Garon-R. Lease	Columbia	5628 feet	Dec. 9
College Widow, The	D. Costello-Collier, Jr.	Warner Bros	6616 feet	Oct. 28
Combat	G. Walsh-G. Hulette-C. Adam?x	Pathe-DeMille	5100 feet	Nov. 11
Crystal Cup, The	D. Mackaill-J. Mulhall	First National	6386 feet	Nov. 25
East Side, West Sidd	G. O'Brien-V. Valli-F. McDonaldG	Fox	8154 feet	Nov. 4
Fair Co-ed, The	M. Davies-J. M. Brown	M-G-M	6408 feet	Nov. 4
Figures Don't Lie	E. Ralston-R. Arlen	Paramount	5280 feet	
Finnegan's Ball	B. Mehaffey-Landis-C. McHugh-M. Swain	First Division (S. R.)	6200 feet	Dec. 9
Forbidden Woman, The	J. Goudal-V. Varconi	Pathe-De Mille	6568 feet	Dec. 16
Gentleman of Paris, A	A. Menjou-S. O'Hara-A. Marchall	Paramount	5927 feet	Oct. 14
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O	6310 feet	July 29
Girl in the Pullman, The	M. Prevost-	Pathe-De Mille	5867 feet	Nov. 18
Gun-Hand Garrison	Tex Maynard	Rayart (S. R.)	4879 feet	
Harp in Hock, A	Schildkraut-Coghlan-M.Robson-B.Love	Pathe-De Mille	5999 feet	Dec. 16
Highschool Hero, The	S. Phipps-N. Stuart	Fox	5498 feet	Nov. 11
In Old Kentucky	J. Murray-H. Costello	M-G-M	6646 feet	
Jake the Plumber	J. DeVorska-S. Lynn	F. B. O	5186 feet	Nov. 4
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros	7423 feet	Oct. 21
Jesse James	F. Thomson-N. Lane	Paramount	7423 feet	Oct. 28
Les Miserables	Special Cast	Universal	7713 feet	
Light in the Window, A	Walthall-P. Avery-C. Keefe	Rayart (S. R.)	5960 feet	Nov. 11
Magic Flame, The	Colman-Banky	United Artists	8300 feet	Sept 30
My Best Girl	M.Pickford-C.Rogers	United Artists	8500 feet	Dec. 2
No Place to Go	M. Astor-L. Hughes	First National	6403 feet	
Now We're in the Air	W. Beery-R. Hatton	Paramount	5798 feet	Dec. 23
Obligin' Buckaroo, The	Buffalo Bill, Jr	Pathe-De Mille	4575 feet	Nov. 11
Once and Forever	P.R.Miller-J.Harron	Tiffany-Stahl	5639 feet	
Pajamas	O. Borden-L. Gray	Fox	5876 feet	Dec. 2
Pretty Clothes	J. Ralston-J. Walker-G. Astor	Sterling Pict. (S. R.)	5652 feet	Nov. 4
Publicity Madness	E. Lowe-L. Moran	Fox	5893 feet	
Racing Romeo, The	"Red" Grange-J. Ralston	F. B. O	5992 feet	Dec. 16
Ranger of the North	Ranger (Dog)	F. B. O.	4941 feet	
Ride 'Em High	Buddy Roosevelt	Pathe-De Mille	4542 feet	Nov. 11
Ridin' Luck	Tex Maynard	Rayart (S. R.)		
Rose of the Golden West	G. Roland-M. Astor	First National	6447 feet	Oct. 7
Rough Riders, The	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	9443 feet	April 1
Sailor Izzy Murphy	G. Jessel-A. Ferris	Warner Bros	6020 feet	Oct. 26
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	8500 feet	June 10
Shanghai Bound	R. Dix-M. Brian	Paramount	5515 feet	Dec. 9
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount	5179 feet	
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal	7 reels	Aug. 26
Silver Valley	Tom Mix	Fox	5011 feet	Oct. 14
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M	6705 feet	Oct. 28
Straight Shooting	Ted Wells	Universal	4251 feet	Aug. 19
Tigress, The	J. Holt- D. Revier	Columbia	5357 feet	
Underworld	C. Brook-E. Brent-G. Bancroft	Paramount	7643 feet	Sept. 9
Way of All Flesh, The	E. Jannings-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
Wheel of Destiny, The	F. Stanley-G. Hale	Rayart (S. R.)	5869 feet	
Wine (re-issue)	Clara Bow	Universal	7 reels	
Wise Wife, The	P. Haver-T. Moore	Pathe-De Mille	5610 feet	Dec. 16
Wolf's Trail	Dynamite (Dog)	Universal	4167 feet	
Woman on Trial, The	Negri-E. Hanson	Paramount	5960 feet	Nov. 14
Women's Wares	Brent-Lytell-L. Kent	Tiffany-Stahl	5614 feet	Nov. 18
Wreck of the Hesperus, The	A. Hale-V. Bradford	Pathe-De Mille	6447 feet	

NOVEMBER

Feature	Players	Distributed by	Length	Reviewed
Arizona Wildcat, The	T. Mix-D. Sebastian	Fox	4665 feet	
Bandit's Son, The	B. Steele-A. Sheridan	F. B. O	4789 feet	
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M	6433 feet	
Blood Will Tell	B. Jones-K. Perry	Fox	4556 feet	
Bowery Cinderella, A	P. O'Malley-G. Hulette	Excellent Pict. (S.R.)	6900 feet	Nov. 25
Broadway After Midnight	P. Bonner-C. Landis-G. Hughes-B. Tennant	Krelbar Pict. (S. R.)	6199 feet	Nov. 4
Cheer Leader, The	R. Graves-Olmstead	Lumas	6000 feet	
City Gone Wild, The	T. Meighan-L. Brooks-M. Millner	Paramount	5408 feet	
College	B. Keaton-A. Cornwall-G. Withers	United Artists	5362 feet	Sept. 23

Feature	Players	Distributed by	Length	Reviewed
Death Valley	C. Nye-R. Rae-R. Wells	First Division (S. R.)	588 feet	Aug 12
Discord	G. Ekman-L. Dagover	Pathe-De Mille	8586 feet	Nov. 11
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros	5003 feet	Nov. 11
Dress Parade	W. Boyd-B. Love	Pathe-De Mille	6599 feet	Nov. 11
Fortune Hunter, The	S. Chaplin-C. Horton-H. Costello	Warner Bros.	6638 feet	Jan. 21
Galloping Fury	H. Gibson-S. Rand	Universal	5503 feet	
Garden of Allah, The	A. Terry-I. Petrovich	M-G	8200 feet	Sept. 16
Girl From Chicago, The	C. Nagel-M. Loy	Warner Bros	5978 feet	Dec. 31
Gold From Weepah	Bill Cody	Pathe	4968 feet	Dec. 23
Good-Time Charley	W. Oland-H. Costello	Warner Bros	6302 feet	Nov. 25
Gorilla, The	C. Murray-F. Kelsey-T. Marshall	First National	6300 feet	Dec. 2
Gun Gospel	K. Mayuard	First National	6288 feet	
Heroes in Blue	J. Bowers-S. Rand	Rayart (S. R.)	5000 feet	
His Foreign Wife	W. McDonald-E. Murphy-G. von Rue	Pathe-De Mille	4890 feet	
Home Made	Johnny Hines	First National	6524 feet	
Hoof Marks	Jack Donovan	Pathe-De Mille	4076 feet	Dec. 23
Hook and Ladder, No. 9	D. Ellis-E. Hearne-C. Keefe	F. B. O	5240 feet	Dec. 16
Judgment of the Hills	V. Valli-F. Darro	F. B. O	6481 feet	Aug. 1
Ladies Must Dress	V. Valli-L. Gray	Fox	5599 feet	Dec. 23
Last Waltz, The	W. Fritsch-S. Vernon	Paramount	6940 feet	Dec. 30
Lure of the South Seas, The		First Division (S. R.)		
Main Event, The	Vera Reynolds	Pathe-De Mille	6472 feet	Nov. 11
Man Crazy	Mulhall-Mackaill	First National	5542 feet	Dec. 30
My Friend From India	F. Pangborn	Pathe-De Mille	6 reels	
Night Life	A. Day-J. Harron	Tiffany-Stahl	6235 feet	Dec. 2
One Glorious Scrap	Fred Humes	Universal	4172 feet	
On the Stroke of Twelve	E. Torrence-J. Marlowe-D. O'Shea	Rayart (S. R.)	5970 feet	
On Your Toes	R. Denny-B. Worth	Universal	5918 feet	Jan. 14
Opening Night, The	C. Windsor-J. Bowers	Columbia	5524 feet	
Open Range	L. Chandler-B. Bronson	Paramount		
Quality Street	M. Davies-C. Nagel	M-G-M	7627 feet	Nov. 18
Reno Divorce, A	M. McAvoy	Warner Bros.	5492 feet	Nov. 4
Roarin' Broncs	Buffalo Bill, Jr.	Pathe-De Mille	4375 feet	Dec. 30
Shame (Re-issue)	John Gilbert	Fox	5467 feet	
She's a Sheik	B. Daniels-R. Arlen W. Powell	Paramount	6015 feet	Dec. 9
Skyhigh Saunders	Al Wilson	Universal	4393 feet	
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal	6218 feet	
Spotlight, The	E. Ralston-N. Hamilton	Paramount	4866 feet	
Stage Kisses	K. Harlan-H. Chadwick	Columbia	5435 feet	
Tea for Three	L. Cody-A. Pringle-O. Moore-D. Sebastian	M-G-M	5273 feet	Nov. 11
Thirteenth Hour, The	Bonaparte (Dog)-J. Gadsen-L. Barrymore	M-G-M	5252 feet	
Thirteenth Juror, The	F. X. Bushman-Nilsson	Universal	5598 feet	Dec. 9
Turkish Delight	R. Schildkraut-J. Faye	Pathe-De Mille	6 reels	
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists	8250 feet	Nov. 4
Very Confidential	M. Bellamy	Fox	5620 feet	Dec. 16
Wanderer of the West, A	Tex Maynard	Rayart (S. R.)		
Warning, The	J. Holt-D. Revier	Columbia	5791 feet	Jan. 7
Web of Fate	Lillian Rich	Peerless Pict. (S. R.)	5800 feet	
Wild Beauty	Rex (Horse)-J. Marlowe	Universal	5192 feet	
Wild Geese	B. Bennett-A. Stewart-D. Keith-J. Robards-E. Southern	Tiffany-Stahl	6448 feet	
Wolf Fangs	Thunder (Dog)-C. Morton-C. Lincoln	Fox	5331 feet	Dec. 16

DECEMBER

Feature	Players	Distributed by	Length	Reviewed
Adventurer, The	T. McCoy-D. Sebastian	M-G-M	4709 feet	
Aflame in the Sky	S. Lynn-J. Luden	F. B. O.	6034 feet	Nov. 11
Alice in Wonderland		Pathe	5 reels	
Almost Human	V. Reynolds	Pathe-De Mille	6 reels	
Brass Knuckles	M. Blue-B. Bronson	Warner Bros	6330 feet	Dec. 23
Bridal Night, The	Norma Shearer	M-G-M		
Buttons	Coogan-Hanson-Olmstead	M-G-M	6050 feet	
Come to My House	O. Borden-A. Moreno	Fox	4300 feet	
Desert Dust	Ted Wells	Universal	4349 feet	
Desert of the Lost	W. Wales-P. Montgomery	Pathe	4933 feet	Dec. 30
Desert Pirate, The	T. Tyler-D. Thompson	F. B. O.	4754 feet	
Devil's Twin, The	Leo Maloney	Pathe	6 reels	
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists	8400 feet	Jan. 7
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	4295 feet	
Flying Luck	Monty Banks	Pathe-De Mille	6400 feet	Nov. 18
Gay Defender, The	R. Dix-T. Todd	Paramount	6376 feet	Dec. 31
Get Your Man	C. Bow-C. Rogers	Paramount	5718 feet	
Girl From Everywhere, The	D. Pollard-M. Swain-S. Halloway	Pathe-De Mille	3303 feet	Dec. 2
Golden Clown, The	G. Ekman-K. Bell	Pathe	8 reels	
Grandma's Boy (re-issue)	H. Lloyd-M. Davis	Pathe-De Mille	4750 feet	
Ham and Eggs at the Front	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Haunted Ship, The	D. Sebastian-M. Love-R. Hallor	Tiffany-Stahl	4753 feet	
Hero for a Night, A	G. Tryon-P. R. Miller	Universal	5711 feet	Dec. 2
Her Wild Oat	Colleen Moore	First National	6118 feet	
He's My Man	Phyllis Haver	Pathe-De Mille		
Honeymoon Hate	F. Vidor-T. Carmenati	Paramount	5415 feet	
Husbands for Rent	H. Costello-O. Moore	Warner Bros	5200 feet	Jan. 7
If I Were Single	M. McAvoy-C. Nagel	Warner Bros	6320 feet	Dec. 31
Irresistible Lover, The	N. Kerry-L. Moran	Universal	6958 feet	Sept. 16
Land of the Lawless	J. Padian-P. Montgomery-T. Santschi	Pathe	4131 feet	Dec. 30
Law and the Man, The	G. Brockwell-Santschi-R. Rllis	Rayart (S. R.)		
London After Midnight	L. Chaney-C. Nagel-M. Day-Walthall	M-G-M	5687 feet	Dec. 23
Lovelorn, The	S. O'Neill-L. Kent-M. O'Day	M-G-M	6110 feet	Dec. 30
Love Mart, The	B. Dove-G. Roland-N. Beery	First National	7388 feet	
Man's Past, A	C. Veidt-I. Keith-G. Siegmann	Universal	6135 feet	Sept. 16
Polly of the Movies	G. Short-J. Robards	First Division (S. R.)	6900 feet	
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille	5880 feet	
San Francisco Nights	M. Busch-P. Marmont	Lumas	7000 feet	Dec. 31
Satan and the Woman	C. Windsor-C. Keefe	Excellent		
Serenade	A. Menjou-K. Carver-L. Basquette	Paramount	5209 feet	Dec. 31
Silk Legs	M. Bellamy-J. Hall	Fox	5446 feet	
Silver Slave, The	I. Rich-A. Ferris-H. Herbert	Warner Bros	6124 feet	Dec. 9
Slingshot Kid, The	"Buzz" Barton J. Morgan	F. B. O	4886 feet	
Sorrell and Son	H. B. Warner-Nilsson-M. McBain-A. Joyce	United Artists	9000 feet	Nov. 25
South Sea Love	P. R. Miller-L. Shumway-A. Brooks	F. B. O.	6388 feet	
Spoilers of the West	T. McCoy-M. Daw	M-G-M	6280 feet	
Streets of Shanghai	P. Starke-K. Harlan-J. Robards	Tiffany-Stahl	5276 feet	
Swift Shadow, The	Ranger (Dog)	F. B. O.	4892 feet	Dec. 28
Temptations of a Shopgirl	B. Compson-Garon-A. Kaliz	First Division (S. R.)	5604 feet	
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	First National	7419 feet	Nov. 18
Two Flaming Youths	C. Conklin-W. C. Fields-M. Brian	Paramount	5319 feet	Jan.
Valley of the Giants	M. Sills-D. Kenyon	First National	6376 feet	
Wild Born	Tex Maynard	Rayart (S. R.)		
Wilful Youth	K. Harlan-E. Murphy	Peerless Pict. (S.R.)	5800 feet	
Wizard, The	L. Hyams-E. Lowe-G. Katsonaros-von Seyffertitz	Fox	5629 feet	
You'll Never Get Rich		First Division (S. R.)		

JANUARY

Feature	Players	Distributed by	Length	Reviewed
Air Patrol, The	Al Wilson	Universal	4259 feet	
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	Oct. 21
Ballyhoo Buster, The	Buffalo Bill, Jr.	Pathe	4805 feet	Dec. 30
Beau Sabreur	E. Brent-G. Cooper-W. Powell-N. Beery	Paramount	6704 feet	Jan. 28
Beware of Married Men	I. Rich-R. Tucker-S. Holmes-M. Loy	Warner Bros.	5421 feet	Jan. 28
Boss of Rustlers Roost, The	D. Coleman-E. Gilbert	Pathe	4833 feet	Jan. 14
Branded Sombrero, The	B. Jones-L. Hyams	Fox Films	5612 feet	Jan. 14
Burning Up Broadway	H. Costello-R. Frazer	Sterling Pict. (S. R.)		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal	5261 feet	
Comrades	H. Costello-G. Hughes-D. Keith	First Division (S. R.)		
Circus, The	C. Chaplin-M. Kennedy	United Artists	6700 feet	
Cohens and the Kellys in Paris, The	G. Sidney-J. F. McDonald-V. Gordon-K. Price	Universal	7481 feet	
Coney Island	Lois Wilson	F. B. O.		
Cowboy Cavalier, The	B. Roosevelt O. Hasbrouck	Pathe	4526 feet	Jan. 28
Crashing Through	J. Padjans-S. Rand	Pathe	5 reels	
Creole Love		First Division (S. R.)		
Dare Devil's Reward	T. Mix-N. Joyce	Fox	4987 feet	Jan. 21
Dead Man's Curve	Fairbanks, Jr.-S. Blane	F. B. O.	5511 feet	Dec. 23
Desperate Courage	W. Wales-O. Hasbrouck	Pathe	4398 feet	Jan. 21
Divine Woman, The	D. Garbo-L. Hanson-L. Sherman	M-G-M	7300 feet	Jan. 21
Driftin' Sands	Bob Steele	F. B. O	4770 feet	
Fearless Rider	F. Humes-B. Worth	Universal	4173 feet	
Four Flusher, The	G. Lewis-M. Nixon	Universal	6193 feet	Jan. 28
French Dressing	H. B. Warner-L. Wilson	First National	6344 feet	
Gateway of the Moon, The	Del Rio-Fenton-W. Pidgeon	Fox	5038 feet	Jan. 14
Girl in Every Port, A	V. McLaglen-M. Casaiuana-M. Loy-N. Joyce-R. Armstrong	Fox		
Gentlemen Prefer Blondes	A. White-F. Sterling-R. Taylor	Paramount	6871 feet	Jan. 21
Glory Girl, The	E. Ralston	Paramount		
Laddie Be Good	B. Cody-R. Blossom	Pathe	4155 feet	Dec. 30
Lady Raffles	E. Taylor-R. Drew-L. Tashman	Columbia		
Last Command, The	E. Jannings-E. Brent-W. Powell	Paramount	8234 feet	Jan. 28
Let 'Er Go. Gallegher	J. Coghlan-H. Ford-E. Fair	Pathe-De Mille	5888 feet	Jan. 28
Leopard Lady, The	J. Logan-A. Hale	Pathe-De Mille	6 reels	
Little Mickey Grogan	Frankie Darro	F. B. O	6515 feet	
Love	G. Garbo-J. Gilbert	M-G-M	7365 feet	Dec. 16
Love and Learn	E. Ralston-L. Chandler	Paramount	5737 feet	
Man, Woman and Sin	J. Gilbert-J. Eagles-G. Brockwell	M-G-M	6280 feet	
Man, Woman and Sin	J. Gilbert-J. Eagles	M-G-M	6280 feet	
Merry Wives of New York	P. Garon	First Division (S.R.)		
Noose, The	R. Barthelmess-L. Basquette-A. Joyce	First National	7060 feet	
No Other Woman	D. Del Rio	Fox		
On to Reno	M. Prevost-C. Landis	Pathe-De Mille	6 reels	
Peaks of Destiny, The (Ufa film)	E. Peterson-L. Riefenstahl-L. Trenker	Paramount	6940 feet	Jan. 21
Perfect Gentleman, A	M. Banks-R. Dwyer	Pathe	5626 feet	Jan. 14
Pioneer Scout, The	F. Thomson-N. Lane	Paramount		
Private Life of Helen of Troy, The	M. Corda-L. Stone-R. Cortez	First National	7694 feet	Dec. 23
Race For Life, A	Rin-Tin-Tin	Warner Bros		
Rawhide Kid, The	H. Gibson-G. Hale	Universal	5383 feet	
Sadie Thompson	G. Swanson-L. Barrymore-R. Walsh	United Artists		
Sailors' Wives	Astor-Hughes	First National	5484 feet	
Sharpshooters	G. O'Brien-L. Moran	Fox	5573 feet	Jan. 28
Shepherd of the Hills, The	A. B. Francis-M. O'Day-J. Boles	First National	8188 feet	
That Certain Thing	V. Dana-R. Graves	Columbia		
Tragedy of Youth, The	Collier, Jr.-P. R. Miller-W. Baxter	Tiffany-Stahl		

Feature	Players	Distributed by	Length	Reviewed
United States Smith	Special Cast	Lumas	7000 feet	
Walking Back	Vera Reynolds	Pathe-De Mille	6 reels	
West Point	W. Haines-J. Crawford	M-G-M	8134 feet	Jan. 7
What Price Beauty?	N. Naldi-P. Gendron-V. Pearson	Pathe	5 reels	Jan. 28
Wife Savers	W. Beery-R. Hatton	Paramount	5413 feet	Jan. 21
Wife's Relations	S. Mason-G. Glass	Columbia		
Wizard of the Saddle	B. Barton-D. Thompson	F. B. O.	4805 feet	Dec. 30
Woman Against the World, A	G. Olmstead-H. Ford-G. Hale-S. Rand	Tiffany-Stahl		
Woman Wise	W. Russell-J. Collyer-W. Pidgeon	Fox	5050 feet	

FEBRUARY

Feature	Players	Distributed by	Length	Reviewed
Across the Atlantic	M. Blue	Warner Bros.		
Age of Sex, The		First Division (S. R.)		
Alice Through the Looking Glass		Pathe	5 reels	
Apache Raider, The	Leo Maloney	Pathe	6 reels	
Bare Knees	V. L. Corbin-D. Keith-J. Winton-J. Walker	Lumas	5800f eet	Jan. 28
Big City, The	L. Chaney	M-G-M		
Blonde for a Night, A	M. Prevost	Pathe-De Mille	6 reels	
Blue Danube, The	L. Joy-R. LaRocque-J. Schildkraut	Pathe-De Mille	6 reels	
Bronc Stomper, The	Dan Coleman	Pathe	6 reels	
Burning Daylight	M. Sills-D. Kenyon	First National		
Chaser, The	H. Langdon-G. McConnell	First National		
Clean Up Man, The	Ted Wells	Universal	4232 feet	
Devil Dancer, The	G. Gray-C. Brook	United Artists	7000 feet	Dec. 30
Doomsday	F. Vidor-G. Cooper	Paramount		
Douglas Fairbanks as the Gaucho	D. Fairbanks-E. Southern-L. Valez	United Artists	9256 feet	Dec. 2
Down Went McGinty	C. Murray-G. Sidney	First National		
Enemy, The	L. Gish-R. Forbes	M-G-M	8189 feet	Dec. 31
Fangs of the Wild	Ranger (Dog)-S. Nelson-D. Kitchen	F. B. O	4578 feet	Jan. 14
Finders Keepers	La Plante-Harron	Universal	6081 feet	
Feel My Pulse	B. Daniels-R. Arlen-W. Powell	Paramount		
Flying Romeos	C. Murray-G. Sidney	First National		
Free Lips		First Division (S. R.)		
Garden of Eden, The	C. Griffith-C. Ray-L. Sherman	United Artists		
Harvester The	N. Kingston-O. Caldwell	F. B. O	7045 feet	Nov. 25
Her Summer Hero	D. Thompson-H. Trevor-S. Blane-J. Pierce	F. B. O	5146 feet	Dec. 30
Latest From Paris, The	N. Shearer	M-G-M		
Legionnaires in Paris	Al Cooke-Kit Guard	F. B. O.	5771 feet	
Little Snob, The	M. McAvoy-R. Frazer-A. B. Francis	Warner Bros.		
Love in a Cottage	B. Compson	First Division (S. R.)		
Midnight Rose	L. de Putti-K. Harlan	Universal		
Napoleon (French Film)	Special Cast	M-G-M		
Night Flyer, The	William Boyd	Pathe-De Mille	6 reels	
Passion Island	Special Cast	Pathe-De Mille	7 reels	
Phantom Flyer, The	Al Wilson	Universal	4253 feet	
Riding Renegade, The	Bob Steele	F. B. O.		
Rose-Marie	J. Crawford-J. Murray	M-G-M		
Secret Hour, The	P. Negri-Herscholt-K. Thompson	Paramount	7194 feet	
Shield of Honor, The	R. Lewis-D. Gulliver-N. Hamilton	Universal	6172 feet	Dec. 30
Show Down, The	Bancroft - Brent - N. Hamilton	Paramount		
Smart Set, The	W. Haines	M-G-M		
That's My Daddy	R. Denny-B. Kent	Universal	6073 feet	
Tillie's Punctured Romance	C. Conklin-W. C. Fields-Fazenda	Paramount	6 reels	
Traveling Salesman, The (tentative)	R. Dix-F. Sterling-G. Olmsted	Paramount		
Under the Tonto Rim	R. Arlen-M. Brian	Paramount		
Wagon Show, The	Ken Maynard	First National		
Wall Flowers		F. B. O.		
Wedding March, The (road show)	von Stroheim-F. Wray	Paramount	12 reels	
When the Law Rides	T. Tyler-F. Darro	F. B. O		
Whip Woman, The	E. Taylor-A. Moreno	First National		

MARCH

Feature	Players	Distributed by	Length	Reviewed
Adventure Mad (Ufa film)	E. Barclay-N. Asther-L. Hall-Davis	Paramount		
Arkansas		First Division (S. R.)		
Beauty Doctor, The	Adolphe Menjou	Paramount		
Beyond London's Lights		F. B. O		
Brunettes Preferred		First Division (S. R.)		
Buck Privates	de Putti-McGregor	Universal		
Chicago After Midnight	J. Mendez-R. Ince	F. B. O.		
Darling of the Gods, The	Special Cast	United Artists		
Drums of Love	E. Taylor-D. Alvarado-M. Philbin-L. Barrymore	United Artists	10 reels	Jan. 28
Freckles	J. Fox, Jr.-G. Stratton-H. Bosworth	F. B. O.	6131 feet	Jan. 28
Harold Teen	W. Bakewell-J. Duffy	First National		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Legion of the Condemned, The	G. Cooper-F. Wray	Paramount		
Little Buckaroo, The	Buzz Barton	F. B. O		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Man Higher Up, The		Lumas		
Old Ironsides (road show)	E. Ralston-C. Farrell-W. Beery-G. Bancroft	Paramount	12 reels	Dec. 18, '26
Once There Was a Princess	Billie Dove	First National		
Pair of Sixes, A	Johnny Hines	First National		
Partners in Crime	W. Beery-R. Hatton-W. Powell	Paramount		
Powder My Back	Irene Rich	Warner Bros		

Feature	Players	Distributed by	Length	Reviewed
Ramona	D. Del Rio-W. Baxter	United Artists		
Red Hair	C. Bow-W. Austin	Paramount		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pict. (S.R.)	5032 feet	
Speedy	Harold Lloyd	Paramount		
Surrender	M. Philbin-I. Moskine	Universal		
Tempest	J. Barrymore-C. Horn-Wolheim	United Artists		

APRIL

Feature	Players	Distributed by	Length	Reviewed
Bell of Avenue A		First Division (S. R.)		
Breed of the Sunset	Bob Steele	F. B. O.		
Crooks Can't Win	R. Lewis-T. Hill	F. B. O.		
Ladies' Night in a Turkish Bath	Mackaill-Mulhal	First National		
Law of Fear, The	Ranger (Dog)	F-B-O		
Lilac Time	C. Moore-G. Cooper	First National		
Little Shepherd of Kingdom Come	Barthelmess-McAvoy-O'Day	First National		
Little Yellow House, The		F. B. O.		
Mad Hour, The	S. O'Neil-D. Reed	First National		
Phantom of the Range, The	T. Tyler-D. Thompson	F. B. O.		
Pinto Kid, The	B. Barton-H. Trevor-G. Lee	F-B-O	4884 feet	Jan. 7
Red Riders of Canada, The	P. R. Miller-C. Byer	F. B. O	6419 feet	Dec. 23
Royal American, The	Ken Maynard	First National		
Street of Sin, The	E. Jannings-F. Wray	Paramount		
Thanks For the Buggy Ride	L. La Plante.-G. Tryon	Universal	6197 feet	
Three-Ring Marriage	M. Astor-L. Hughes	First National		
Under the Black Eagle	Flash (Dog)-M. Day-R. Forbes	M-G-M		

MAY

Feature	Players	Distributed by	Length	Reviewed
Alex the Great	"Skeets" Gallagher	F. B. O.		
Devil's Trade Mark, The	B. Bennett-W. V. Mong	F-B-O		
Heart of a Follies Girl, The	B. Dove-L. Kent	First National		
Man in the Rough, The	B. Steele-M. King	F-B-O		
Skinner's Big Idea	B. Washburn-M. Sleeper-H. Trevor	M-G-M		
Wine, Woman and Song	Charlie Murray	First National		

JUNE

Feature	Players	Distributed by	Length	Reviewed
Baby Face	Colleen Moore	First National		
Dog Justice	Ranger (Dog)	F. B. O.		
Lady Be Good	D. Mackaill-J. Mulhall	First National		
Loves of Ricardo	George Beban	F. B. O.		
Texas Tornado, The	Tom Tyler	F. B. O.		
Upland Rider, The	Ken Maynard	First National		

JULY

Feature	Players	Distributed by	Length	Reviewed
Canyon of Adventure, The	K. Maynard	First National		
Fighting Redhead, The	Buzz Barton	F. B. O.		
Kelly's Kids	Charlie Murray	First National		
Trail of Courage, The	R. Steele-M. Bonner	F-B-O		

AUGUST

Feature	Players	Distributed by	Length	Reviewed
Bantam Cowboy, The	Buzz Barton	F. B. O		
Barker, The	Milton Sills	First National		

Coming Attractions

Feature	Players	Distributed by	Length	Reviewed
Abie's Irish Rose	F. McDonald-J. Hersholt-N. Carroll-C. Rogers	Paramount		
Ace High	Hoot Gibson	Universal		
Actress, The	N. Shearer-R. Forbes	M-G-M		
Baby Mine	G.K.Arthur-K.Dane	M-G-M	5139 feet	Jan. 14
Better Man, The		F. B. O.		
Betty's a Lady	J. Ralston-C. Ray	Universal		
Be Yourself	R. Denny-M. Nolan	Universal		
Big Game Hunt, The	W. Beery-R. Hatton	Paramount		
Big Gun, The	George Lewis	Universal		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Big Top, The		M-G-M		
Black Ace, The	D. Coleman-J. Loff	Pathe		
Blossom Time (Movietone)	J. Gaynor-C. Farrell	Fox		
Body Punch, The	J. Dougherty-V. B. Faire	Universal		
Boy of the Streets ,A	J. Walker-B. Francisco-M. Bennett	Rayart (S. R.)		
Bride of the Colorado	J. Boles-D. Blossom	Pathe		
Brides Will Be Brides	Laura La Plante	Universal		
Bringing Up Father	F. McDonald	M-G-M		
Butter and Egg Man, The	J. Mulhall	First National		
Casey Jones	R. Lewis-J. Robards-A. Sheridan	Rayart (S. R.)		
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		
Chicago	P. Haver-V. Varconi	Pathe-De Mille	9992 feet	
China Bound	R. Navarro-J. Crawford	M-G-M		
Chinatown Charlie	J. Hines-L. Lorraine	First National		
Chorus Kid, The		Lumas		
Circus Rookies	K. Dane-G. K. Arthur	M-G-M		

Feature	Players	Distributed by	Length	Reviewed
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
City of Sin	M. Loy-L. Hyams-R. Tucker	Warner Bros		
Clash, The (tentative)	A. Moreno-C. Windsor	Tiffany-Stahl		
Clown, The (Vitaphone)	Al Jolson	Warner Bros.		
Cock-Eyed World, The	V. McLaglen-E. Lowe	Fox		
Code of Honor	A. Menjou-N. Lane-Collier, Jr-E.Brent	Paramount		
Cop, The	W. Boyd	Pathe-De Mille		
Cossacks, The	J. Gilbert-R. Adoree	M-G-M		
Count of Ten, The	C. Ray-J. Gleason	Universal		
Cream of the Earth, The	M. Nixon-C. Rogers	Universal		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M	12 reels	
Detectives	K. Dane-G. K. Arthur	M-G-M		
Devil Skipper, The	B. Bennett-M. Love-M. McGregor-M. McAllister	Tiffany-Stahl		
Dirty Work	Johnny Burke	Pathe		
Don't Marry	Lois Moran	Fox		
Down Grade, The	Wm. Fairbanks-A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O		
Dressed to Kill	E. Lowe-M. Astor	Fox		
Easy Come, Easy Go	R. Dix-N. Carroll	Paramount		
Empty Saddle, The	Fred Humes	Universal		
Escape, The	V. Valli-W. Russell	Fox		
Enemy, The	L. Gish-R. Forbes	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fallen Angels	N. Kerry-P. Starke-K. Harlan	Universal		
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Fashion Madness	C. Windsor-R. Howes	Columbia		
Fazil	C. Farrel G. Nissen-M. Busch	Fox		
Fleetwing	B. Norton-D. Janis	Fox		
Flower of Spain	Colman-Banky	United Artists		
Foreign Legion, The	N. Kerry-L. Stone-J. Marlowe	Universal		
Four Devils, The	F. Macdonald-M Duncan-C. Morton-N. Drexel-J. Gaynor	Fox		
Four Sons	J. Hall-M. Mann-Bushman, Jr.-C. Morton-E. Foxe-J. Collyer	Fox		
Freedom of the Press	L. Stone-M. Day-D. Keith	Universal		
Ginsberg the Great	G. Jessel-A. Farris	Warner Bros	5390 feet	
Girl Downstairs, The	L. Moran-G. O'Brien	Fox		
Give and Take	G. Sidney-S. Lynn-G. Lewis	Universal		
Glorious Betsy	D. Costello-C. Nagel	Warner Bros		
Godless Girl, The	L. Basquette-G. Duryea-M. Prevost	Pathe-De Mille		
Good Morning, Judge		Universal		
Grass Widows		Tiffany-Stahl		
Hangman's House	V. McLaglen-J. Collyer-L.Kent-E.Foxe	Fox		
Has Anybody Here Seen Kelly?	T. Moore-B. Love	Universal		
Hawk, The	M. Sills	First National		
Headliner, The (tentative)	A. White-C. Conklin	First National		
Heart and the Man, The	P. Garon-R. Agnew	Rayart (S. R.)		
Hello, Cheyenne!	T. Mix-C. Lincoln	Fox		
Hell's Angels	B. Lyon-J. Hall-G. Nissen-G. Cooper	United Artists		
His Country	R. Schildkraut-M. Dressler	Pathe-De Mille		
Hold 'Em Yale	Rod La Rocque	Pathe-De Mille		
Hold Everything (tentative)	J. Hall	Paramount		
Home, James		Universal		
Honor Bound	G. O'Brien-E. Taylor-L. Hyams	Fox		
Hoofbeats of Vengeance	Rex (Horse)	Universal		
Hot Heels	Glenn Tryon	Universal		
Horseman of the Plains	T. Mix-S. Blane	Fox		
I'll Tell the World	Colleen Moore	First National		
Jazz Mad	J. Hersholt-Nixon-G. Lewis	Universal		
Jungle Rose	Dolores Del Rio	Fox		
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 29
Ladies of Leisure		Tiffany-Stahl		
Ladies of the Mob	C. Bow-R. Arlen	Paramount		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Laugh Clown, Laugh	L. Chaney	M-G-M		
Law of the Range, The	McCoy-Crawford	M-G-M		
Leave It to Me	Glenn Tryon	Universal		
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict. (S.R.)		
Lion and the Mouse, The (Vitaphone)	M. McAvoy-L. Barrymore-A. B. Frances-Collier, Jr	Warner Bros.		
Love Hungry	L. Moran-L. Gray	Fox		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Meet the Prince	Glenn Tryon	Universal		
Michigan Kid, The	C. Nagel-R. Adoree	Universal		
Midnight Madness	J. Logan-C. Brook	Pathe-De Mille		
Monkey Business	K. Dane-G. K. Arthur	M-G-M		
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E Clayton	Fox	6863 feet	
My Home Town	G. Rockwell-G. Glass	Rayart (S. R.)		
Naughty Marietta	Marion Davies	M-G-M		
Nothing Ever Happens	E. Ralston-N. Hamilton	Paramount		
Outcast Souls	P.Bonner-C.Delaney	Sterling Pict. (S.R.)		
Out of the Night	C. Palmer-F. Stanley-A. Ayres	Rayart (S. R.)		
Painted Post, The	T. Mix-N. Kingston	Fox		
Palomino	K. Maynard-M. Douglas	First National		
Paris Nights	M. Livingston-W. Baxter	Columbia		
Passionate Adventure, The	R. Colman-V. Banky	United Artists		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National	11412 feet	Aug 26
Patriot, The	E. Jannings-L. Stone-F. Vidor	Paramount		
Patsy, The	Marion Davies	M-G-M		
Phantom Buster, The	Buddy Roosevelt	Pathe		
Phyllis of the Follies	M. Nixon-C. Rogers	Universal		
Pigskin	D. Rollens-S. Carrol	Fox		
Port of Missing Children, The		Liena Pictures (S. R.)		
Power (tentative)	William Boyd	Tiffany-Stahl		
Quick Lunch	Fields-Conklin	Paramount		
Rachel	P. Negri-G. Cooper	Paramount		
Red Dancer of Moscow, The	D. Del Rio-C. Farrell-D. Revier	Fox		
Red Mark, The	G. von Seyffertitz-N. Quartaro	Pathe-De Mille		
Riders of the Dark	T. McCoy-D. Dwan	M-G-M		
Ridin' Like Fury	Hoot Gibson	Universal		
Rip Van Winkle	Rudolph Schildkraut	Pathe-De Mille		
Robert Flaherty's Southern Skies	M. Blue	M-G-M		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Sally of the Scandals	B. Love-A. Forrest	F. B. O.		
Saturday Night	S. O'Neil-R. Graves	Tiffany-Stahl		
Say It With Sables		Columbia		
Show Down, The		Paramount		
Show Boat		Universal		
Side Show, The	Fields-Conklin-Brian.	Paramount		
Siren ,The	D. Revier-T. Moore	Columbia		
Skyscraper	S. Carroll	Pathe-De Mille		
Square Crooks	R. Armstrong-J. M. Brown-D. Dwan	Fox		
Soft Living	M. Bellamy-J. Mack Brown	Fox		
Something Always Happens	E. Ralston	Paramount		
Song of Steel		Tiffany-Stahl		
So This Is Love	V. Dana-R. Graves	Columbia		
Span of Life, The	Lon Chaney	M-G-M		
Squads Right		Tiffany-Stahl		
Stand and Deliver	La Rocque-L. Valez	Pathe-De Mille		
Steamboat Bill, Jr	Keaton-E. Torrence	United Artists		
Stocks and Blondes	J. Logan-"Skeets" Gallagher-G. Astor	F. B. O.		
Street Angel, The	J. Gaynor-C. Farrell	Fox		
Student Prince, The (In Heidelberg)	R Novarro-Shearer-J. Hersholt	M-G-M	9566 feet	Oct. 7
Sunrise	Gaynor-G. O'Brien-Livingston	Fox	8729 feet	Oct. 14
Sunset Legion	Fred Thomson	Paramount		
Survival of Slim, The	W. Wales-P. Montgomery	Pathe		
Tenderloin (Vitaphone)	D. Costello-C. Nagel	Warner Bros		
Their Hour	D. Sebastian-J. Harron-J. Marlowe	Tiffany-Stahl		
Thunder Riders	Ted Wells	Universal		
Thoroughbreds	M. Nixon-R. Walling	Universal		
Tide of Empire	J. Crawford	M-G-M		
Times Square		Tiffany-Stahl		
Trail of '98	K Dane-P. Starke-R Forbes-Del Rio	M-G-M		
Trick of Hearts, A	H. Gibson	Universal		
Turn Back the Hours		Lumas		
Uncle Tom's Cabin	Special Cast	Universal		Nov. 18
Victory	George Bancroft	Paramount		
Viennese Lovers	Philbin-Hersholt-R Keane	Universal		
Watch My Speed	R. Denny-B. Worth	Universal		
We Americans		Univer al		
Western Suffragettes	H. Gibson-G. Hale	Universal		
Wheels of Destiny The	G Hale-E. Hilliard	Rayart (S. R.)	5869 feet	
When Danger Calls	W. Fairbanks-E. Sedgwick	Lumas	5000 feet	
Wild West Romance	Rex King	Fox		
Wild West Show, The	H. Gibson	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
Woman Disputed, The	N. Talmadge	United Artists		
Woman's Way, A		Columbia		
Wyoming	T. McCoy-W. Fairbanks-D. Sebastian	M-G-M		
Yellow Lily, The		First National		
You Can't Beat the Law	L. Lee-C. Keefe	Rayart (S. R.)		

Comedies and Short Subjects

EDUCATIONAL

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Ain't Nature Grand	Eddie Quillan		Dec. 4	1 reel	Nov. 26
All Set	Wallace Lupino		Jan. 29	1 reel	
Always a Gentleman	Lloyd Hamilton		Feb. 5	2 reels	
Angel Eyes	"Big Boy"		Dec. 25	2 reels	Dec. 31
At Ease	Lloyd Hamilton		Sept. 4	2 reels	Sept. 2
Back Home	Curiosities			1 reel	Sept. 23
Batter Up	George Davis		Sept. 11	2 reels	Sept. 16
Builders of Bridges—When Twilight Comes	Bruce Outdoor Sketch		Feb. 26	1 reel	
Brunettes Prefer Gentlemen	Jerry Drew		Nov. 6	2 reels	Oct. 28
Burning Timber — Rough Country	Bruce Outdoor Sketch		Oct. 23	2 reels	Oct. 7
Call o fthe Sea, The (Color Film)	H. Hampton-M. Valles-N. Kelley		Jan. 1	2 reels	Dec. 31
Character Studies	Carter De Haven		Nov. 20	1 reel	Jan. 14
Chilly Days	"Big Boy"		Feb. 19	2 reels	
Creations Parisienne (Color Film)	Hope Hampton		Dec. 4	1 reel	Dec. 9
Cry of Winter, The—Hot Place, The	Bruce Outdoor Sketch		Sept. 18	1 reel	Sept. 2

Title	Star	Rel. Date	Length	Reviewed
Cutie	Dorothy Devore	Jan. 15	2 reels	
Delving Into the Dictionary	Hodge-Podge	Sept. 11	1 reel	Sept. 23
Dog Days—The Sun and the Rain	Bruce Outdoor Sketch	Jan. 29	1 reel	
Dummies	Larry Semon	Jan. 1	2 reels	Dec. 23
Eats for Two	Dunham-Thompson	Oct. 9	1 reel	Oct. 14
Fall In	Monte Collins	Jan. 1	1 reel	Dec. 23
Felix the Cat Hits the Deck	"Sullivan Cartoon"	Dec. 11	1 reel	
Felix the Cat in Behind in Front	"Sullivan Cartoon"	Dec. 25	1 reel	Jan. 14
Felix the Cat in Daze and Knights	"Sullivan Cartoon"	Oct. 30	1 reel	Nov. 18
Felix the Cat in Draggin' the Dragon	"Sullivan Cartoon"	Jan. 22	1 reel	
Felix the Cat in Flim Flam Films	"Sullivan Cartoon"	Sept. 18	1 reel	Oct. 7
Felix the Cat in No Fuelin'	"Sullivan Cartoon"	Oct. 16	1 reel	Nov. 11
Felix the Cat in Ohm Sweet Ohm	"Sullivan Cartoon"	Feb. 19	1 reel	
Felix the Cat Switches Witches	"Sullivan Cartoon"	Oct. 2	1 reel	Oct. 21
Felix the Cat in the Early Bird	"Sullivan Cartoon"	Feb. 5	1 reel	
Felix the Cat in the Smoke Screen	"Sullivan Cartoon"	Jan. 8	1 reel	
Felix the Cat in Uncle Tom's Crabbin'	"Sullivan Cartoon"	Nov. 13	1 reel	Dec. 2
Felix the Cat in Whys and Otherwise	"Sullivan Cartoon"	Nov. 27	1 reel	Dec. 30
Felix the Cat in Wise Guise	"Sullivan Cartoon"	Sept. 4	1 reel	Sept. 23
Feline Frolics—The Tonquin Valley	Bruce Outdoor Sketch		1 reel	
Fighting Orphans, The—Evening Mist	Bruce Outdoor Sketch		1 reel	
Follies of Fashion	Curiosities	Sept. 25	1 reel	
For Men Only	Curiosities	Oct. 30	1 reel	Oct. 21
Fox Tales	Hutton-Dunham	Sept. 25	2 reels	Sept. 23
Green-Eyed Love	Ruby McCoy		1 reel	
Half-Pint Hero, A	Lupino Lane	Sept. 18	2 reels	Sept. 2
Hello Sailor	Lupino Lane	Dec. 25	2 reels	Dec. 16
Here and There in Travel Land	Hodge-Podge	Oct. 16	1 reel	Oct. 28
He Tried to Please	M.-Collins-L. Hutton	Nov. 6	1 reel	Oct. 28
High Strung	Jerry Drew	Jan. 29	2 reels	
Hints on Hunting—A Day By the Sea	Bruce Outdoor Sketch		1 reel	
His Maiden Voyage	George Davis	Feb. 26	2 reels	
Indiscrete Pete	Jerry Drew		2 reels	
Injun Food—Moods of the Sea	Bruce Outdoor Sketch	Dec. 25	1 reel	Dec. 23
It's Me	Monte Collins	Dec. 18	1 reel	Dec. 9
Kilties	Dorothy Devore	Oct. 9	2 reels	Oct. 7
Little Rube, The	Dorothy Devore	Nov. 20	2 reels	Nov. 11
Lovingly Yours	Curiosities	Dec. 4	1 reel	Dec. 9
Lucky Dog	P. Dunham-L. Billetts	Sept. 11	1 reel	Sept. 23
Many Wings—Beside the Still Water	Bruce Outdoor Sketch	Nov. 20	1 reel	Nov. 4
Models in Mud	Hodge-Podge	Nov. 13	1 reel	Dec. 16
Mysterious Night, A	Monte Collins	Feb. 12	1 reel	
New Wrinkles	Lloyd Hamilton	Oct. 30	2 reels	Oct. 21
New York's Sweetheart	Curiosities	Jan. 1	1 reel	
Nothing Flat	George Davis	Dec. 11	2 reels	Dec. 16
Off Again	J. Lloyd-B. Boyd	Sept. 25	1 reel	Oct. 14
Oh, What a Man!	Larry Semon	Dec. 4	2 reels	Nov. 25
Papa's Boy	Lloyd Hamilton	Dec. 18	2 reels	Dec. 9
Paris Fashions in Color (Color Film)	Hope Hampton	Dec. 25	1 reel	Jan. 7
Peculiar Pair of Pups, A—Nobody Home	Bruce Outdoor Sketch		1 reel	
Pretty Baby	Monte Collins	Feb. 26	1 reel	
Racing Mad	Al St. John	Jan. 8	2 reels	Jan. 28
Recollections of a Rover	Hodge-Podge	Jan. 8	1 reel	
Red Hot Bullets	Eddie Quillan	Nov. 27	2 reels	Nov. 18
Rest Day	Monte Collins	Nov. 27	1 reel	Nov. 18
Rubbernecking	Curiosities	Feb. 5	1 reel	
Running Ragged	Lewis Sargent	Jan. 29	1 reel	
Say Ah-h	Charley Bowers	Feb. 19	2 reels	
Scared Silly	Johnny Arthur	Nov. 13	2 reels	Nov. 11
Seeing Stars	George Davis	Oct. 16	2 reels	Oct. 7
Shamrock Alley	"Big Boy"	Nov. 27	2 reels	Nov. 25
She's a Boy	"Big Boy"	Oct. 2	2 reles	Oct. 7
Shooting Wild	Jack Lloyd	Oct. 23	1 reel	Oct. 21
Simple Sap, A	Larry Semon	Feb. 12	2 reels	
Some Scout	Lupino Lane	Nov. 6	2 reels	Oct. 21
Star Shots	Hodge-Podge	Feb. 5	1 reel	
Stunt Man, The	Larry Semon	Oct. 23	2 reels	Sept. 30
Sword Points	Lupino Lane	Feb. 12	2 reels	Dec. 31
There It is	Charley Bowers	Jan. 1	2 reels	Jan. 7
Thoughts While Fishing—Silver Shadows	Bruce Outdoor Sketch		1 reel	
Wedding Slips	Monte Collins	Jan. 15	1 reel	
Whirl of Activity, A	Hodge-Podge	Dec. 11	1 reel	Dec. 31
Wildcat Valley	Johnny Arthur	Jan. 22	2 reels	
Wild Wool—Night Clouds	Bruce Outdoor Sketch		1 reel	

F B O

Title	Star	Rel. Date	Length	Reviewed
Alice Cartoons (Released Twice a Month)			1 reel	
Beloved Rogue, The	Eason-Hill-Cooke-Guard	Oct. 5	2 reels	
Chin He Loved to Lift	Eason-Hill-Cooke-Guard	Sept. 14	2 reels	
Fleshy Devils	Carr-Alexander-Ross	Nov. 14	2 reels	Oct. 7
Fresh Hair Fiends	Eason-Hill-Cooke-Guard	Sept. 31	2 reels	
Krazy Kat Cartoons (released twice a month)			1 reel	
Mickey's Battle	Mickey Yule	Dec. 5	2 reels	Dec. 9
Mickey's Circus	Mickey Yule	Sept. 4	2 reels	
Mickey's Eleven	Mickev Yule	Nov. 7	2 reels	
Mickey's Pals	Mickey Yule	Oct. 3	2 reels	Oct. 7
Mickey's Parade	Mickey Yule	Jan. 2	2 reels	
New Faces for Old	Eason-Hill-Cooke-Guard	Oct. 12	2 reels	Dec. 16
Panting Papas	Karr-Ross-Alexander	Jan. 9	2 reels	
Peter's Pan	Eason-Hill-Cooke-Guard	Sept. 28	2 reels	Nov. 25
She Troupes to Conquer	Eason-Hill-Cooke-Guard	Oct. 19	2 reels	
Tanks of the Wabash	Karr-Ross-Alexander	Oct 10	2 reels	
Three Missing Links	Karr-Ross-Alexander	Dec. 12	2 reels	Nov. 11
Toupay or Not To Pay	Eason-Hill-Cooke-Guard	Sept. 7	2 reels	
Wanderers of the Waistline	Karr-Ross-Alexander	Sept. 11	2reels	

FOX FILMS

Title	Star	Rel Date	Length	Reviewed
Argentina, The Rich	Variety	Oct. 2	1 reel	Nov. 4
Arkansas Traveler	Variety	Jan. 8	1 reel	
Art Treasures of the Vatican	Variety	Dec. 25	1 reel	
Capt. Kidd's Kittens	Animal Comedy	Oct. 23	2 reels	Nov. 4
Desert Blooms, The	Variety	Feb. 5	1 reel	
Exploring Norway	Variety	Aug. 7	1 reel	
Fool and His Honey	Tvler Brooks	Sept. 25	2 reels	Nov. 4
Four Faces West	Tyler Brooks	Jan. 1	2 reels	Dec. 16
Her Blue Black Eyes	M. Casajuana-E. Clayton	Oct. 9	2 reels	Nov. 4
Hot House Hazel	T. Brooke-T. Hill	Jan. 1	2 reels	
Jungles of the Amazon	Variety		1 reel	Jan. 21
Kiss Doctor, The	T. Brooke	Jan. 29	2 reels	
Lords of the Back Fence	Variety	Jan. 22	1 reel	
Love Is Blonde	D. Ellis-D. Rollens	Dec. 18	2 reels	
Low Necker, A	Marjorie Beebe		2 reels	Jan. 14
Moose Country, The	Variety	Nov. 13	1 reel	
Mum's the Word			2 reels	Sept. 9
Northern Alaska Today	Variety	Oct. 16	1 reel	
Old Wives Who Knew	Hallam Cooley		2 reels	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Silly Sailor, A		Nov. 20	2 reels	
Sky Frontiers	Variety	Sept. 4	1 reel	
Solitudes	Variety	Dec. 11	1 reel	
Twenty Legs Under the Sea	R. Walling	Sept. 24	2 reels	Oct. 7
Under Colorado Skies	Variety	Sept. 18	1 reel	
Wild Puppies	Kid Comedy	Dec. 4	2 reels	Jan. 28

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
African Adventure, An	Ufa Oddities	Aug. 2		
All For Nothing	Charley Chase	Jan. 21	2 reels	Jan. 14
Amazing Lovers	Ufa Oddities		1 reel	
Assorted Babies	Ufa Oddities	Nov. 5	1 reel	Nov. 25
Battle of the Century	Laurel-Hardy	Dec. 31	2 reels	
Bird Man, The	Charley Chase		2 reels	
Buffalo Bill's Last Fight (Technicolor)	Special Cast	Nov. 26	2 reels	Dec. 9
Call of the Cuckoo, The	Max Davidson	Oct. 15	2 reels	
Children of the Sun	Ufa Oddities	Feb. 11	1 reel	
Death Traps	Ufa Oddities	Oct. 22	1 reel	
Dog Days	Ufa Oddities	Oct. 8	1 reel	
Dog Heaven	Ufa Oddities	Dec. 17	2 reels	
Dumb Daddies	Max Davidson	Feb. 4	2 reels	
Flag, The (Technicolor)	E. Bennett-F. X. Bushman-J. Walker-A. Calhoun	Oct. 1	2 reels	
Fight For Life, A	Ufa Oddities	Nov. 19	1 reel	
Fighting Feathers	Max Davidson	Dec. 10	2 reels	
Finishing Touch, The	Laurel Hardy		2 reels	
Fishing With a Microscope	Ufa Oddities		1 reel	
Golden Fleeces	Ufa Oddities		1 reel	
Happy Omen, A	Ufa Oddities		1 reel	
Hats Off	Davidson-Hardy	Nov. 5	2 reels	
Heavenly Bodies	Ufa Oddities		1 reel	
Heebee Jeebees	"Our Gang"	Nov. 19	2 reels	Dec. 9
Hidden Death Traps	Ufa Oddities	Oct. 22	1 reel	Dec. 11
Jewels of Venus	Ufa Oddities	Sept. 10	1 reel	
Jungle Round-Up, A	Ufa Oddities	Jan. 28	1 reel	Oct. 9
Lady of Victories, The (Technicolor)	A. Ayres-O. Matiesen-G. Irving	Jan. 21	2 reels	
Leave 'Em Laughing	All Star Cast	Jan. 28	2 reels	
Let George Do It	Laurel Hardy		2 reels	
Lighter That Failed, The	Charley Chase	Oct. 1	2 reels	
Lion Hunt, The	Ufa Oddities	Dec. 17	1 reel	Dec. 9
Love 'Em and Feed 'Em	Max Davidson	Nov. 12	2 reels	Dec. 9
Monarch of the Glen, The	Ufa Oddities	Feb 25	1 reel	Jan. 21
Nature's Wizardry	Ufa Oddities		1 reel	
Never the Dames Shall Meet	Charley Chase	Dec. 24	2 reels	Dec. 9
Old Wallop, The	"Our Gang"	Oct. 22	2 reels	
Palace of Honey, The	Ufa Oddities		1 reel	
Pathfinders, The	Ufa Oddities		1 reel	
Parasol Ant, The	Ufa Oddities	Dec. 31	1 reel	
Pass the Gravy	Max Davidson	Jan. 7	2 reels	Jan. 14
Perfume and Nicotine	Ufa Oddities	Jan. 14	1 reel	
Pets and Pests	Ufa Oddities	Jan. 28	1 reel	
Primitive Housekeeping	Ufa Oddities		1 reel	
Putting the Pants on Phillip	Laurel-Hardy	Dec. 3	2 reels	Dec. 9
Rainy Days	"Our Gang"	Feb. 11	2 reels	
Sanctuary	Ufa Oddities		1 reel	
Second Hundred Years, The	Laurel-Hardy	Oct. 8	2 reels	
Secrets of the Sea	Ufa Oddities	Feb. 25	1 reel	
Sleeping Death	Ufa Oddities		1 reel	
Soaring Wings	Ufa Oddities	Sept. 24	1 reel	
Spook-Spoofing	"Our Gang"	Jan. 14	2 reels	Jan. 14
Sting of Stings, The	Charlie Chase	Sept. 3	2 reels	
Sugar Daddies	All Star Cast	Sept. 10	2 reels	
TallyHo	Ufa Oddities		1 reel	
Tokens of Manhood	Ufa Oddities		1 reel	
Us	Charley Chase	Nov. 26	2 reels	
Way of All Pants, The	Charley Chase	Oct. 29	2 reels	
What Every Iceman Knows	Max Davidson	Sept. 17	2 reels	
Wicked Kasimir, The	Ufa Oddities		1 reel	
Winged Death	Ufa Oddities	Dec. 3	1 reel	Dec. 9
Wonders of the Blue Gulf of Mexico	Ufa Oddities		1 reel	
Yale vs. Harvard	"Our Gang"	Sept. 24	2 reels	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Adoration	Novelty	Feb. 25	1 reel	
Campus Cuties	Billy Dooley	April 7	2 reels	
Crazy to Fly (Christie)	Bobby Vernon	Sept. 17	2 reels	
Dad's Choice	E. E. Horton	Jan. 7	2 reels	
Dizzy Sights (Christie)	Billy Dooley	Dec. 17	1 reel	
Easy Curves (Christie)	Billy Dooley	Nov. 12	2 reels	
Fantasy	Novelty	Oct. 15	1 reel	
Fighting Fanny (Christie)	Featured Cast	Jan. 21	2 reels	
Find the King	E. E. Horton	Nov. 5	2 reels	
For Crime's Sake	Krazy Kat Cartoon	Nov. 19	1 reel	
French Fried (Christie)	Neal Burns	Sept. 3	2 reels	
Frenzy	Novelty	Jan. 14	1 reel	
Grid Ironed	Krazy Kat Cartoon	Dec. 31	1 reel	
Holy Mackerel (Christie)	Jimmie Adams	Feb. 11	2 reels	
Hot Papa (Christie)	Jack Duffy	Oct. 1	2 reels	
Hungry Stroke, A	Krazy Kat Cartoon	Feb. 25	1 reel	
Ice Boxed	Krazy Kat Cartoon	Feb. 11	1 reel	
Just the Type (Christie)	Neal Burns	Feb. 18	2 reels	
Ko-Ko's Bawth	Inkwell Cartoon	Feb. 18	1 reel	
Ko-Ko Chops Suey	Inkwell Cartoon	Oct. 29	1 reel	
Ko-Ko Explores	Inkwell Cartoon	Oct. 15	1 reel	Nov. 11
Ko-Ko Hops Off	Inkwell Cartoon	Sept 17	1 reel	
Ko-Ko's Jerm Jam	Inkwell Cartoon	Feb. 11	1 reel	
Ko-Ko Kicks	Inkwell Cartoon	Nov. 26	1 reel	
Ko-Ko's Kink	Inkwell Cartoon	Jan. 7	1 reel	
Ko-Ko's Klock	Inkwell Cartoon	Nov. 12	1 reel	

Title	Star	Rel. Date	Length	Reviewed
Ko-Ko's Kozy Korner	Inkwell Cartoon	Jan. 21	1 reel	
Ko-Ko the Kid	Inkwell Cartoon	Dec. 24	1 reel	
Ko-Ko the Knight	Inkwell Cartoon	Sept. 3	1 reel	
Ko-Ko the Kop	Inkwell Cartoon	Oct. 1	1 reel	
Ko-Ko's Quest	Inkwell Cartoon	Dec. 10	1 reel	
Loco Motifs	Krazy Kat Cartoon	Sept. 24	1 reel	
Long Hose		Mar. 17	2 reels	
Love Shy (Christie)	Jimmie Adams	Mar. 24	1 reel	
Mad Scramble (Christie)	Neal Burns	Nov. 26	2 reels	
Milk Made	Krazy Kat Cartoon	Dec. 3	1 reel	
Moony Mariner, A (Christie)	Billy Dooley	Sept. 24	2 reels	
Moony Mariner, A	Billy Dooley	Sept. 24	2 reels	
Nifty Nags (Christie)	Jack Duffy	Dec. 24	2 reels	
Ocean Blues (Christie)	Jimmie Adams	Nov. 19	2 reels	
Oh Mummy (Christie)	Jimmie Adams	Oct. 8	2 reels	
Pie Curs, The	Krazy Kat Cartoon	Nov. 5	1 reel	
Pig Styles	Krazy Kat Cartoon	Jan. 14	1 reel	
Rail Rode	Krazy Kat Cartoon	Sept. 24	1 reel	Oct. 4
Save the Pieces (Christie)	Bobby Vernon	Jan. 28	2 reels	
Scared Pink (Christie)	Jack Duffy	Oct. 29	2 reels	
School Daze	Krazy Kat Cartoon	Sept. 10	1 reel	
Shadow Theory	Krazy Kat Cartoon	Jan. 28	1 reel	
Short Tail, A	Novelty	Sept. 10	1 reel	
Splash Yourself (Christie)	Bobby Vernon	Dec. 3	2 reels	
Stork Exchange, The	Krazy Kat Cartoon	Dec. 17	1 reel	
Sweeties (Christie)	Bobby Vernon	Mar. 10	2 reels	
Swiss Movements (Christie)	Jimmie Adams	Dec. 31	2 reels	
Tired Wheels	Krazy Kat Cartoon	Oct. 8	1 reel	
Toddles	Novelty	Dec. 10	1 reel	Oct. 7
Topsey Turvey	Krazy Kat Cartoon	Oct. 22	1 reel	
Uncle Tom's Caboose	Krazy Kat Cartoon	Oct. 22	1 reel	
Water Bugs(Christie)	Billy Dooley	Feb. 4	2 reels	
Wedding Wows (Christie)	Bobby Vernon	Oct. 22	2 reels	
Wired and Fired	Krazy Kat Cartoon	Dec. 31	1 reel	

PATHE-DE MILLE

Title	Star	Rel. Date	Length	Reviewed
Alien Antics	Sportlight	Nov. 13	1 reel	Nov. 11
All Bull and a Yard Wide	"Aesop Fables"	Oct. 9	1 reel	Oct. 7
Assistant Wives	Charley Chase	Dec. 4	2 reels	Dec. 2
Beach Club, The	Bevan-Hurlock	Jan. 22	2 reels	Jan. 14
Benares (Educational)	Geographical Number	Jan. 24	1 reel	
Best Man, The		Feb. 19	2 reels	
Big Tent, The	"Aesop Fables"	Oct. 23	1 reel	Oct. 21
Boats and Fishermen of the Arctics and Tropics (Educational)	Science Number	Mar. 4	2 reels	
Boy Friend, The	"Aesop Fables"	Jan. 22	1 reel	
Brave Heart, A	"Aesop Fables"	Oct. 30	1 reel	
Broncho Buster, The	"Aesop Fables"	Jan. 1	1 reel	
Bucking the Handicap	Sportlight	Dec. 25	1 reel	Dec. 23
Buddhists of Burma, The (Educational)	Geographical Number	Feb. 5	1 reel	
Bull Fighter, The	Billy Bevan	Nov. 27	2 reels	Dec. 2
Busy Bodies	Sportlight	Jan. 8	1 reel	Dec. 31
Calcutta (Educational)	Geographical Number	Dec. 13	1 reel	
Carnival Week	"Aesop Fables"	Dec. 4	1 reel	
Chicken Feed	"Our Gang"	Nov. 6	2 reels	Nov. 4
Christmas Cheer	"Aesop Fables"	Dec. 18	1 reel	
Comrades in Work	Mabel Normand		2 reels	
Cups and Contenders	Sportlight	Nov. 27	1 reel	Nov. 25
Cutting a Melon	"Aesop Fables"	Sept. 11	1 reel	Sept. 2
Daddy Boy	Ben Turpin	Oct. 23	2 reels	Oct. 21
Delhi (Educational)	Geographical Number	Feb. 2g	1 reel	
Do Detectives Think?	Roach Stars	Nov. 20	2 reels	Nov. 18
Down to the Sea	Sportlight	Oct. 30	1 reel	Oct. 28
Exploring England with Will Rogers	Travelesque	Dec. 18	1 reel	Dec. 16
Family Frolics	Sportlight	Jan. 22	1 reel	Jan. 14
Fiddlesticks	Harry Langdon	Nov. 7	2 reels	Nov. 25
Flying Elephants	Roach Stars	Feb. 12	2 reels	
Flying Fishers	"Aesop Fables"	Nov. 27	1 reel	
Flaming Fathers	Max Davidson	Dec. 18	2 reels	Dec. 16
Football Officials	"Football Sense"		1 reel	Oct. 21
For Sale a Bungalow	Madeline Hurlock	Oct. 30	2 reels	Oct. 28
Fox Hunt, The	"Aesop Fables"	Nov. 20	1 reel	
Frolics in Frost	Sportlight	Dec. 18	1 reel	
From Soup to Nuts	Rarebits	Oct. 23	1 reel	Oct. 21
Gold Digger of Weepah, A	Bevan-Bennett-Burke	Oct. 2	2 reels	Sept. 30
Golf Nut, The	Bevan-Quillan-A. Bennett	Sept. 4	2 reels	
Good Ship Nellie, The	"Aesop Fables"	Feb. 5	1 reel	
Have a Drink	Rarebits	Nov. 20	1 reel	Dec. 2
Hawaii, the Beautiful (Educational)	Geographical Number	Nov. 29	1 reel	
High Stakes	"Aesop Fables"	Jan. 15	1 reel	
Honeymoon Hints	Rarebits	Jan. 15	1 reel	
How Man Suits His Life to Differing Surroundings	Science Series		2 reels	
Houses of the Arctic and the Tropics (Educational)	Science Number	Feb. 12	2 reels	
Human Fly, The	"Aesop Fables"	Sept. 25	1 reel	Sept. 30
In and Out Again	"Aesop Fables"	Sept. 18	1 reel	
Junk Man, The	"Aesop Fables"	Dec. 25	1 reel	
Just Kidding	Rare-Bits	Dec. 18	1 reel	Dec. 23
Kashmir, Old and New (Educational)	Geographical Number	Jan. 10	1 reel	
King Harold	L. Baird-T. Holmes	Nov. 13	2 reels	Nov. 11
Ladies' Day	Sportlight	Dec. 11	1 reel	Dec. 9
Lateral Pass, The	Sportlight		1 reel	Oct. 14
Lindy's Cat	"Aesop Fables"	Oct. 16	1 reel	Oct. 28
Love at First Flight	Pollard-Hurlock-Cowley	Jan. 29	2 reels	Jan. 21
Love in a Police Station	E. Quillan-M. Hurlcok	Dec. 25	2 reels	Dec. 23
Man Without a Face (Serial)	A. Ray-W. Miller	Jan. 15	10 episodes	Jan. 14
Mark of the Frog, The (Serial)	M. Morris-D. Reed		10 episodes	
Masked Menace, The (Serial)	L. Kent-J. Arthur	Nov 6	10 episodes	Nov. 4
Now I'll Tell One	Chase-Laurel	Oct. 9	2 reels	Oct. 14
Olympic Games	"Our Gang"	Sept. 11	2 reels	Sept. 2
Outwitting Time	Spotlight	Oct. 2	1 reel	
Over the Bounding Blue with Will Rogers (Travelesque)		Feb. 12	1 reel	
Playing Hookey	"Our Gang"	Jan. 1	2 reels	
Prowling Around France with Will Rogers	Travelesque	Sept. 18	1 reel	
Rats in His Garret	"Aesop Fables"	Dec. 11	1 reel	
Reeling Down the Rhine with Will Rogers	Travelesque	Jan. 15	1 reel	Jan. 7
River of Doubt, The	"Aesop Fables"	Oct. 2	1 reel	Sept. 30
Run Girl, Run	Sennett Girls	Jan. 15	2 reels	Jan. 14
Sailors, Beware!	Roach Stars	Sept. 23	2 reels	Sept. 30
Saved By a Keyhole	"Aesop Fables"	Nov. 13	1 reel	
Shalimar Gardens, The (Educational)	Geographical Number	Mar. 18	1 reel	
Signs of Spring	"Aesop Fables"	Nov. 6	1 reel	
Should Second Husbands Come First?	Max Davidson	Oct. 23	2 reels	Oct. 21
Should Tall Men Marry?	Roach Stars	Jan. 15	2 reels	Jan. 7
Small-Town Sheriff, The	"Aesop Fables"	Sept. 4	1 reel	Sept. 2
Smile Wins, The	"Our Gang"	Feb 26	2 reels	
Smith's Army Life	Hiatt-McKee-Jackson	Feb. 5	2 reels	
Smith's Bargain	Hiatt-McKee-Jackson		2 reels	
Smith's Candy Shop	Hiatt-McKee-Jackson	Aug. 21	2 reels	
Smith's Cook	Hiatt-McKee-Jackson	Oct. 16	2 reels	Oct. 21
Smith's Cousins	Hiatt-McKee-Jackson	Nov. 13	2 reels	Nov. 11
Smith's Holiday	Hiatt-McKee-Jackson	Jan. 8	2 reels	Dec. 31
Smith's Modiste Shop	Hiatt-McKee-Jackson		2 reels	Dec. 9
Smith's Pony	Hiatt-McKee-Jackson	Sept. 18	2 reels	
Soldier Man	Harry Langdon			
Spider's Lair, The		Feb. 19	1 reel	
Sunnyside (Re-issue)	Charlie Chaplin	Dec. 25		
Swim Princess, The		Feb. 26	2 reels	
Tackles and Touchdowns	Sportlight	Sept. 18	1 reel	
Their Second Honeymoon	Baird-Holmes	Oct. 16	2 reels	
Twenty-Four-Dollar Island	Novelty		1 reel	Dec. 23
Up the Ladder	Sportlight	Oct. 6	1 reel	Oct. 21
Versatility	Sportlight	Feb. 5	1 reel	Jan. 28
Volcanoes (Educational)	Geological Number	Feb. 19	1 reel	
Wandering Minstrel, The	"Aesop Fables"	Jan. 29	1 reel	
Weaker Sex, The	Rarebits	Sept. 25	1 reel	
Winning Around Europe With Will Rogers	Travelesque		2 reels	Nov 18
Women Workers of Ceylon (Educational)	Geographical Number	Dec. 27	1 reel	
Work of Running Water (Educational)	Geological Number	Mar. 11	1 reel	
Yellow Cameo, The (Serial)	Allene Ray		10 episodes	
Young Hollywood	Special Cast		2 reels	Dec. 9

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Bare Co-Ed, The	Murdock-Cavalier-Lancaster	Bray		2 reels	Jan. 7
Bear Escape, A	Parker-Reavis	Capitol Prod.		2 reels	Aug. 1
Berth Mark	Tarbell-Finch-Shaw	Red Seal		2 reels	
Dream of the Sea, A (Bino-color)		Film Dist. Corp		1 reel	May 27
Fat and the Canary	McDougall Kids	Bray		2 reels	Dec. 9
Fresh and a Devil	Clyde-Malone-Irving	Bray		2 reels	Oct. 21
Helpless Helper	Al Joy	Cranfield-Clarke		2 reels	
Here's Another One	Novelty	Bray		1 reel	Oct. 7
Here's Another One	Novelty	Bray		1 reel	Dec. 2
Here Comes the Bride	Sketchograf	Cranfield-Clarke		1 reel	
Heroes of the Wild (Serial)	Jack Hoxie	N. Levine	Dec. 1	10 episodes	
His Off-Day	Tommy Albert	Cranfield-Clarke		2 reels	
His Ticklish Predicament	Jack Cooper	Bray		2 reels	Oct. 21
Iron Derby, The				2 reels	Oct. 21
Isle of Sunken Gold, The (Serial)	A. Stewart	Nat Levine	Sept. 1	10 episodes	
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal		1 reel	July 22
Lost in a Pullman		Bray		2 reels	Sept. 23
Lunches and Punches	Sid Smith	Capitol Prod		2 reels	Sept. 1
Ma and the Auto (Guest Jewel)		A. C. A		1 reel	
Magic Game, The	McDougall Kids	Bray		2 reels	Dec. 2
Mr. Pooh	McDougall Kids	Bray		2 reels	Jan. 7
Mysterious Airman, The (Serial)		Weiss Bros		10 episodes	
Nothing to Live For	Al Joy	Cranfield-Clarke		2 reels	
Orphans, The	McDougall Kids	Bray		2 reels	
She Beast, The	Sid Smith	Capitol Prod		2 reels	July 1
Silence of the Snows (Guest Jewel)		A. C. A.		1 reel	
Sophomore, The	G. O'Neil-L. Graydon	Hi-Mark			
Spooky Money	Al Joy	Cranfield-Clarke		2 reels	
Way of All Fish, The	J. Cooper-N. Cavalier	Bray		2 reels	Dec. 9
Who's Who	Al Joy	Cranfield-Clarke		2 reels	
Yellow Dog, The (Guest Jewel)		A. C. A		1 reel	April 15
You Can't Win (Serial)		Weiss Bros		10 episodes	

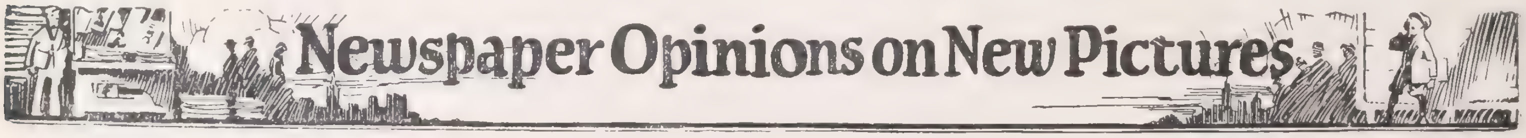
TIFFANY-STAHL

Title	Star	Rel. Date	Length	Reviewed
Bridal of Pennacock, The	Color Classic	Nov. 1	1 reel	Dec. 2
Comrades	Color Classic	Nov. 15	1 reel	Dec. 2
King of Sports	Color Classic	Sept 15	1 reel	
Memories	Color Classic	Oct. 1	1 reel	Sept. 9
Me and My Pal	Color Classic	Dec. 15	1 reel	
North of Suez	Color Classic	Jan. 1	1 reel	
Roaming 'Round the Carribbean	Color Classic	Oct. 15	1 reel	
Romany Love	Color Classic	Dec. 1	1 reel	
Rose of Killarney	Color Classic	Dec. 15	1 reel	
Scarface	Color Classic	Jan. 15	1 reel	
Treasure Land	Color Classic	Feb. 1	1 reel	

UNIVERSAL

Title	Star	Rel. Date	Length	Reviewed
Africa Before Dark	Oswald Cartoon	Feb. 20	1 reel	
All Balled Up (O. R. Cohen story)	Charles Puffy	Feb. 27	2 reels	
All For Uncle	C. King-C. Doherty	Oct. 19	2 reels	Oct. 7
All Wet	Oswald Cartoon	Oct. 31	1 reel	
And How	"The Gumps"	Oct. 31	2 reels	
Andy Knows His Onions	"The Gumps"	Dec. 11	2 reels	Dec. 9
Any Old Count	"The Gumps"	Jan. 23	2 reels	
Back to Nature	Arthur Lake	Feb. 27	1 reel	
Banker's Daughter, The	Oswald Cartoon	Nov. 28	2 reels	
Bare Fists	Jack Perrin	Jan. 14	2 reels	Dec. 23
Battle Scarred Hero, A	"The Gumps"	Oct. 3	2 reels	Sept. 30
Battling Buckaroo, The (Western)	Bob Curwood	Nov. 12	2 reels	
Blind Man's Bluff	Jack Perrin	Nov. 19	2 reels	Oct. 28
Boss of the Rancho	Bob Curwood	Jan. 7	2 reels	
Brand of Courage, The	B. Curwood-P. Montgomery	Feb. 4	2 reels	Jan. 7
Buckskin Days	Newton House	Feb. 18	2 reels	Jan. 28
Buster's Big Chance	Trimble, Turner and Dog	Jan. 11	2 reels	Dec. 23
Buster Come On	Trimble, Turner and Dog	Sept. 14	2 reels	Sept. 9
Buster's Home Life	Trimble, Turner and Dog	Oct. 12	2 reels	Sept. 30
Buster Steps Out	Trimble, Turner and Dog	Feb. 8	2 reels	Jan. 28
Buster, What's Next?	Trimble, Turner and Dog	Nov. 16	2 reels	Oct. 28
By Correspondence	Arthur Lake	Jan. 30	1 reel	Jan. 14
Case of Scotch, A	"The Gumps"	Jan. 9	2 reels	Dec. 23
Clearing the Trail (Western)	Newton House	Nov. 26	2 reels	
Cloud Buster, The	"The Gumps"	Feb. 6	2 reels	Jan. 21
Crimson Colors	Lewis-Gulliver	Sept. 12	2 reels	June 17
Dancing Fools	C. King-C. Doherty	Sept. 21	2 reels	Sept. 9
Danger Ahead (Western)	Jack Perrin	Sept. 24	2 reels	Sept. 2

Title	Star	Rel. Date	Length	Reviewed
Dangerous Double, A (Western)	Bob Curwood	Oct. 15	2 reels	Sept. 23
Dates for Two	C. King-C. Doherty	Jan. 18	2 reels	Dec. 31
Daze of the West (Mustang)	Fred Gilman	Sept. 3	2 reels	
Dazzling Co-Eds	Lewis-Gulliver	Oct. 10	2 reels	
Disordered Orderly, The	Sid Saylor-Jean Doree	Nov. 9	2 reels	
Empty Socks	Oswald Cartoon	Dec. 11	1 reel	
Fighting Finish, A	George Lewis		2 reels	Oct. 14
Fighting Texan, The (Mustang)	Fred Gilman	Sept. 10	2 reels	Aug. 19
George's False Alarm	Sid Saylor	Feb. 29	2 reels	
George Steps Out	Sid Saylor	Sept. 28	2 reels	
Great Guns	Oswald Cartoon	Oct. 17	1 reel	Aug. 19
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster		10 episodes	
Harem Scarem	Oswald Cartoon	Jan. 9	1 reel	
High Flyin' George	Sid Saylor	Jan. 25	2 reels	
His In Laws (O. R. Cohen story)	Charles Puffy	Mar. 12	2 reels	
Horns and Orange Blossoms (O. R. Cohen story)	Charles Puffy	Jan. 29	2 reels	Jan. 7
Horse Play	Long-Adams-Laymon-McPhaill	Jan. 4	2 reels	Dec. 16
Hot Stuff	Ben Hall	Oct. 24	1 reel	Oct. 14
Indoot Golf		Mar. 7	2 reels	
Keeping in Trim	Long-Adams-Laymon-McPhail	Sept. 7	2 reels	Aug. 19
King of Hearts (Northwest Series)	Jack Perrin	Dec. 17	2 reels	Dec. 9
Law Rider, The (Western)	Fred Gilman	Nov. 5	2 reels	
Lone Ranger, The	Fred Gilman	Dec. 31	2 reels	
Looters, The	Bob Curwood	Mar. 3	2 reels	
Love Wallop, The	Arthur Lake	Nov. 7	1 reel	
Madden of the Mounted	Jack Perrin	Mar. 10	2 reels	
Man of Letters, A	Sid Saylor	Feb. 15	2 reels	Jan. 28
Married Bachelors (O. R. Cohen story)	Charles Puffy	April 9	2 reels	
Mechanical Cow, The	Oswald Cartoon	Oct. 3	1 reel	Aug. 19
Mild West, The	"The Gumps"	Dec. 26	1 reel	
Mistakes Will Happen	Ben Hall	Feb. 13	1 reel	Jan. 21
Model George	Sid Saylor	Dec. 28	2 reels	
Monkey Shines	Ben Hall	Sept. 25	1 reels	
Neck n' Neck	Oswald Cartoon	Jan. 23	1 reel	
Newlyweds' Advice		Jan. 2	2 reels	Dec. 16
Newlyweds Christmas Party, The	Snookums-Bartlett-McPhail	Dec. 11	2 reels	Nov. 4
Newlyweds' Mistake, The	Snookums-Young-McPhail	Nov. 7	2 reels	
Newlyweds' Servant, The	Snookums-Bartlett-McPhaill	Feb. 6	2 reels	
Newlyweds Success, The	Snookums-Bartlett-McPhaill	Mar. 5	2 reels	
Newlyweds' Surprise	Snookums-Bartlett-McPhail	Oct 3	2 reels	Sept. 30
Newlyweds' Troubles	Snookums-Bartlett-McPhail	Sept. 5	2 reels	Aug. 19
Ocean Bruises	"The Gumps"	Nov. 14	2 reels	Oct. 28
Ocean Hop	Oswald Cartoon	Nov. 14	1 reel	Oct. 28
Ole Swimmin' 'Ole, The	Oswald Cartoon	Feb. 6	1 reel	
On Deck	Sid Saylor-Jean Doree	Nov. 30	2 reels	
Oh Mabel!	C. King-C. Doherty	Nov. 23	2 reels	
Oh Teacher!	Oswald Cartoon	Sept. 19	1 reel	Sept. 2
On Special Duty (Western)	Fred Gilman	Oct. 8	2 reels	Sept. 30
Out in the Rain	"The Gumps"	Feb. 20	2 reels	Jan. 28
Passing the Joneses	Long-Adams-Laymon-McPhail	Nov. 2	2 reels	
Picking on George	Sid Saylor	Oct. 26	2 reels	Oct. 14
Prince and the Papa (O. R. Cohen story)	Charles Puffy	Feb. 12	2 reels	Jan. 21
Racing Wizard, The	Newton House	Dec. 24	2 reels	
Rattling Good Time, A	Ben Hall	Dec. 19	1 reel	Dec. 16
Red Warning (Western)	Newton House	Oct. 29	2 reels	Oct. 14
Rickety Gin	Oswald Cartoon	Dec. 26	1 reel	
Riding Gold	Newton House	Jan. 21	2 reels	
Riding Whirlwind, The (Western)	Newton House	Oct. 1	2 reels	Sept. 23
Riding Wild	Bob Curwood	Dec. 10	2 reels	
Rival Romeos	Oswald Cartoon	Mar. 5	1 reel	
Run Buster!	Trimble, Turner and Dog	Dec. 14	2 reels	Dec. 9
Running Wild	Lewis-Gulliver-Phillips	Dec. 5	2 reels	Nov. 18
Samson at Calford	Lewis-Gulliver	Nov. 7	2 reels	June 17
Saxophobia	Arthur Lake	Oct. 10	1 reel	Sept. 30
Scarlet Arrow, The (Serial—F. X. Bushman Jr.)			10 episodes	
Scrambled Honeymoon, The	Ben Hall	Nov. 21	1 reel	
Scrappin' Fool, The (Mustang)	Bob Curwood	Sept. 17	2 reels	Sept. 9
Sealed Orders	Jack Perrin	Feb. 11	2 reels	Jan. 28
Shady Rest	"The Gumps"		2 reels	
Showing Off	Long-Adams-Laymon-McPhail	Dec. 7	2 reels	Nov. 18
Sliding Home	Lewis-Gulliver-Phillips	Jan. 16	2 reels	Dec. 30
Smiling Wolf, The (Western)	Fred Gilman	Dec. 1	2 reels	
Society Breaks	Long-Adams-Laymon-McPhail	Oct. 5	2 reels	Sept. 30
Sodas and Shebas	Arthur Lake	Sept. 12	2 reels	Sept. 9
Some Babies (O. R. Cohen story)	Charles Puffy	Mar. 26	2 reels	
Some Pets	Arthur Lake	Jan. 2	1 reel	Dec. 16
So This Is Sapp Center	Ben Hall	Jan. 16	1 reel	Dec. 30
South of Northern Lights (Western)	Jack Perrin	Oct. 22	2 reels	Oct. 7
Splashing Through	Lewis-Gulliver-Phillips	Dec. 19	2 reels	
Start Something	Long-Adams-Laymon-McPhaill	Feb. 1	1 reel	Jan. 14
Swell Clothes	Arthur Lake	Dec. 5	1 reel	Nov. 18
There's a Will	C. King-C. Doherty	Dec. 21	2 reels	
Too Much Sleep	"The Gumps"	Sept. 19	2 reels	Sept. 2
Total Loss, A	"The Gumps"	Nov. 28	2 reels	
Trail of the Tiger, The (Serial)	Jack Daugherty	Nov. 7	2 reels	Aug. 5
Trolley Troubles	Oswald Cartoon	Sept. 5	1 reel	Aug. 19
Unexpected Hero, An	F. Gilman-M. King	Feb. 25	2 reels	Jan. 28
Valiant Rider, The (Western)	Bob Curwood		2 reels	
Vanishing Rider, The (Serial)	Wm. Desmond	Jan. 16	10 episodes	
What a Party	C. King-C. Doherty	Feb. 22	2 reels	
When Greek Meets Greek	"The Gumps"	Oct. 17	2 reels	Oct. 7
Winning Five, The	Lewis-Gulliver-Phillips	Sept. 26	2 reels	Sept. 19
Winning Goal, The	Lewis-Gulliver-Phillips	Jan. 2	2 reels	
Winning Punch, The	Lewis-Gulliver-Phillips	Nov. 21	2 reels	
Wolves of the Range	Fred Gilman	Jan. 28	2 reels	



Newspaper Opinions on New Pictures

"The Private Life of Helen of Troy"—First National, Globe Theatre, New York City

American "Audience highly amused . . . and enthusiastic. Title writer certainly had his fun and each 'crack' topped its predecessor. Glorious tomfoolery. Maria Corda makes exquisitely beautiful Helen and gives sincere performance. Stone gives highly amusing characterization. Boasts some elaborate sets, beautiful photography and sprightly moments. Well cast and nicely directed."

Mirror—"Well-filmed, well-costumed and well-enacted comedy. New and intelligent step in movies. Don't believe anything like this has ever been put into pictures. Treatment reveals deal of shrewd forethought. Madame Corda attractive woman who plays slyly comic role for all there is in it. Exceedingly capable and she hereby placed herself high up in list of movie actresses. Stone continues to confirm growing suspicion that he knows his staff. Sets magnificent. One of best things moving pictures have yet produced and merry evening withal."

Evening World—"If reception accorded means anything, screen version of Erskine novel is in for long life and happy one. Will be very popular. As deliciously mirth-provoking as novel. Has taken on lot of laughs that Erskine didn't give it. Countless Twentieth Century touches have been injected into this 2,000-years old tale and in most instances result is side-splitting. Burlesque treatment will bring more shekels into box office than subtlety would have done. Maria Corda was perfect in piquant, exotic manner, and her very strangeness to silver screen contributed to her felicitous performance. Lewis Stone superb. Wisecracking titles. Most of them extremely funny."

Journal—"Modern story in old-fashioned clothes, made from satirical angle. Entertaining. Miss Corda effective and very decorative. Directed with good comedy. Background and sets pictorially beautiful. Picture history burlesqued—all in spirit of good, clean fun."

Graphic—"Amusing. Worth a trip to Globe. First National has gone farther than any other company dared in depending on audience's appreciation of what is funny without custard pies. Korda's achievement has been a group of sets of unusual beauty, excellence of background and smooth management of mob scenes."

Sun—"Brings breeze of originality from West. Lavish background. Maria Corda, grey-eyed blonde, effective as somewhat coy Helen. Welcome addition roster of European beauties. Pleasant evening's entertainment."

Morning Telegraph—"Yon won't go wrong if you spend your pennies for good time at 'The Private Life of Helen of Troy.' Droll play on frailties of married life; mischivious satirical darts at game of politics and statesmanship; skilful lighting; mammoth settings; splendid pace; merry mixings of present vogues and customs on ancient classic background—all this serves to make cinematic dish well seasoned with salt of humor and entertainingly palatable in every respect. Maria Corda a brilliant gem in finely wrought setting. Passages of rare beauty, idyllic and refreshing."

"The Circus"—United Artists, Mark Strand Theatre, New York City

News: "Howling success. Charlie once again proves a revelation. A screaming delight. A howling, hearty, happy, slightly slapstick cinema production. Gets you more often by a laugh than by a tear. One is kept so constantly in a state of grin, giggle and guffaw at this glorious picturization that even in the moments of pathos, one doesn't weep freely. Behind each tear there are at least a dozen laughs. Every reel is a revelation of humor. Throughout the film is spontaneous, intelligent. Nothing drags, no part is unnecessary. It is, in fact, Broadway's perfect film comedy, and we doubt whether the future months of 1928 will render anything as appreciable. One should see Chaplin; one owes it to oneself. Please, Charles Spencer, hurry up and give us another one."

Telegram: "Chaplin has done it again. The most hilarious barrage of humor—low, high and medium—to rattle the ribs. The return to the screen of Chaplin must be listed as the most important event of the current cinema year. 'The Circus' impresses us as the funniest theatrical offering. And that includes what is known as the legitimate stage."

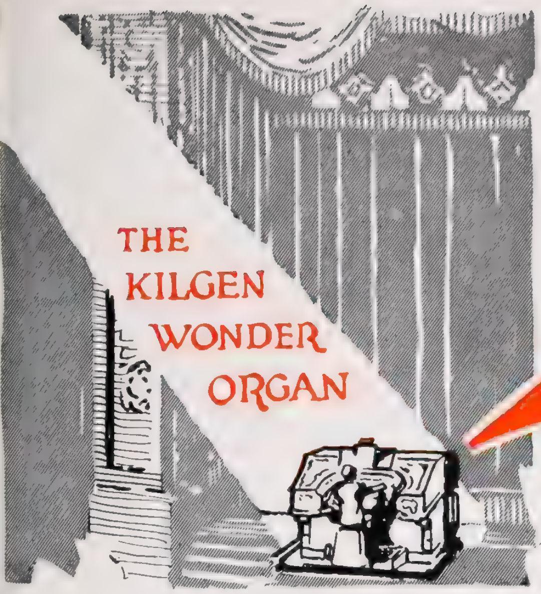
Times: "Chaplin's latest cure for melancholy. Chaplin never fails to tickle one's fancy. He lifts the masks from the dejected or the cynical and discovers faces wreathed in merriment. A wild series of incidents that are more like his earlier films. Excellent. As soon as the swinging cane, the old bowler and the feet were seen at the opening show the spectators were thrown into a high state of glee. Chaplin makes people who were thinking about their appearances forget themselves in sheer joy. There are some splendid bits where Chaplin is learning from the circus clowns how to be funny. Here this born comedian portrays his genius. Excruciatingly funny."

Sun: "Is a competent, fast moving bit of slapstick, which will enjoy a healthy vogue. Is filled to the brim with running successful gags, fresh, spontaneous gags. A success. The laughter runs riot. Comes close to being as funny as anything Chaplin has ever perpetrated."

Telegraph: "Latest Chaplin 'epic' is an undoubted success. Thoroughly fine entertainment. It will bring the light of laughter to many millions. In brilliant touches, Charlie proves himself the greatest pantomimist that the screen has thus far produced. Charlie scintillates. Is good for roars of laughter loud enough to drown the voices of a jungle full of leonine monarchs."

Roy Press
Printers

The Influence of THIS ... over THAT



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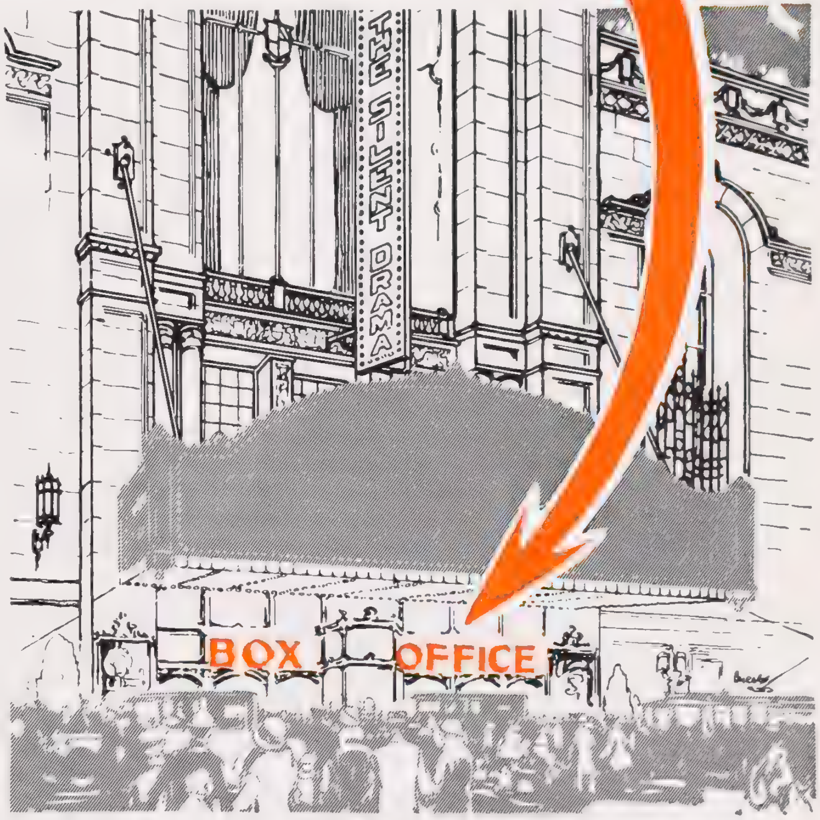

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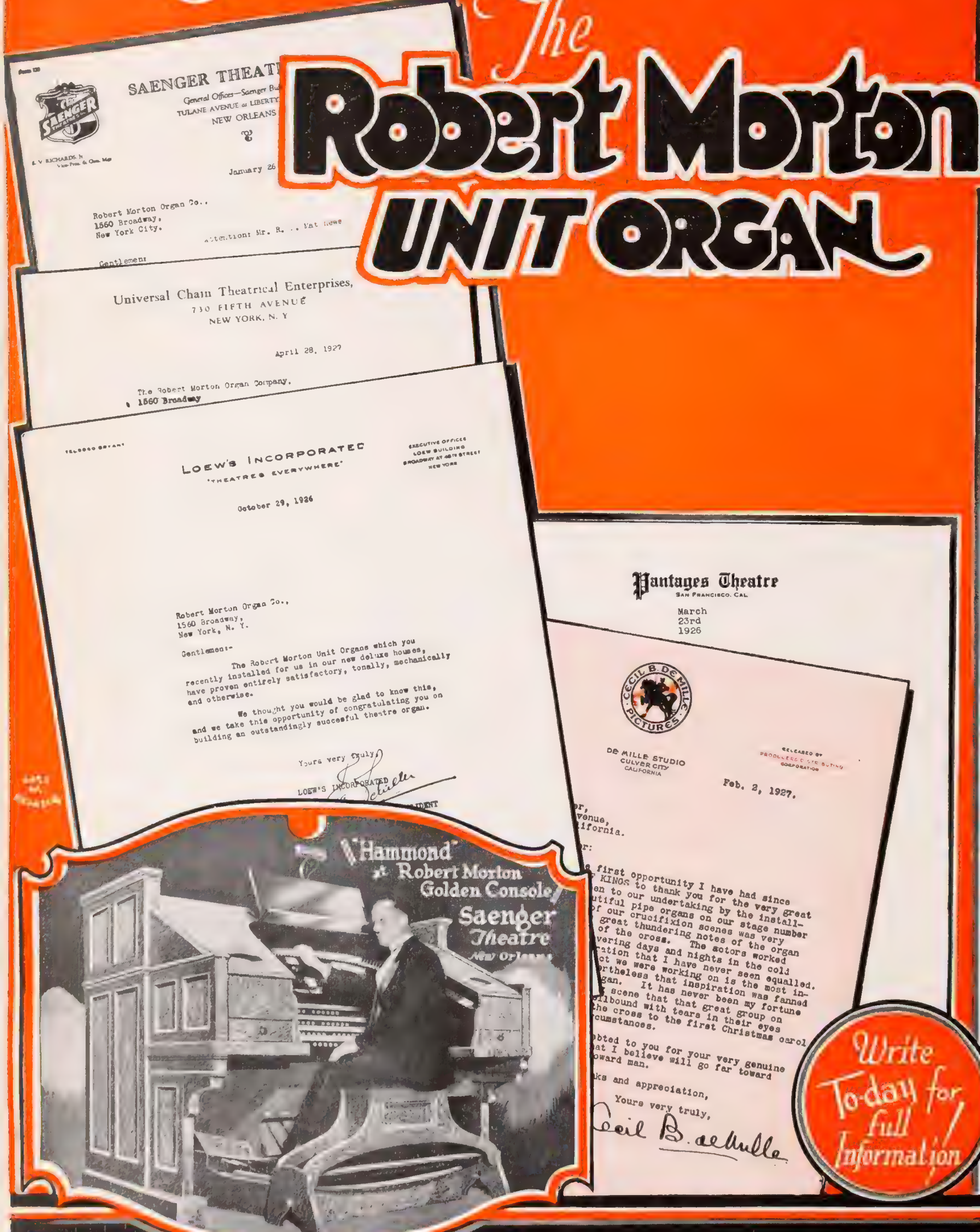

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Vice-Pres. & Gen. Mgr.

January 26

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New York City.

Attention: Mr. R. .. Pat Rewe

Gentlemen:

Universal Chain Theatrical Enterprises,
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NEW YORK, N. Y

April 28, 1927

The Robert Morton Organ Company,
1560 Broadway

TELEPHONE BRYANT

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"THEATRES EVERYWHERE"

EXECUTIVE OFFICES
LOEW BUILDING
BROADWAY AT 45TH STREET
NEW YORK

October 29, 1926

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utiful pipe organs on our stage number
f our crucifixion scenes was very
great thundering notes of the organ
of the cross. The actors worked
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ration that I have never seen equalled.
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rtheless that inspiration was fanned
gan. It has never been my fortune
 scene that that great group on
llbound with tears in their eyes
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bted to you for your very genuine
at I believe will go far toward
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ks and appreciation,

Yours very truly,

Cecil B. deMille

"Hammond" at Robert Morton Golden Console, Saenger Theatre New Orleans

A few recent Robert Morton Installations

- Loew's and United Artists' Pittsburg, Pa.
- Loew's and United Artists' Columbus, Ohio
- Universal's Capitol Atlanta, Ga.
- The Alhambra Garden Sacramento, Calif.
- New Cecilia Theatre Panama City, Pan.
- Loew's Oriental Brooklyn, N.Y.
- Loew's Midland Kansas City, Mo.
- The "Up Town" Kansas City, Ka.
- Tacoma Theatre Tacoma, Wash.
- Universal's Rivoli Indianapolis, Ind.
- Hoffman's Strand Hartford Conn.
- The Capitol Theatre New Britain, Conn.
- The 55th St. Cinema New York City, N.Y.
- The Pantages San Francisco, Cal
- The Carolina Greensboro, N.C.
- Saenger's Century Jackson, Miss.
- Saenger's Majestic Shreveport, La.
- Saenger's Marion Clarksdale, Miss.
- Publix-Saenger Theatre Hope, Ark.
- Publix-Saenger National Greensboro, N.C.
- Saenger's Columbia Baton Rouge, La.
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- The Jefferson Beaumont, Texas
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February 11, 1928

Motion Picture News

Reg. U. S. Patent Office

Vol. XXXVII No. 6

Entered as second-class matter April 22, 1926, at the Post Office at New York, N. Y., under act of March 3, 1879

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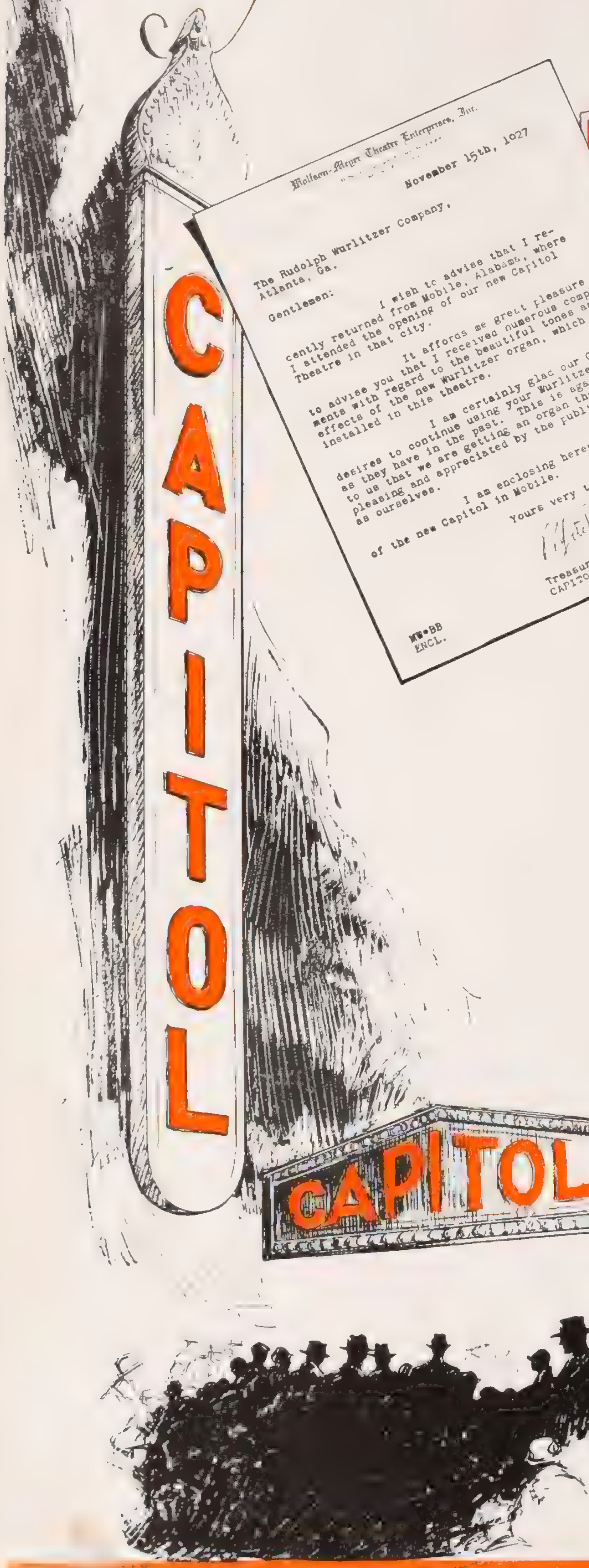


Wolfson-Meyer Theatre Enterprises, Inc.

November 15th, 1927

The Rudolph Wurlitzer Company,
Atlanta, Ga.

Gentlemen:

I wish to advise that I recently returned from Mobile, Alabama, where I attended the opening of our new Capitol Theatre in that city.

It affords me great pleasure to advise you that I received numerous compliments with regard to the beautiful tones and effects of the new Wurlitzer organ, which we installed in this theatre.

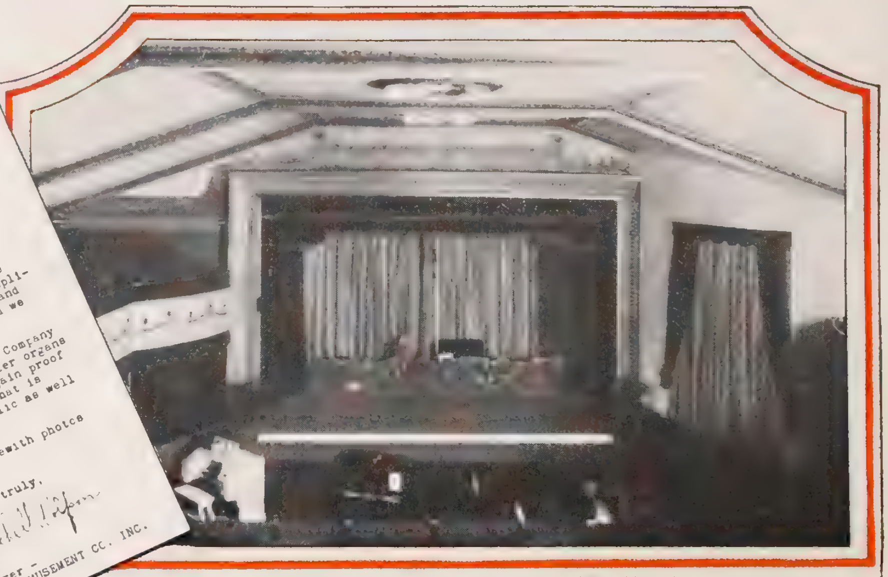
I am certainly glad our Company desires to continue using your Wurlitzer organs as they have in the past. This is again proof to us that we are getting an organ that is pleasing and appreciated by the public as well as ourselves.

I am enclosing herewith photos of the new Capitol in Mobile.

Yours very truly,

Treasurer -
CAPITOL AMUSEMENT CO. INC.

MW-BB
ENCL.



CAPITOL THEATRE, *Mobile, Alabama*

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Wurlitzer Organs are especially designed for each individual theatre installation, but every instrument embodies the same recognized quality—a distinction of tonal majesty, and an absolute flexibility of performance. There are no limitations in effects, other than in the ability of the organist to achieve them. It unites the tones of a Cathedral organ with the novelties of modern orchestras, enabling the organist to obtain effects enhancing the beauty and interest of every attraction.

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The same recognition of superiority accorded the Wurlitzer Theatre Organ is also conceded to the Wurlitzer Residence Reproducing Organ—each a masterpiece in construction and tonal beauty—each type of organ distinctively designed for each installation.

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KANSAS CITY
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the world is aviation mad–

all the world loves a lover–

SO

Paramount's sensational air drama

"LEGION OF THE CONDEMNED"

is sure-fire!

the band of men whose sweetheart was death!

The appeal of "Beau Geste" and "Wings" combined in one daring drama of the air! Mystery-melodrama of a squadron of flyers who court death to land spies behind enemy lines. Produced by William Wellman, written by John Monk Saunders, the director and author of "Wings." With the screen's new lovers, GARY COOPER and FAY WRAY.

"LEGION OF THE CONDEMNED"

William Wellman Production, by John Monk Saunders.
With Gary Cooper, Fay Wray, Lane Chandler.

10 GREAT PARAMOUNT SPECIALS FOR 1928

"LEGION OF THE CONDEMNED"
HAROLD LLOYD in "SPEEDY" *
"GENTLEMEN PREFER BLONDES"
"BEAU SABREUR" "OLD IRONSIDES"
"THE LAST COMMAND" *(Jannings)*
"TILLIE'S PUNCTURED ROMANCE"
"BEHIND THE GERMAN LINES"
"STREET OF SIN" *(Jannings)*
"KIT CARSON" *(Fred Thomson)*

** Prod. by Harold Lloyd Corp. Par. Release.*

My Heart Stood Still!

(No. 571—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.)

WHEN MARY ROBERTS RINEHART LIKES A PICTURE WHICH HAS been screened from one of her famous stories — well, it has to be a genuine, blown-in-the bottle, copper-riveted knockout.

SHE IS A BITTER CRITIC WHEN SHE DOESN'T LIKE ANYTHING.

I KNOW FROM EXPERIENCE!

I'VE NEVER FORGOTTEN AND I NEVER SHALL FORGET A LETTER SHE wrote to the Universal organization several years ago when she didn't like what we had done to one of her books in screening it.

GENTLEMEN, WHEN I TELL YOU THAT HER LETTER SIZZLED, I mean sizzled. It was passed all around among the home office staff with speed because it was too hot for any one man to hold very long.

MRS. RINEHART KNOWS HER WORDS AND HER ENGLISH. SHE CAN give words a keen and incisive meaning that they never possessed before. She can make them do ground and lofty tumbling. She can sharpen them to a razor's edge. She can make them club you into a coma. She can put you to shame with them and make you yearn for a dark, quiet hole in the ground where you can hide away and shiver in terrific privacy.

SO, I SAY, I'LL NEVER FORGET THE TIME SHE WROTE A LETTER which turned the Universal inside out and upside down. My heart stood still. My ears still burn.

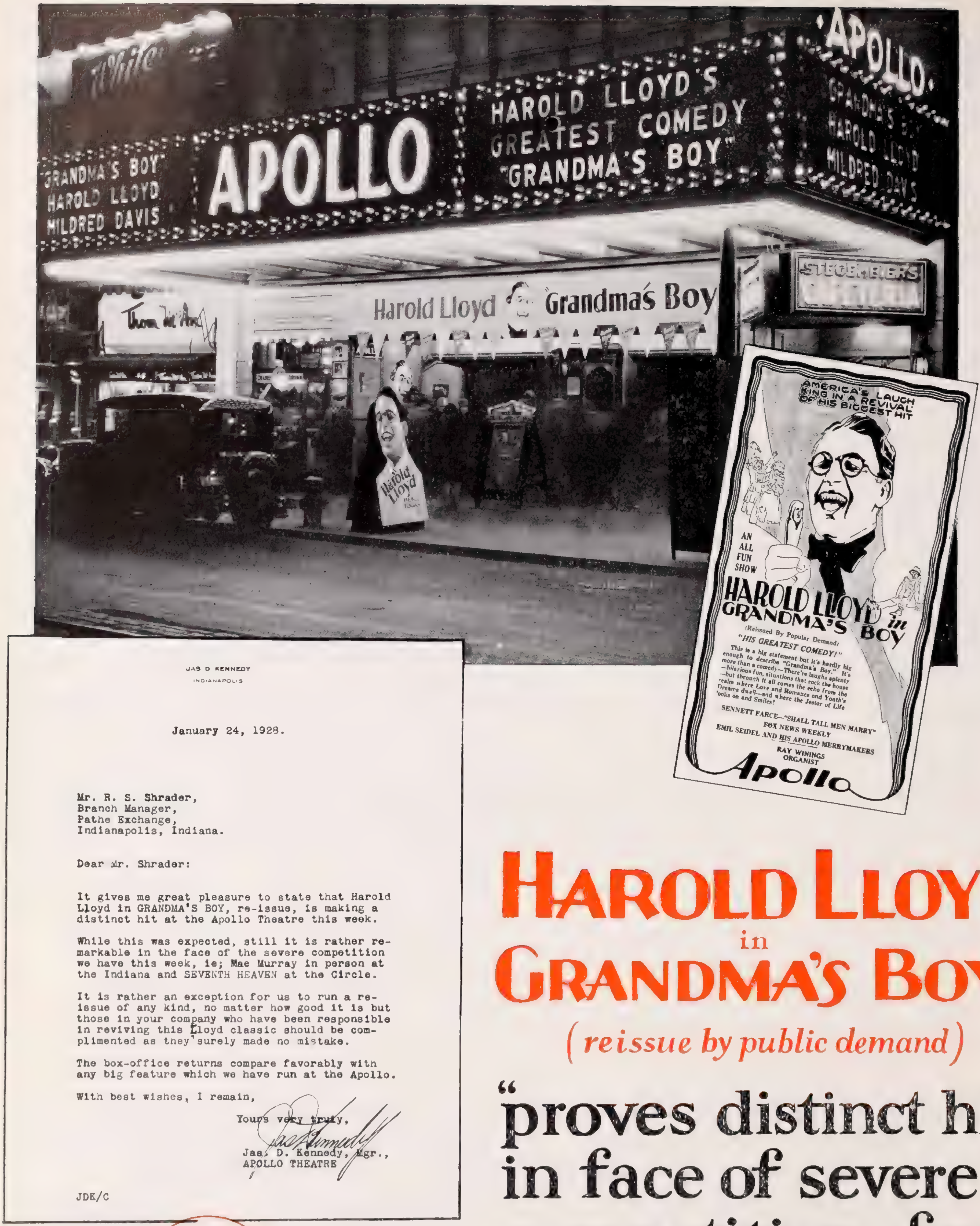
AND NOW SHE HAS WRITTEN QUITE A DIFFERENT MESSAGE. I SHALL always treasure it as an antidote to the poisonous one of years ago. I'll never let you read the sizzling letter, but I want you to read the following telegram, which refers to our dandy Laura LaPlante picture, "Finders Keepers" of which Mrs. Rinehart was the author:

```
Carl Laemmle, President,                                4:30, JAN 26, 1928
Universal Pictures,
Universal City, Calif.
     Have just seen "Finders Keepers" and feel it is excellent piece of
work.  Fine casting and direction, Miss LaPlante gives splendid per-
formance, has given me one of the heartiest laughs I have ever had.
Feel that she develops in this picture a type of subtle comedy which
will endear her to even larger audiences.  Please thank her for me for
her splendid work.  Also my congratulations to Mr. Ruggles.  Kindest
regards.
                                             MARY ROBERTS RINEHART
```

NATURALLY, THE PICTURE IS ALL THAT MRS. RINEHART SAYS, AND so is Laura LaPlante. Naturally, you should give plenty of advertising to the fact that this LaPlante picture is from the popular pen of Mrs. Mary Roberts Rinehart.

THEN, JUST AS NATURALLY AS NIGHT FOLLOWS DAY, IT FOLLOWS that you'll do a corking good business.

DID YOU EVER, IN ALL YOUR LIFE, SEE ANY COMPANY IN THE BUSiness produce such an unbroken line of amazingly good pictures as this here now Universal Company.


APOLLO
HAROLD LLOYD'S GREATEST COMEDY "GRANDMA'S BOY"
GRANDMA'S BOY HAROLD LLOYD MILDRED DAVIS
Harold Lloyd Grandma's Boy
Harold Lloyd

AMERICA'S LAUGH KING IN A REVIVAL OF HIS BIGGEST HIT
AN ALL FUN SHOW

HAROLD LLOYD in GRANDMA'S BOY

(Reissued By Popular Demand)

"HIS GREATEST COMEDY!"

This is a big statement but it's hardly big enough to describe "Grandma's Boy." It's more than a comedy—There're laughs aplenty—hilarious fun, situations that rock the house—but through it all comes the echo from the realm where Love and Romance and Youth's Dreams dwell—and where the Jestor of Life 'ooks on and Smiles!

SENNETT FARCE—"SHALL TALL MEN MARRY"
FOX NEWS WEEKLY
EMIL SEIDEL AND HIS APOLLO MERRYMAKERS
RAY WININGS
ORGANIST

Apollo

JAS D KENNEDY
INDIANAPOLIS

January 24, 1928.

Mr. R. S. Shrader,
Branch Manager,
Pathe Exchange,
Indianapolis, Indiana.

Dear Mr. Shrader:

It gives me great pleasure to state that Harold Lloyd in GRANDMA'S BOY, re-issue, is making a distinct hit at the Apollo Theatre this week.

While this was expected, still it is rather remarkable in the face of the severe competition we have this week, ie; Mae Murray in person at the Indiana and SEVENTH HEAVEN at the Circle.

It is rather an exception for us to run a reissue of any kind, no matter how good it is but those in your company who have been responsible in reviving this Lloyd classic should be complimented as they surely made no mistake.

The box-office returns compare favorably with any big feature which we have run at the Apollo.

With best wishes, I remain,

Yours very truly,

Jas D Kennedy
Jas. D. Kennedy, Mgr.,
APOLLO THEATRE

JDK/C

HAROLD LLOYD
in
GRANDMA'S BOY

(reissue by public demand)

"proves distinct hit in face of severe competition—first run Indianapolis"

James D. Kennedy, Mgr.
Apollo Theatre, Indianapolis, Ind.

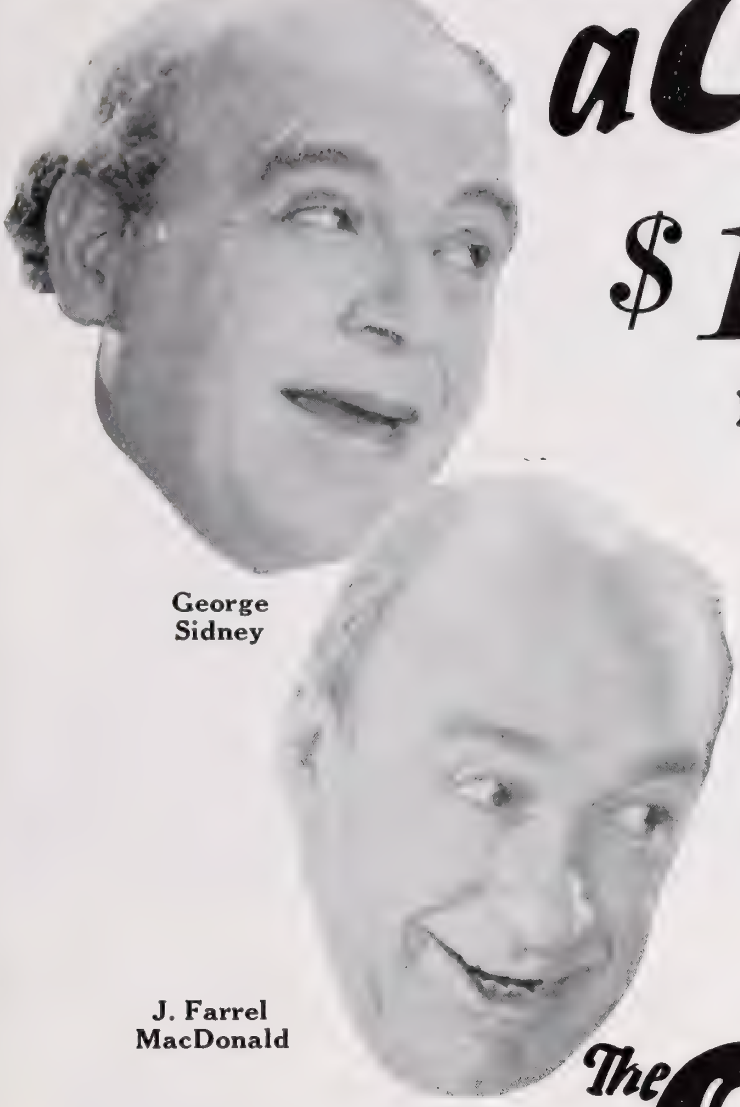
Pathe

We told you it would be *a Clean-Up!*

$12,919.40

For the First 3 Days

at Loew's State, Los Angeles---broke every record for the past thirteen months at the Cameo, Pittsburgh, turning them away in droves---A riot at the Plaza, Northampton, Mass., packed them in at the Cort, Wheeling, West Va.---growing bigger and bigger with every showing---*NOTHING CAN STOP IT FROM BRINGING IN A RAINSTORM OF MONEY AND PROFITS TO THOUSANDS OF EXHIBITORS.*



George Sidney

J. Farrel MacDonald

Variety says:

> "The Cohens and Kellys in Paris will be a clean-up!"

starring
GEORGE SIDNEY and
J. FARREL MACDONALD
with VERA GORDON
Kate Price and Gertrude Astor

A William Beaudine Production adaptation and continuity by Al Cohn—story supervision by Joseph Poland

The Cohens *and* Kellys *in* Paris

IT'S A UNIVERSAL LONG RUN SPECIAL

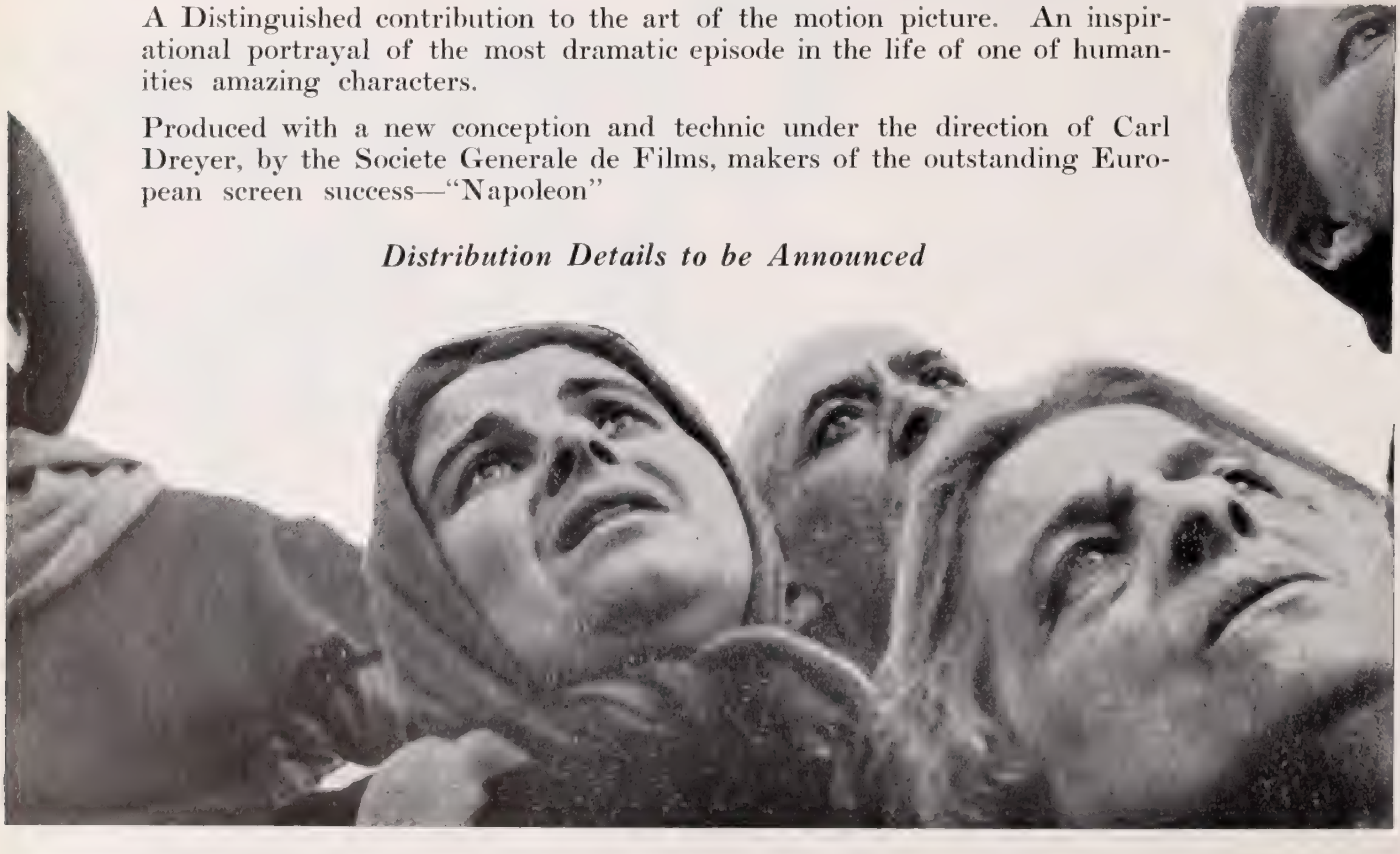
A Super
Production
From
France

The
PASSION *of* JOAN *of* ARC

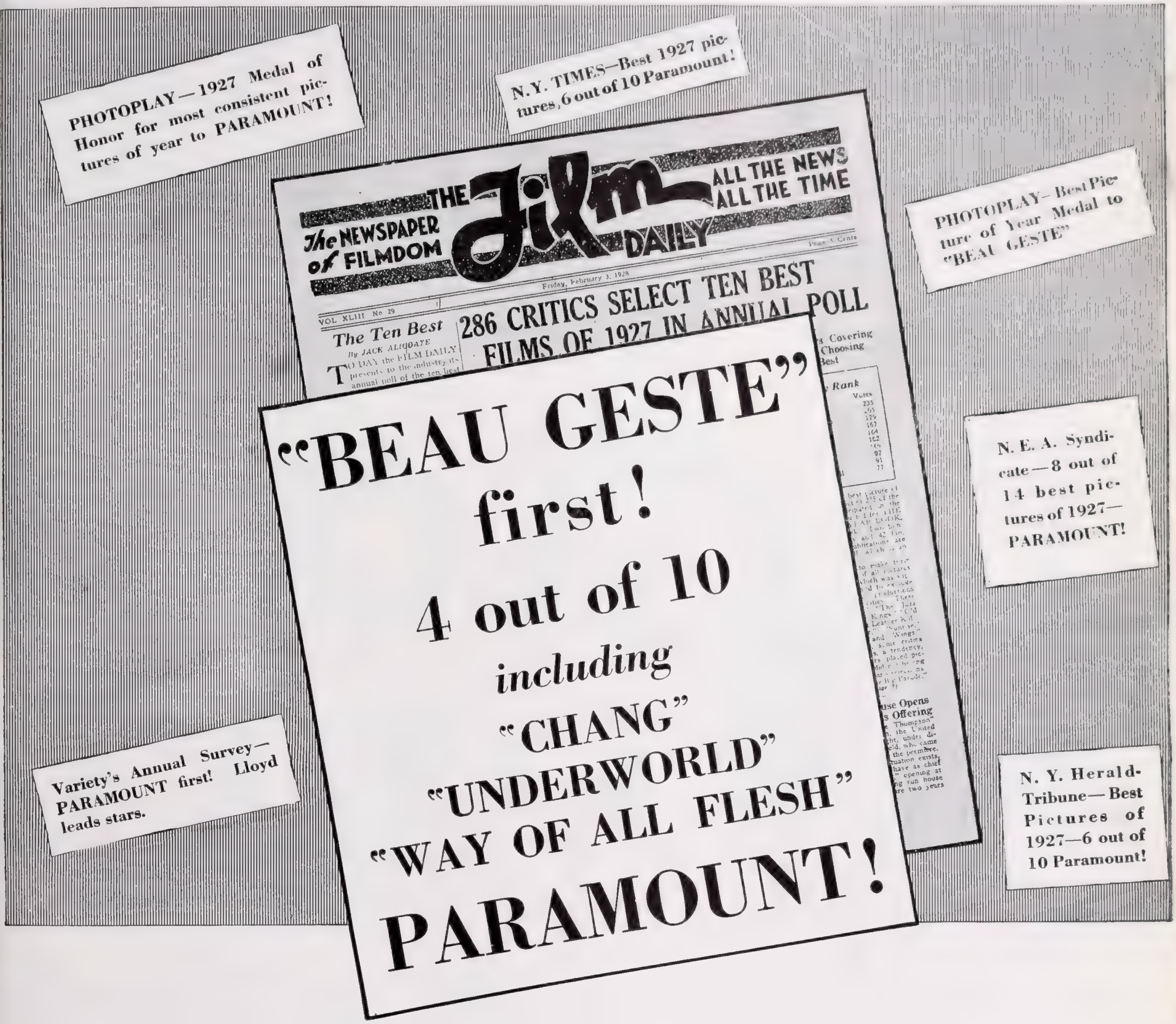
A Distinguished contribution to the art of the motion picture. An inspirational portrayal of the most dramatic episode in the life of one of humanities amazing characters.

Produced with a new conception and technic under the direction of Carl Dreyer, by the Societe Generale de Films, makers of the outstanding European screen success—"Napoleon"

Distribution Details to be Announced



Paramount first again!



PHOTOPLAY—1927 Medal of Honor for most consistent pictures of year to PARAMOUNT!

N.Y. TIMES—Best 1927 pictures, 6 out of 10 Paramount!

The NEWSPAPER of FILMDOM THE Film DAILY ALL THE NEWS ALL THE TIME

Friday, February 3, 1928

VOL. XLIII No. 29

286 CRITICS SELECT TEN BEST FILMS OF 1927 IN ANNUAL POLL

The Ten Best

By JACK ALICOATE

TODAY the FILM DAILY presents to the industry its annual poll of the ten best

PHOTOPLAY—Best Picture of Year Medal to "BEAU GESTE"

N. E. A. Syndicate—8 out of 14 best pictures of 1927—PARAMOUNT!

"BEAU GESTE" first!

4 out of 10

including

"CHANG"

"UNDERWORLD"

"WAY OF ALL FLESH"

PARAMOUNT!

Variety's Annual Survey—PARAMOUNT first! Lloyd leads stars.

N. Y. Herald-Tribune—Best Pictures of 1927—6 out of 10 Paramount!

AND PARAMOUNT already has the 1928 championship clinched! Harold Lloyd in "Speedy", (*Lloyd Pro. Paramount Release*), Jannings in "Last Command" and "Street of Sin", "Legion of the Condemned", "Beau Sabreur", "Old Ironsides", "Gentlemen Prefer Blondes", "Tillie's Punctured Romance"—only the start of the 1928 winners—all from

motion picture headquarters!

"A film outstand
the screen world"

DENVER
Evening
News

At UNITED ARTISTS, Detroit: "Ran wild Friday, Saturday and Sunday."
—*Variety.*

WASHINGTON Sunday Star: "Broke all records at the Columbia."

DES MOINES Tribune: "Gloria superb in 'Sadie' role—dramatic intense."

At UNITED ARTISTS, Seattle: "'Sadie Thompson' set the town on its ears."
—*Variety.*

WHEELING, W. Va., Daily News: "Holds one from start to finish."

GLORIA
SWAN
in "SADIE

Based on the story by
W. SOMERSET MAUGHAM

PORTLAND, ME., Evening Express: "Is destined to be chosen one of best for 1928."

NEW YORK WORK: "A brilliant picture."

BUFFALO Evening Times: "Easily the best thing she has done in years."

NEW ORLEANS States: "Everyone in town should see this one."

UNITED

ing in

BREAKS-
SATURDAY
SUNDAY
and
MONDAY
record
of
RIVOLI-
UNITED
ARTISTS
Theatre
N.Y.C.

SON
THOMPSON"

Directed by **RAOUL WALSH**

SAN FRANCISCO Call and Post: "Gloria sets new mark in 'Sadie' role."

PITTSBURGH Post Gazette: "Will prove most popular feature picture in town this season.'

ARTISTS PICTURE

Each Picture Sold Individually—On Merit

Just Off The Press

If You Are in the Motion Picture Industry You Can't Get Along Without This Book

Contains Over 1,000 Pages
Weighs Over Three Pounds
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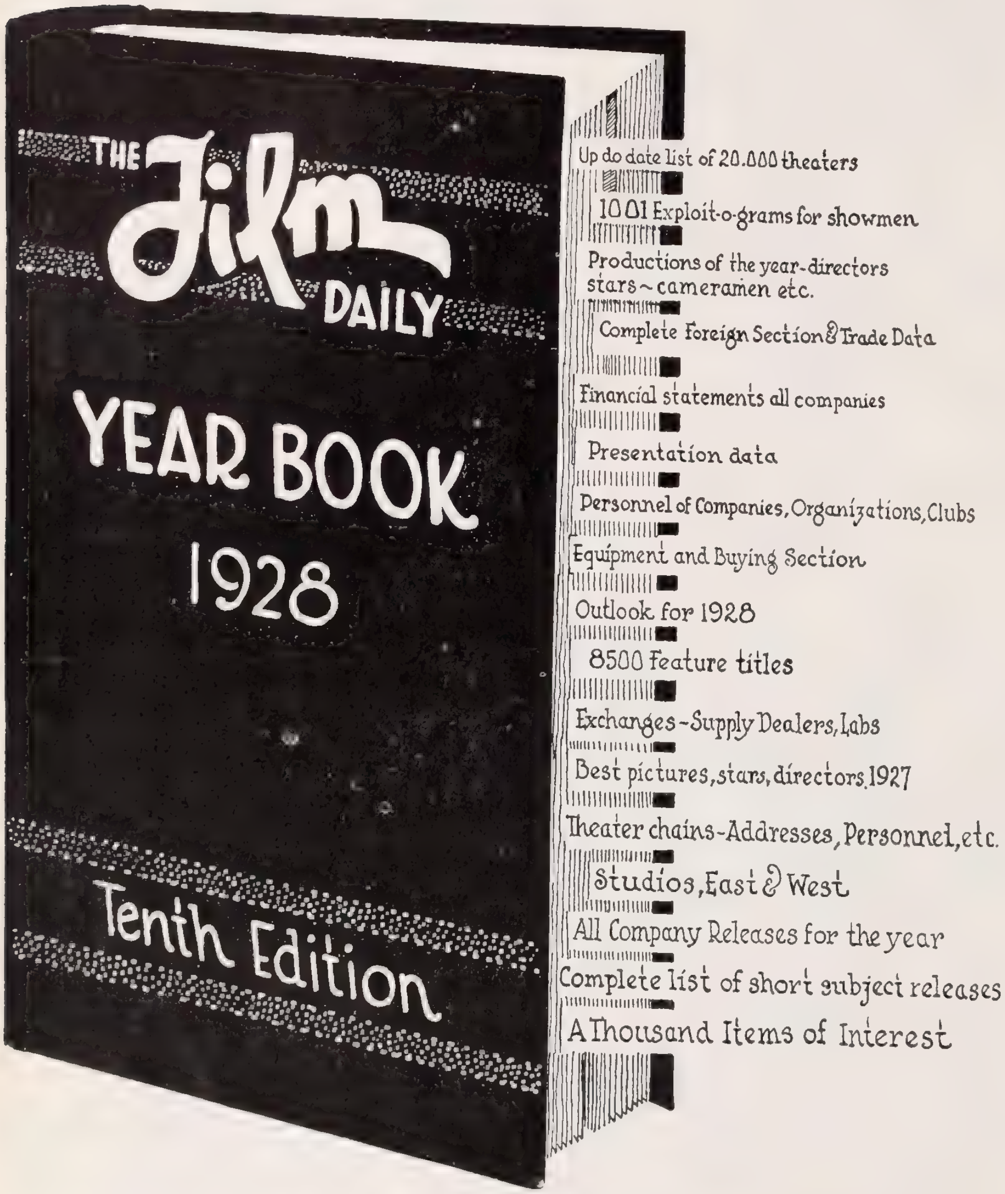
Compiled From Over 2,000 Sources

Over sixty thousand Year Books of previous years are now in circulation.—A ready reference guide to all matters relating to motion pictures.


THE Film DAILY
YEAR BOOK
1928
Tenth Edition
Up do date list of 20.000 theaters
1001 Exploit-o-grams for showmen
Productions of the year-directors stars~cameramen etc.
Complete Foreign Section & Trade Data
Financial statements all companies
Presentation data
Personnel of Companies, Organizations, Clubs
Equipment and Buying Section
Outlook for 1928
8500 Feature titles
Exchanges-Supply Dealers, Labs
Best pictures, stars, directors 1927
Theater chains-Addresses, Personnel, etc.
Studios, East & West
All Company Releases for the year
Complete list of short subject releases
A Thousand Items of Interest

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EVERY THREE MONTHS— ALL ABOUT SHORT SUBJECTS
FILM DAILY YEAR BOOK
FILMDOM'S RECOGNIZED BOOK OF REFERENCE

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1650 Broadway,
New York City,

Gentlemen:

Herewith my check for $10.00—Start my yearly subscription to Film Daily service immediately.

NAME ....

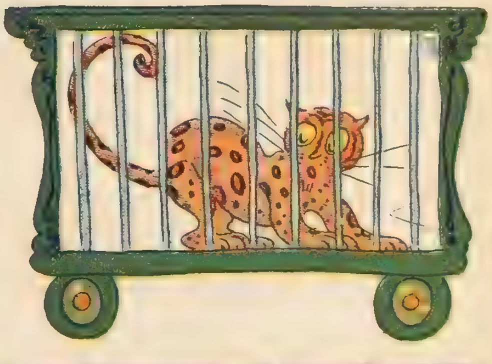
STREET ....

CITY ....STATE............

"P. T. BARNUM WAS A SCHLEMIEHL"

What did he do? He tricked the public in. He talked about cherry-colored cats, and they were nothing but—cats. When he wanted to get 'em out he used as a chaser his "*This Way to the Egress*" Sign. The poor saps didn't know Egress wasn't an animal but an exit. It's true

you can fool some of the people some of the time — but Barnum's theory of fooling the public doesn't work in the movies — which play to most of the people most of the time.



This way to THE EGRESS

THAT'S WHY—

The picture's the thing.

SHOWMANSHIP IS NOTHING MORE THAN TELLING THE PUBLIC SOMETHING IS GOOD THAT IS GOOD.

Frame it and set it on your desk. It's a good motto.

The picture's the thing.
SHOWMANSHIP IS NOTHING MORE THAN TELLING THE PUBLIC SOMETHING IS GOOD THAT IS GOOD.

"THAT'S WHY I PLAY METRO-GOLDWYN-MAYER. THEY MAKE ME AN HONEST SHOWMAN"

There's a man who talks
the truth—no hooey!

And Now

Another Victory for the Box Office!

"So This Is Love"

With

Shirley Mason
William Collier, Jr.

Directed by
Frank Capra

No exhibitor who has an investment in a theatre should be satisfied with any product that doesn't entertain his patrons and pay him a profit on that investment —

COLUMBIA PICTURES by far are the *Best Box-Office Value in the industry.*

5 MORE decisive triumphs *for this* Invincible Special!

Montreal Roadshow—

Beat opening day of previous big roadshow attraction by $300 at the Princess!

In Philadelphia At $2.20—

Into the Erlanger in place of Ziegfeld Follies! Flying start for indefinite run at $2.20 top. First picture booking in history of this de luxe legit house.

In Winston-Salem At Advanced Prices—

"Rain failed to stop the crowds who stood in long lines and paid increased admissions to see PATENT LEATHER KID'S premiere showing at the Auditorium. Packed houses here indicate tremendous drawing power of this picture." —A. F. SAMS, Jr.

Extended Run, Gloversville, N. Y.

"Have just screened PATENT LEATHER KID and find it to be one of the really great pictures produced in the past few years. This picture will be exhibited in our theatres for an extended run at advanced prices. We feel certain it will prove a record-breaking box-office attraction."

—J. M. SCHINE,
Schine Enterprises, Inc

And Back To Broadway—

Opening week-end business at N.Y. Strand beat average receipts by $6.000! Return Broadway engagement at popular prices extended indefinitely.

Richard A. Rowland
presents

RICHARD BARTHELMESS
in
"The PATENT LEATHER KID"

by **Rupert Hughes**
An **Alfred Santell Production**
Directed by **Alfred Santell**
Production Management
Al Rockett
Titles by Gerald C. Duffy
Scenario by Winifred Dunn

First National Pictures

A First National Special

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays *President*

Motion Picture News

Volume XXXVII NEW YORK CITY, FEBRUARY 11, 1928 No. 6

"A Shame, But a Necessity"

H. M. Richey's Letter on the Crisis Facing the Industry

By William A. Johnston

AS announced last week, we print herewith the letter from H. M. Richey, General Manager of the Motion Picture Theatre Owners of Michigan, on the serious crisis now facing the industry, as the result of the introduction of the Brookhart Bill. Mr. Richey's letter follows:

Mr. Wm. A. Johnston,
Motion Picture News,
729 Seventh Avenue, New York, N. Y.

Dear Mr. Johnston:

I have read with interest your editorial in the January 21st issue of the Motion Picture News and hasten to compliment you on it. While Michigan has endorsed the Brookhart Bill and intends to conduct an active campaign for its passage, there is little doubt but that it is extremely unfortunate that such drastic measures must be taken to accomplish, as you say, things that should be solved by the industry itself.

But the unfortunate part of the story is that little has been accomplished in this industry without force from either the outside or inside. I have been in the industry now for seven years, am not an old timer as many are, but during that period of time I have yet to recall one major thing that has been accomplished without force. That is a pretty broad statement, but I believe it is true whether we or they will admit it.

What has been done on Block Booking? Certainly, there has been for years a protest on it. Certainly, it is wrong in theory as well as practice. Certainly, the majority of exhibitors accept it only because of the threat that if pictures are not sold that way they will be hooked good on the price. I have yet to talk to an exhibitor who thought he was in favor of block booking but sooner or later in the conversation it leaked out that the threat if he did not buy the entire block he would be crucified on price and that was the deciding factor, especially when the situation was as he usually pointed out, "that he was paying the limit now and buying 'em all".

What has been done on compulsory arbitration? Not a thing. Despite the fact that attorneys in many states have said that you could not take away from a man his day in court or force him to leave his disputes to a jury of interested parties six in number, it is still being shoved down his throat. The alibi "we have no better plan".

Non-theatrical competition for legitimate exhibitor. After a seven year argument still no solution —a still on-the-fence policy.

Equitable contract, that exhibitor arbitrators can conscientiously say is fair. We have had to leave that to another committee, the results of which are problematical and the only safeguard of which is outside influence—a Supreme Court Judge, if the exhibitors have nerve enough to call him.

Cleaner pictures. The threat of censorship and pressure brought by the public to make us do the thing that was and is good for us to do.

And then we come to the wholesale grabbing of a majority of the whole by a few. Will that stop when the others haven't, unless some exceptionally strong force steps in from the outside and forces or scares them into it?

I agree with you it is a shame to have to apply such a drastic measure to solve our problems, but judging from the past it MOST CERTAINLY IS NECESSARY, for a diet of broken promises leaves little more than indigestion. Did the fact that certain things were wrong in the motion picture business as brought out in the Federal Trade Conference change the situation? Not yet. Only until one side or the other is right down on its back with some one's fingers around their throat does it seem that things are accomplished in this business.

Yes, W. A., there are enough brains in this business to find an equitable solution to every single problem that faces the industry for the good of the industry, but to date those brains have never asserted themselves or rather have never been allowed to assert themselves.

(Continued on next page)

Editorial By William A. Johnston

The surest way to get in bad, the surest way to get yourself taken off the preferred list, it seems, is to sincerely oppose—to sincerely try to correct—some of the apparent evils in the industry. Ask me, I know. And you probably do, too.

If the future of the industry is to be blandly settled with the answer given to the block booking problem, namely, "it is the best we have now and cannot be changed" and then sit back and be content to shoot holes in every solution that is offered, then it looks like a solution will have to come from the outside. It is time to cut out the bushwa and get down to hard pan.

Sincerely yours,

(Signed) H. M. Richey

This letter we believe to be an exhibitor document of the first importance, not because we agree with all that Mr. Richey says—for we do not—but because it is a measured statement from an experienced and intelligent exhibitor leader.

We call attention, particularly, to the great reluctance with which the Michigan organization has decided to resort to force from the outside in order to correct evils that ought to be cured, but have not been cured by the industry itself.

There is no doubt in our mind that Mr. Richey has no illusions about the dangers of a resort to Governmental regulation. Neither have many other exhibitors.

And, while we cannot go along with them in their support of the Brookhart Bill, which—whatever the arguments to the contrary—would lay the paralyzing hand of political control on the industry—we denounce, as they do, the evils that threaten the economic life of the motion picture.

Once more—and in spite of all that has happened—we reiterate: these evils can be, and should now be stopped by the people responsible for them.

And if, in expressing that belief, we are leading a lost cause, we must continue on our course, insisting upon the principle of self-government for this industry, and calling upon those who have the power to make it a reality, to come to their senses before it is too late.

Contract Parley, in Agreement on 15 Clauses, Adjourns Until February 15

WITH agreement in principle reported reached on fifteen out of twenty-two clauses in the uniform contract, the National Joint Contract Committee of Exhibitors and Distributors has adjourned to meet again in Chicago, February 15

The distributor members returned to New York, while the exhibitor committee continued in session at Chicago. Each side is recapitulating the progress made after strenuous day and night meetings lasting a week. R. F. Woodhull, who alternated with R. H. Cochrane as chairman without vote, returned to New York and will go back to Chicago next week.

The following statement was issued in Chicago by the committee on February 6:

"After spending seven consecutive days and nights in conference at the Congress Hotel in an attempt to agree upon the terms of a uniform contract under which moving pictures will be leased and rented in the United States, The National Joint Contract Committee appointed for that purpose adjourned today (Monday) until February 15th.

"The Chairman of the Exhibitors' Division, Mr. R. F. Woodhull, and the Chairman of the Distributors' Division, Mr. R. H. Cochrane, announced that while agreements have been reached which, it is hoped, will do away with many of the erstwhile sources of contractual trouble between the two branches of the Motion Picture Industry, there are still many knotty problems to be solved. The conferences of the past week have enlightened each side as to the other side's difficulties and complaints.

"During the eight-day recess the exhibitor members of the committee will remain in session while the distributor members will return to New York."

The committee representative of the unaffiliated exhibitors is Ben Berinstein, R. R. Biechele and H. A. Cole, who took the place of Nathan Yamins; H. M. Richey, Secretary. Representing the affiliated exhibitors, E. A. Schiller and Fred Desburg. Representing the distributors, Felix F. Feist, Phil Reisman, Ned Depinet and Joseph I. Schnitzer, alternate; G. L. Hess, Secretary.

"YES SIR—THAT'S MY BABY"

In one season M-G-M releases more big pictures than you normally get in five years—**AGAIN THAT'S WHY**

EXHIBITORS WHO *ARE* SHOWMEN GET THE CONGRATS OF THEIR PATRONS—

HERE'S WHAT METRO-GOLDWYN-MAYER MEANS TO YOU AND YOUR PUBLIC—

IMAGINE showing in one season at your theatre five of the biggest motion pictures ever made: "BEN-HUR," "THE BIG PARADE," "LOVE," "THE STUDENT PRINCE in Old Heidelberg" and "THE ENEMY." Any exhibitor who can put such a line-up of Big Ones into his house in one season is unquestionably the most important theatre man in the whole town.

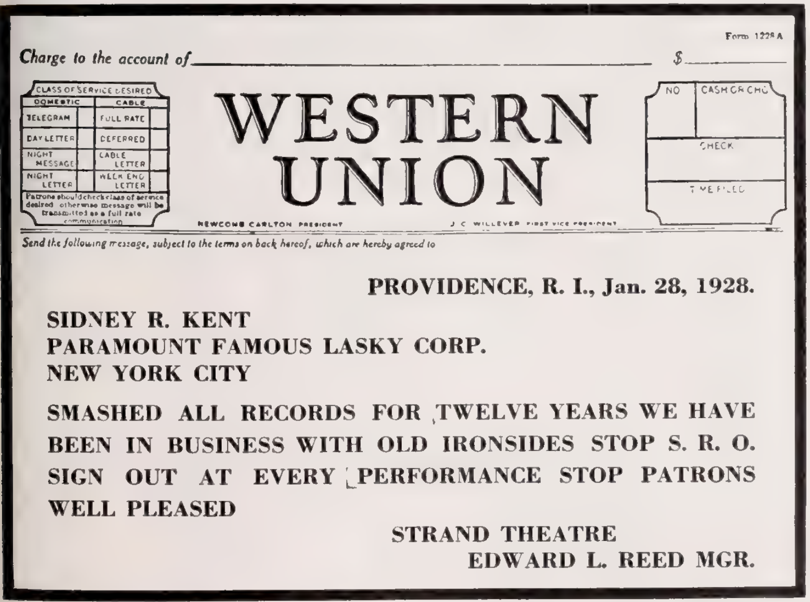
THE public soon realizes where the really outstanding pictures play. They watch for the magic name, *Metro-Goldwyn-Mayer.* It has come to mean the top-rank of all picture offerings, featuring the bright stars of public favor. Week after week your dependable source of picture supply comes through with the gay, up-to-the-minute successful entertainment. Hello box-office! Here comes METRO-GOLDWYN-MAYER!

Have success written all over you. PLAY

M-G-M

how Mr. Reed of Providence broke a 12-year box-office record with "OLD IRONSIDES"

¶ *He told the world!* ¶ Mr. Reed knew "Old Ironsides," properly handled, was a big hit at popular prices. Four stars—George Bancroft, Wallace Beery, Charles Farrell, Esther Ralston. ¶ Mr. Reed got behind "Old Ironsides." He ran the biggest advertising campaign in the history of his theatre. Large space, lots of it, unusual ads. ¶ As a result, Mr. Reed wrote this telegram:



Form 1228 A

Charge to the account of ______________________ $ ________

CLASS OF SERVICE DESIRED	
DOMESTIC	CABLE
TELEGRAM	FULL RATE
DAY LETTER	DEFERRED
NIGHT MESSAGE	CABLE LETTER
NIGHT LETTER	WEEK END LETTER

Patrons should check class of service desired otherwise message will be transmitted as a full rate communication

WESTERN UNION

NEWCOMB CARLTON PRESIDENT J. C. WILLEVER FIRST VICE PRESIDENT

NO	CASH OR CHG
CHECK	
TIME FILED	

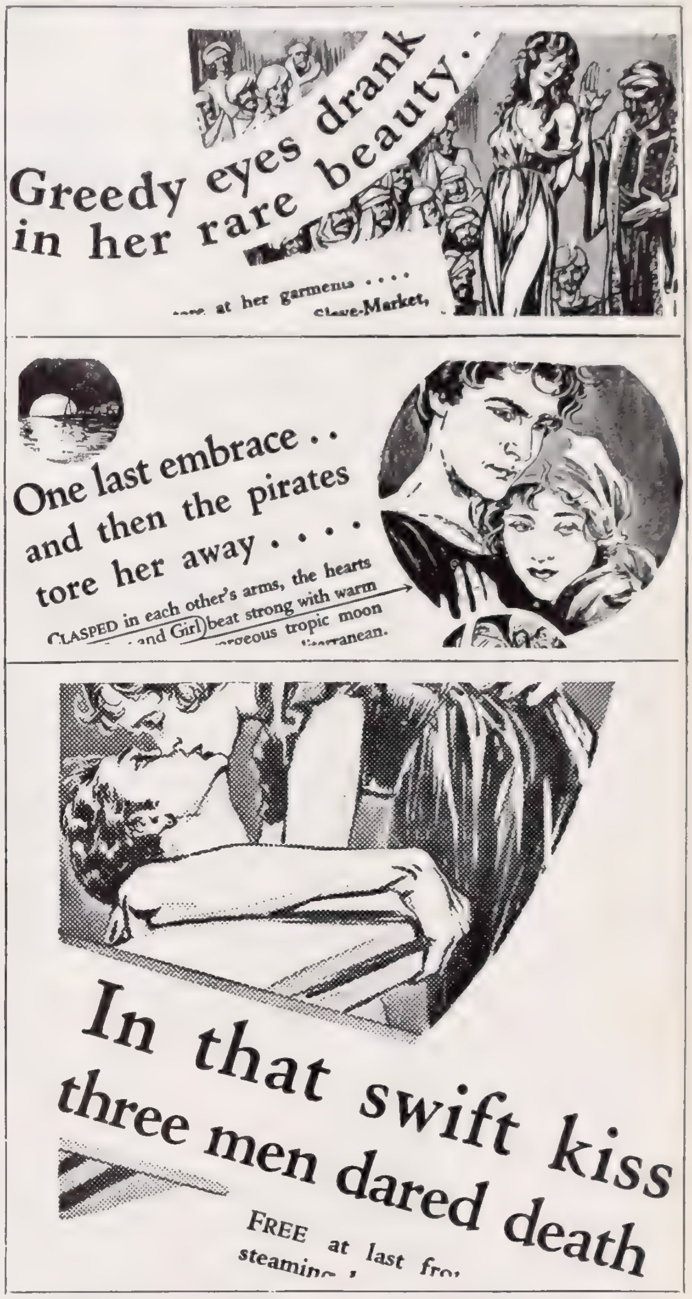
Send the following message, subject to the terms on back hereof, which are hereby agreed to

PROVIDENCE, R. I., Jan. 28, 1928.

SIDNEY R. KENT
PARAMOUNT FAMOUS LASKY CORP.
NEW YORK CITY

SMASHED ALL RECORDS FOR TWELVE YEARS WE HAVE BEEN IN BUSINESS WITH OLD IRONSIDES STOP S. R. O. SIGN OUT AT EVERY PERFORMANCE STOP PATRONS WELL PLEASED

STRAND THEATRE
EDWARD L. REED MGR.


Greedy eyes drank in her rare beauty . .
at her garments . . . .
Slave-Market,
One last embrace . . and then the pirates tore her away . . . .
CLASPED in each other's arms, the hearts
and Girl beat strong with warm
tropic moon
In that swift kiss three men dared death
FREE at last

SAMPLES OF PROVIDENCE NEWSPAPER ADS

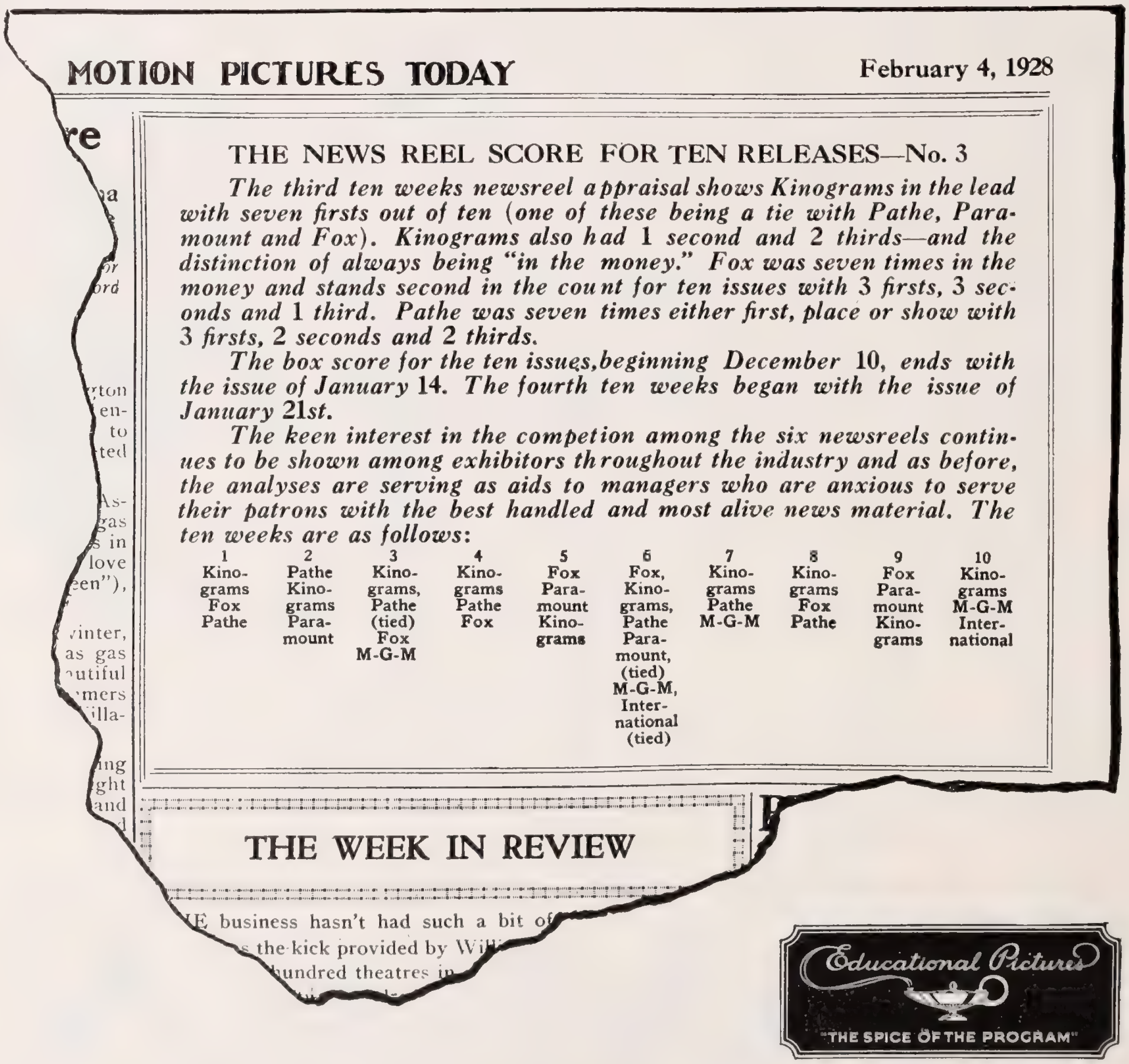
PARAMOUNT

motion picture headquarters

KINOGRAMS

IN THE LEAD

For the third consecutive time, Arthur James' review of news reels for ten issues shows Kinograms far ahead of the field—with *seven firsts out of ten.*



MOTION PICTURES TODAY February 4, 1928

THE NEWS REEL SCORE FOR TEN RELEASES—No. 3

The third ten weeks newsreel appraisal shows Kinograms in the lead with seven firsts out of ten (one of these being a tie with Pathe, Paramount and Fox). Kinograms also had 1 second and 2 thirds—and the distinction of always being "in the money." Fox was seven times in the money and stands second in the count for ten issues with 3 firsts, 3 seconds and 1 third. Pathe was seven times either first, place or show with 3 firsts, 2 seconds and 2 thirds.

The box score for the ten issues, beginning December 10, ends with the issue of January 14. The fourth ten weeks began with the issue of January 21st.

The keen interest in the competion among the six newsreels continues to be shown among exhibitors throughout the industry and as before, the analyses are serving as aids to managers who are anxious to serve their patrons with the best handled and most alive news material. The ten weeks are as follows:

1	2	3	4	5	6	7	8	9	10
Kinograms Fox Pathe	Pathe Kinograms Paramount	Kinograms, Pathe (tied) Fox M-G-M	Kinograms Pathe Fox	Fox Paramount Kinograms	Fox, Kinograms, Pathe Paramount, (tied) M-G-M, International (tied)	Kinograms Pathe M-G-M	Kinograms Fox Pathe	Fox Paramount Kinograms	Kinograms M-G-M International

THE WEEK IN REVIEW

E business hasn't had such a bit of
the kick provided by Wi
hundred theatres in

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc., *E. W. Hammons, President*

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President.

"Banker Regulation" Seen As Big Moves Are Made

Fox Ready to Take Over Finkelstein & Rubin; Contact Man Between Groups Reported Wall Street Plan

WITH Fox ready to follow up his acquisition of West Coast Theatres, Inc., by purchase of the Finkelstein & Ruben circuit of 100 houses, in the Northwest, a reshaping of the film map with banker influence predominant was seen by close observers this week.

The Fox—F. & R. deal is reported to be completed within a week and the purchase consideration is reported to be about $4,000,000. It is believed that Finkelstein & Ruben will remain in charge of operation of the theatres at least for a time.

By acquiring the Northwest chain, Fox will have obtained 34 per cent of First National stock, and in some quarters it was conjectured that when all moves were completed, Fox would take over Stanley and First National by direct merger.

In circles more closely in touch with the situation, however, this view was discounted, largely in the premise that the bankers are now in more direct control of film affairs than they have ever been before. "Banker regulation" of the industry is the term that is now being applied to the general situation.

This is believed by these observers to be the key to the Fox-Stanley situation. Irving D. Rossheim, new president of Stanley, this week made a flat denial that his company would combine with Fox.

The bankers are said to hold that no combination is necessary or desirable. It might be supposed that Fox would seek to take over Stanley in order to gain control of First National. But it appears that this is unlikely. What is more probable is that there will not be war among the theatre chains, but a working agreement brought about, as to details, by the bankers through the selection of a contact man who would see that their idea of regulation was carried out among the different groups. It appears that the production plans of the groups may be worked out along the same line.

One of the reasons the close observers do not look for a war, is the definite approval which has greeted the Fox acquisition of West Coast and F. & R., thus placing himself in the big league class without question.

If the banker regulation idea through the contact man becomes a reality, the big chains would, for instance, decide how many pictures are to be made by the different producer groups, and keep them as separate entities, instead of merging.

An indication of this trend is clearly seen in the fact that, according to official announcement, West Coast Theatres will continue to operate the Publix, Loew and United Artists houses on the Pacific slope as heretofore. Furthermore, the Publix unit shows will now play the West Coast circuit.

Obviously, if there were going to be a war, this arrangement would not have been made.

One of the big figures in the situation is Harold B. Franklin, President of West Coast Theatres, whose future plans appear to be uncertain. While his contract as President of West Coast has several years to run, it is believed he may be asked by Fox to come to New York as director-general of all the Fox theatres.

Whether this happens, Mr. Franklin has now reached a commanding position as an operator of theatres on a big scale.

It is well known that he has the complete confidence of all the different groups—Publix, Loew, United Artists and Fox.

The entente cordiale brought about among these groups is reflected, for instance, in the statement made by Joseph M. Schenck, who said: "West Coast needs our pictures and we need the circuit's theatres. With the exception of Los Angeles, where we recently opened our pre-release house, we will play along with West Coast."

Mr. Schenck, besides expressing confidence in Mr. Franklin, also expressed confidence in the fairness of William Fox.

A like statement was made by Nicholas M. Schenck, of Loew's, and the attitude of Publix is the same.

In further development of the "banker regulation" theory, the observers point out that should the contact man be chosen, the selection might turn out to be Harold Franklin, in view of his great record and the fact that he has the confidence of the different groups.

The bankers are said to feel that the contact plan is the most practical from several angles. It would allow the different organizations to keep their individuality under regulation, and thus make for greater efficiency in operation.

Under this viewpoint, a fight between Fox and Stanley appears just as unlikely as the taking over of Stanley and First National by Fox. For a long time, it has been predicted that the bankers would run the industry. These predictions seem to have come true, one of the best proofs being, in the opinion of those best informed, the amazing quickness with which the Fox-West Coast deal was consummated.

Decides Against Theatre in Damage Suit

In a decision recently handed down by Judge Taulane, in Common Pleas Court No. 1, in Philadelphia, Ella Durning, a minor, was awarded a verdict of $1,500 and her father, Charles Durning, $1,000, for injuries alleged to have been received by her at the Paschall Theatre, owned by Sam Hyman.

Suit was first brought against Mr. Hyman for $25,000 when the girl was alleged to have been injured by falling to the floor when she took a seat in a defective chair. Mr. Hyman's contention was that the chairs of the house were inspected daily to discover defects, and that he could not be charged with negligence. Mr. Hyman will appeal the case.

Penn., Jersey and Delaware Unit Elects Officers

The M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware at its monthly meeting elected the following officers for the ensuing year: President, Lewen Pizor; vice-presidents, Floyd Hopkins, William Cohen, Sam Stiefel and M. Wax; secretary, George P. Aarons; treasurer, M. Lessy; board of managers for three years, Columbus Stamper, Louis J. Appell and Nick F. Power. Arthur B. Smith was elected an honorary member of the board of managers.

C. M. Davie Manager of Universal Omaha Branch

Charles M. Davis has been appointed manager of Universal's Omaha office, to replace H. J. Chapman, who has resigned.

Davie was a salesman on the Detroit exchange of Universal prior to his promotion. He started in the motion picture game in 1908 with J. H. Kunsky, Detroit theatre owner. He joined Universal in 1921, later going to the Minneapolis exchange, from where he returned to Detroit as a Universal salesman about four years ago.

Kansas City Waging Battle to Halt Depression in Attendance

IT is an interesting, although not yet victorious battle which Kansas City exhibitors are waging in an effort to combat a threatening depression in attendance, which persists in hanging on, despite all previous efforts. Thus far business has shown only a slight increase in night attendance, matinees having been fairly good heretofore.

At the Isis theatre, large suburban house, a prominent part of that theatre's newspaper advertising is given over to the announcement that candy will be distributed free to children at each matinee. The Alamo, Broadmour and Roanoke theatres, suburban houses, have cut their prices to 15 cents and lines prominent in their advertising read: "No jazz; no cheap vaudeville."

At the Liberty theatre, a downtown first run house, Samuel Carver, manager, resorted to staging public marriages on the stage. That theatre already has a tie-up with the street car company, through which suburban patrons are refunded car fare after 6 o'clock. The Apollo and Linwood theatres are offering free midnight previews on Saturday to patrons who buy tickets for the 9 o'clock shows.

In short, it is a battle to attract the attention of the younger generation, which are being lured away from theatres by several large and elaborate public dance palaces in the last four months. The Capitol theatre, which had been featuring first run pictures and a large stage show, was forced to close its doors last week. It will not be re-opened, Dan McCoy, manager, said. The theatre was operated by the West Coast Amusement Company.

The Orpheum theatre, which for the first time in history adopted first run pictures this year in conjunction with its regular vaudeville program, last week lowered its prices to 75 cents top and announced that no seats would be reserved. Fred Spear is manager.

Plan Four Penn Houses

New Theatres to Cost Over $1,000,000 to Be Built in Central and Eastern Cities

PLANS have just been disclosed for four new theatres in as many Central or Eastern Pennsylvania cities, to be built at an aggregate cost of more than $1,000,000.

The largest of these will be a new $750,000 theatre that the Stanley Company of America will erect in Norristown. It is expected construction work will start early in the summer. The structure will adjoin the William Building, on West Main Street, in the business center of the city. The policy of the theatre will be high grade motion pictures and vaudeville.

The recently incorporated Hanover Amusement Company, of Allentown, announces plans to build a $150,000 picture theatre at 422-28 Hanover Avenue, in the suburbs of Allentown. It will be directly on the William Penn Highway, between Allentown and Bethlehem. The seating capacity will be 1,000 and the equipment will include a $15,000 Moller pipe organ. It will be a two-story building on a plot 80 feet wide, and will contain two stores, and apartments on the second floor. There will be an electrically lighted marquee extending over the sidewalk and the interior of the house will be of Spanish design. The facade will be terra cotta with ornamental pilasters.

The College Theatre Corporation, of Bethlehem, has announced plans for a new $300,000 theatre to be known as the "College," for which ground will soon be broken. The theatre will be at Fourth and Vine Streets, and the building contract has been awarded to Frank B. Glasmire, of Bethlehem. The plans call for a building to seat 2,000, to be made of cast stone and brick. Part of the building will be devoted to stores. The plans have been approved by the city building department. It is intended to rush the theatre to completion by June 1.

The Comerford Amusement Company, of Scranton, which owns a chain of more than 150 theatres, announces it will erect a new picture house at 507-509 Lackawanna avenue, Scranton. Bids will be received from contractors at an early date, and then the buildings at present on the site will be immediately torn down. The plot is in the center of an important business zone. It is expected the theatre, which will have a seating capacity of 1,200, will be completed by the end of the year.

Department of Commerce Lists Educational Films

The Bureau of Mines, of the United States Department of Commerce in Washington, D. C., has issued its list of films for 1928 in booklet form. The films are produced under the direction of the Bureau. production being supervised by M. F. Leopold, safety engineer. The booklet mentions the titles of 50 films, giving a description of their contents and the correct footages. Such subjects as coal, sulphur, iron, steel, asbestos, rock drilling, machinery, motors, water power, gasoline, copper, petroleum, oil wells, mining, national parks, transportation and first aid are dealt with by the films, which total 145 reels.

On June 30, 1927, the Bureau had 608 sets of films, aggregating 1,823,000 feet. There were 1,823 reels in circulation and the number has increased since that date. The demand, it is said, far exceeds the supply.

During the fiscal year ending June 30, 1927, the films were shown on 8,410 occasions before an estimated attendance of 2,381,900 persons. The Pittsburgh Experiment Station is the chief distributing center, but there are 13 subdistributing centers. The Bureau will supply a list of them on request.

Firms Granted New York State Charters

Newly incorporated motion picture companies chartered by the department of state at Albany during the past week and engaging in the business in New York state, included the following: Majestic Productions, Inc., $5,000, Evart Griggs, George M. Gatts, Mary F. Flaherty, New York City; Beacon Attractions, Inc., $20,000, Jacob I. Rothstein, Isidor Unger, Charles L. Kahn, New York City; J. Henry Lee Incorporated, $5,000, J. H. Henry Lee, New York, Margaret Klein, Mt. Vernon, J. Harry Jenkins, Hollis, L. I.; Avalon Amusement Enterprise Corporation, $1,000, Sarah Lutchen, Joseph Nebers, Joseph Schwartz, New York City; Arfa Film Corporation, capitalization not stated, Louis Malin, Brooklyn, Allan Deutsch, William Chapulis, New York City; B. E. G. Amusement Corporation, $5,000, Kitty Toback, Ruth B. Hotchkiss, Mollie Reich, Brooklyn.

Minneapolis Plans Films of City's Progress

The city of Minneapolis is to have a collection of all motion picture films with "local color" which may be of historical interest in future years, according to a plan worked out by Mayor Leach in cooperation with Minneapolis film companies and exhibitors. Robert LaPiner has been appointed by Finkelstein and Ruben as commissioner of film publicity for Minneapolis. Mr. LaPiner will take charge of the collection and preservation of all films relating to activities of Minneapolis people, depicting Minneapolis events or of general interest to the city. The films will be placed in sealed containers, indexed and preserved by the city.

New Universal House at Sheboygan to Open Soon

Construction work on the new Universal theatre going up at Sheboygan, Wisconsin, is progressing so rapidly that Nate Blumberg, general manager of the Milwaukee Theatre Circuit, Inc., a local subsidiary of the Universal circuit, estimates that the house should be ready for opening about February 18.

Phillip Lonergan New Film Writer for Tiffany-Stahl

Phillip Lonergan, film writer formerly with Warner Bros. and Universal, is the latest literary man to join the writing department of Tiffany-Stahl.

Many Brookhart Bill Petitions

Congressmen and Senators Are Swamped With Pleas For and Against Passage of Measure

SENATORS and Congressmen are now being, or are about to be, deluged with a flood of petitions both for and against the Brookhart Bill, which promises to be one of the hottest-fought motion picture measures ever presented to the Congress. Independent exhibitors generally are rallying their support and will do all in their power to secure the passage of the bill, while Film Boards of Trade, distributors and producers are just as solidly against it.

Through the Albany Film Board of Trade petitions are being circulated these days not only throughout Albany, Troy and Schenectady, but elsewhere in northern and central New York, seeking signers in protest against the Brookhart bill. The petitions appear to be quite liberally signed not only by the exchanges in Albany but also by many of the exhibitors and theatregoers. It is claimed that if the bill becomes a law, it will work extreme hardship on the small town exhibitor.

Film salesmen traveling out of Albany are now selling these exhibitors blocs of pictures, the exchange managers claiming that if small town exhibitors bought their pictures one by one that it would not pay them to send a salesman from 50 to 100 miles for such business.

The text of the petition follows:

"To the Congress of the United States and to our own Senators and Congressmen:

"We, the undersigned, do hereby respectfully protest against passage of the bill known as the Brookhart Bill, which proposes to undermine the mechanics of how motion pictures are distributed in the different motion picture zones of this country, and for the following reasons:

"I. That we, individually, as citizens of your state and community, who are employed in the sale or distribution of motion pictures, or who are theatre owners engaged in the exhibition of motion pictures, will suffer serious economic injury if such a bill is allowed to become law.

2. If such a bill is passed it will upset the entire mechanical operation of the business and throw into chaos an industry which has solved its individual problems of distribution by careful judgment of its experience.

"3. When this bill was first introduced it appeared to the casual reader that it might be in the interest of the industry and of the public, and a few persons engaged in the business, without giving the particulars of the bill sufficient consideration, endorsed it and advocated its passage. After careful consideration, however, we find that the bill is not to the interest of the industry or of the public, but that it would work hardships on both. The selling of motion pictures, one at a time, at prices like $7.50, $10 and $12.50 for feature pictures, cannot be continued if the bill becomes a law. The travelling expenses of a salesman alone, to a theatre fifty miles from an exchange center, would be greater than any rental to be gained from the account. The result would be a cutting off of motion picture entertainment in many districts where motion picture entertainment is not only desirable but wholly necessary for the content and well being of the community.

(*Continued on page 431*)

Working Pacts May End Quota

Director of French Film Co. Says Reciprocal Arrangements Are Needed to Solve International Distribution Problems

WORKING agreements between European and American producers and distributors based on reciprocal arrangements in advance of production provide the means whereby difficulties in the international phase of the film industry can be adjusted, according to Frederick de la Roziere, a director of the Societe Generale de Films, a large French production and distribution company.

Mr. de la Roziere arrived in New York recently in connection with plans for the distribution in the United States of "The Passion of Joan of Arc," his company's first super production since the filming of "Napoleon," a screen spectacle to be distributed by Metro-Goldwyn in this country.

Working understandings between the American and the European picture producers and distributors, he says, are sorely needed to iron out the differences which arise and which are at the bottom of the "quotas" in force in Germany and England. France, he says, will adopt the quota, despite the bitterness of the French exhibitors and a sense of many of the producers and distributors that it is not the ideal way to solve the problems involved in marketing productions made there.

A better understanding between American and European film interests backed up by a whole-hearted endeavor to bring about mutually profitable arrangements for both, rather than regulation, legislation or contractual obligations, de la Rozier believes to be the method which eventually will do away with clashes arising from conflicting arrangements that now exist.

The merger of American with European producing and distributing interests, he says, is not the successful arrangement that those optimistic for its results expect it to be. On the contrary, he believes, the best interests of all, with more profit all around, has promise of being brought about through get-together methods between the producer and distributor in America and the producer and distributor in Europe.

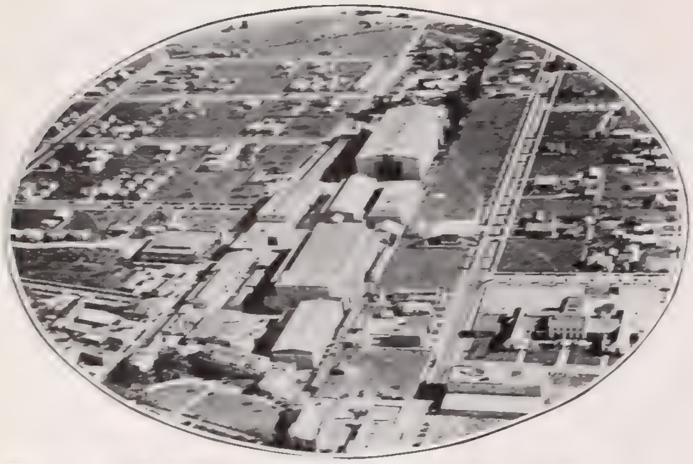
De la Rozier points to the success which has attended these working agreements now in force between German and English firms, and German and French companies. Practically all of the European countries now engaged in film production on a sizeable scale, he says, have these inter-company arrangements. It is a practical working out of reciprocity, in which the companies in different European countries make affiliations by business agreement rather than contract.

Through consultations between the representatives in Paris of a foreign film concern, arrangements concerning the distribution of a projected production are taken up and agreed upon before the picture is started, and changes deemed necessary to the success of the picture in the foreign market are made before the picture is completed and the company disbanded. Thus it is not infrequent for a French producer, at the suggestion of the representative of the German company cooperating with his organization, for example, to film a duplicate episode or ending for a picture destined for distribution in Germany.

The agreements between the European companies have proved so successful and have brought together the various interests there, de la Rozier says, that unless the future brings a solution of the differences between European and American motion picture companies, eventually there may develop an European bloc, in which producers and distributors of England, France, Germany, Sweden, and other countries will present a united front as the opposition to the film producers of the United States.

Mr. de la Roziere is "half American." He is well acquainted with American people and American customs, through relation and associations among Americans. He is thoroughly acquainted with the film situation in France and throughout Europe, and he says that an understanding of the conditions facing European producer is essential to an understanding as to why the American methods of production cannot be transplanted bodily and successfully applied in Europe.

America, he points out, has seen some demonstrations of how the transplantation process has not worked out to entire satisfaction, referring in this connection to the instances of the importation by American producers of directors, stars and writers who attracted widespread notice through their work in European productions.



Where the De Mille pictures are made. This bird's-eye view shows Cecil B.'s plant in Culver City, Cal. In the left background can be seen the 40-acre plot location lot of the studios

Myrna Loy—she of the sloe-eyes—has been signed by Gotham Productions to star in "Turn Back the Hours," to be made shortly

Aviation is one of the hobbies of Reginald Denny, Universal star and licensed pilot. He recently bought three British planes with which he makes weekly flights

Conrad Veidt, as "The Man Who Laughs," and Mary Philbin in the screen version of the Victor Hugo novel which Universal has just completed. It is the German actor's first big role since he came to America

The demon title-writer—that sobriquet belongs beyond a doubt to Ralph Spence, whose wise-cracks have adorned many a film and who is now engaged in titling Paramount's "Tillie's Punctured Romance"

In "Sadie Thompson," the United Artists release, Gloria Swanson and Lionel Barrymore do what is claimed by many the best acting of their careers

It is seldom that one sees Bill Haines in a pensive mood, as he is generally always the swaggering smart aleck. He's a polo hound in M-G-M's "The Smart Set"

Belle Bennett will next be seen in "The Sporting Age," a Columbia production. She will play the role of the elderly woman who must have her fling

Luis Lezama, sitting in center, and the sales and office staff of FBO pictures of Mexico., S. A. Mr. Lezama capitalized on Lindbergh's flight to Mexico by releasing with great success FBO's "The Non-Stop Flight"

Inside
Slants
on the
Industry

PICTURES AND PEOPLE

The
Mirrors
of
Filmdom

E. V. RICHARDS has been at the Hotel Astor for the past two weeks. W. H. Gueringer, Levi Ash, R. B. Wilby, prominent Saenger officials, are with him. This is Richards' first trip to New York in a long time. A number of people at various times have felt he should be here, where politics boil. Some feel that way, right now. To all these requests, however, he has made the one reply: "We've had a flood down here."

"Things are still pretty blue," says Richards. But we note that the Saenger enterprises are steadily busy in the South, building, as always, from the ground up. A fine organization this! It can stand hard knocks and still expand. Wonder what some other chains will do when the wind blows adversely.

* * *

CHESTER B. BAHN, the vigorous and able dramatic critic of *The Syracuse Herald*, writes an interesting article in his paper on the bitter patronage war which he sees looming when Loew's new State Theatre opens in that city. Says Mr Bahn:

"With the opening of Loew's new State Theatre, now scheduled for not later than March 3, although even that date is frankly a guess, the Syracuse Rialto will see the hottest battle for patronage in its history.

"And when the fighting ends, if it ever does, there will be more than one casualty in the downtown sector, and perhaps in the residential field as well, unless close students of the situation, including your reporter, are sadly in error.

"Since the Loew invasion of Syracuse was first announced, I have repeatedly expressed the opinion that the Rialto hereabouts was falling a victim to that grave theatrical malady, overseating. In this opinion, I seem to have been pretty much alone; other scribbing gentlemen, peering through those rose-colored glasses, have talked in Pollyanna terms, assuring that Syracuse would have little difficulty in digesting Loew's 3,000 seats.

"Today, with your permission, I will present the result of a survey of the downtown Rialto, permitting the figures to speak quite for themselves, with perhaps here and there a bit of personal emphasis upon the findings.

"On the so-called Rialto proper there will be no less than 11 theatres when Loew's throws open its doors. Ten of the houses operate on a seven-day schedule, the Wieting, devoted to the legit., being the exception.

"The 11 theatres have a total seating capacity of about 18,462. Minus the Wieting's 1,218 seats, the figures stand at 17,255. The 10 theatres in the group present picture or pictures plus. Keith's, the Temple and the Crescent have vaudeville of one description or another; the Savoy plays stock burlesque, and the Empire, presentations, not so different from vaudeville in the last analysis.

"Four of the theatres give three performances daily. I say 'give' on the assumption that Loew's will follow that policy, whether with presentations or vaudeville. It is possible, of course, that the Loew plan may be four rather than three shows. The seating capacity of the three-a-day category is 23,439 daily.

"Six of the theatres play six or more performances daily; the average, I suspect, would run well ahead of six, say seven or eight, but six is a fair figure. These six theatres have a total capacity of 9,331 seats. Multiplied by the six performances and the total reads 55,986.

"The 10 theatres have a combined daily capacity of 73,230, which, multiplied by seven, gives 512,610 for the week.

"And Syracuse has an estimated population of 200,000!

"Write your own comment."

* * *

IT can be done. The short subject can be made to pull business definitely and in a big way at the box-office. Harold B. Franklin has demonstrated it again at the Metropolitan Theatre, Los Angeles.

But, of course, Mr. Franklin goes about it in the right way. First, he picks a short subject that will stand heavy advertising, and then goes to it. He tried this plan initially with "The Battle of the Century," Hal Roach comedy, and followed it up last week with another, "Leave 'Em Laughing," co-starring Stan Laurel and Oliver Hardy.

The exploitation campaign included 100 twenty-four sheet boards devoted exclusively to the comedy in Los Angeles alone; special space in the newspapers and numerous merchandise tie-ups; radio broadcasting; tack cards; window cards, marquee lights, special trailer house programs, lobby cards and the Hal Roach fleet of 27 motor vehicles.

The campaign, originating at the Metropolitan, is carried through over the entire Wesco circuit.

The newspaper reviews in Los Angeles were extremely favorable. We print some of them elsewhere in this issue.

All of which shows that proper advertising of fine short subjects is a paying proposition for the exhibitor; and a better plan, it would seem to us, than the costly presentation act of unknown or doubtful value.

* * *

THE NEW YORK TIMES, in a recent issue, had this to say, under the heading "Movie Censorship":

"A well-organized minority is able to maintain and even to spread censorship of the movies in spite of the apparent desire of the majority to abolish it. The great producing firms have not been able to prevent activity by certain State boards of review and other organizations, some of them self-appointed. If this scattered censorship accomplished what it set out to do, we might approve of it, but it is in most cases so weak in judgment, so prejudiced and foolish that it becomes a source of either irritation or ridicule.

"One point made against it at Saturday's meeting of a thousand representatives of all kinds of movie interests was the importance of keeping so broad an influence free. The movies have an effect of some kind on the millions who see them. Everybody hopes it will be an ennobling, beneficial, enriching one. Not all movies can be educative and nothing more. Even the censors would agree to that. Those movies which are offered solely as entertainment are the most widely seen. They should not be degrading or demoralizing. Where they are seen by large crowds of children and very young people it is particularly important that they should not falsify life. Censors and their most violent opponents will agree on that. But the latter contend that censorship is ineffectual.

"Governor Smith has more than once given that as one of his reasons for asking the repeal of the censorship law in New York. It does not work toward the production of finer and more genuinely artistic results, but only to the repression of free, constructive effort In the arbitrary decisions of one person, or of a politically appointed committee, there is danger of suppressing what ought to be seen. If the censors fear

Pictures and People—Continued

for the morals of a people, let them consider the great growth in recent years of a kind of self-censorship. The public has become to some extent its own censor. Its attitude has compelled movie producers to watch the films closely for scenes which might be considered distasteful anywhere in the world. The enormous size and extent of the movie public have brought about something like an automatic censorship."

* * *

A REPORT from Chicago that a number of exhibitor leaders who attended the Contract Conference favor straight percentage as the solution of the tangled buyer-seller situation, recalls the campaign waged for years—and consistently—by The News in favor of the percentage system.

The guarantee-and-percentage plan was opposed by the exhibitors at Chicago on the ground that the exhibitor has no protection in case the picture flops, and, on the other hand, the average cuts into his net, if the picture is a big success at the box-office.

We still believe that some form of the percentage systm is the solution to a lot of the troubles in this industry. We do not say all the troubles, but a good many of them, at least.

Percentage is the fundamentally correct plan because it acknowledges that the whole commercial fate of the picture is in the hands of the public through the latter's verdict at the box-office.

* * *

SOME strong language is used by Gilbert Frankau, English novelist, in *The Film Renter* (London), speaking about British and American films:

"If we are going to make British pictures we shall not do it by merely copying Hollywood, or by pandering to the American market. It will be by expressing the British spirit in our pictures that we shall sell our pictures throughout the British Empire, and in the United States.

"The idea that the American trade is waiting for British pictures is all 'rot': we can only get an overwhelming demand by doing something so good that it will get the American public. It is here that the really British picture of the kind I suggest will have its chance.

"I am all in favor of amalgamation, such as we have heard of recently: we must have big strong companies to carry out British production.

"If we could have one good British picture a week for five years, we should be in a strong position. We should be able to depend upon the whole British Empire and not necessarily to rely on America. A steady stream of good pictures is what is wanted.

"Of one thing British production must beware. The American industry is in bondage to its stars. We must not base our industry on the star system or we shall meet with failure. In Hollywood, the stars are masters of the producing industry, as they control the type of story in which they shall appear.

"The British Industry must concentrate on stories, and if it does this it has any number of authors who would be willing to cooperate. Stories of English life should be made in England and not in America, where types are altered according to the idea of the producing heads.

"A story which I supplied to an American film company required as one of its characters a British earl of cultured habits. The Americans who made the film, presented him with a white tall hat, spats, and a monocle! That is one reason why I have refused to allow my novel, 'Peter Jackson, Cigar Merchant,' to be filmed in America

"Finally, it is going to be a hell of a fight to establish British films, and everybody will have to wake up."

* * *

***THE FILM DAILY YEAR BOOK* for 1928 is the tenth edition of this recognized standard authority. As well try to imagine the picture business without pictures, as to imagine it without this exceedingly valuable work.**

The 1928 edition is, as have been its predecessors, an indispensable reference volume. Our hearty congratulations go again to our contemporary.

* * *

JOHN EBERSON, internationally known as the creator of the atmospheric theatre, was interviewed in London by *Kinematograph Weekly*.

"He told us," says *Kine.*, "much of his point of view and his aim to be considered the consulting specialist whose unrivalled experience will be at the service of those engaged in the building of Kinemas which are to bring our houses up to the level of the latest American practice.

"For Mr. Eberson says quite frankly that in the general run our houses are where the American ones were ten years ago. And they seem as though they are going still farther ahead there, for one house he has under consideration now is to seat 8,000, and is to carry suggestions of Venice and the Lido in its architecture. I asked him whether there was any fear of overseating on his side of the Atlantic, and he told me the tendency was to replace older halls with newly-designed ones to seat about 3,500. More seats at lower prices is the present development."

* * *

A VIGOROUS pronouncement against censorship was made by Congresswoman Florence Kahn, of California, at the recent annual luncheon of the National Board of Review.

Mrs. Kahn characterized censorship as un-American, unconstitutional and ineffective, and, added:

"The time has come when we might reasonably leave the motion picture people to govern their own affairs as far as internal matters are concerned, while we direct our efforts toward encouraging their making their artistic success more possible. The picture industry realizes its responsibilities. There is no indication that the public itself wants censorship. It is its own censor."

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Pathe Reorganization Possible

Believed Company's Present Situation Will Be Worked Out; Has Assets of Exceptional Worth

WHAT is assumed to be practically a confirmation of the persistent rumors current in New York and at the West Coast that Pathe's recent profits have been far from satisfactory, is seen in the events of the past ten days.

Pathe recently passed the dividend on its Class "A" stock and failed to make a payment of approximately $150,000, due on Feb. 1st, into the sinking fund on the debenture bonds, and, in consequence, both stocks and bonds have slid on the market until at this writing the bonds are around 60 and Pathe "A" stock listed at nine.

This is a drop from 100¾ in August for the bonds and also a considerable decline for the "A" stock.

Official Confirmation Lacking

Official confirmation on the company's alleged difficulties was lacking up until the time of going to press, no statements being issued from either Blair and Company, Wall Street firm which has backed Pathe; J. J. Murdock, president of the company; Elmer Pearson, general manager, who is on the Coast and who is said to be ready to resign; or John C. Flinn, vice-president, who joined Pathe when P. D. C. and Pathe were consolidated; nor could any of these persons be reached for an interview.

Information, however, while unofficial, is available that seems to prove that at least a reorganization of Pathe is contemplated, and that Blair and Company have declined to advance further funds to meet production expenses at the De Mille studio and to cover alleged weekly running expense losses until some new deal that will promise better financial returns can be effected.

In the event that Blair and Company is not able to bring this about, there is much conjecture as to where the necessary funds to carry on the company and finance production on the De Mille lot might be secured.

Keith-Albee, affiliated with Pathe, which might come to the company's aid, appears not be be greatly exercised over Pathe's dilemma. It is said that up to the present time Keith-Albee has contented itself with booking a certain amount of Pathe product in its various theatres, and shows no particular worry concerning the price of Pathe stock.

Mr. Murdock and some of his associates have held several conferences within the week, it is said, presumably in an effort to work out some plan that will be satisfactory to all concerned. How far they have gotten is all a matter of conjecture. At least nothing has been announced.

De Mille's Position

Just what Cecil B. De Mille may do, either financially or his future production plans, announced as covering a $5,000,000 expenditure, is also unknown. It is reported at the West Coast that the De Mille studio will close in the near future, but this in itself does not mean anything in particular. A number of the studios will also close for the annual breathing period as is a custom. De Mille has five pictures completed and four others are at least partially in work. How much money is needed to complete these four productions only Mr. De Mille knows.

Those best informed in New York concerning the agreement between De Mille and Pathe, state that the former need not worry greatly about any financial troubles that his releasing company may have.

Mr. De Mille, so it is said, draws so handsome a salary that any profit his pictures might make, come as secondary considerations.

If Pathe is as short of ready cash as the stock market quotations seem to indicate, it will be the first time in a long and remarkable career.

One of the Pioneers

One of the pioneers, Pathe went safely through the early days of small rentals and sharp competition, selling short subjects to a large field, at reasonable prices. It was a byword in the industry that "Pathe always had something to sell."

The trend to big theatres, where short subjects were eliminated undoubtedly hurt Pathe. Advancing production costs made higher rentals necessary and higher rentals were difficult to get, especially for a company that had been built on popular prices as Pathe had been. The loss of the Harold Lloyd productions is assumed to have been another hardship, and when both Metro-Goldwyn-Mayer and Paramount entered the short subject field with the Roach product, formerly featured by Pathe, the fight for existence became proportionately more difficult.

It is not believed that Pathe will be allowed to pass out of the field regardless of the showing of the past two or three years. The company has assets of exceptional worth in thousands of negatives, some good story values in the features that have been produced from time to time, to say nothing of the current De Mille productions and the short subjects which have as yet been unplayed, wholly or in part.

"The King of Kings" has had only a limited number of pre-release showings, and, therefore, much of its expected two million dollar revenue is still to come in. "Chicago," while not in the same class as "King of Kings" and other De Mille specials of the past, is still a salable piece of property, so far has been shown in New York and one outside city.

The five finished program releases can be counted upon for a certain gross, how much in comparison to cost, being not for this writer to say.

Stories of what is termed "De Mille extravagance" have persisted no matter where the De Mille pictures were released. It is no secret that the Paramount split was over what was considered prohibitive negative costs, and it seems reasonable to suppose that in an era of advancing costs on the part of all producers, Mr. De Mille has not been able to be more economical.

Congress Receives Brookhart Petitions

(*Continued from page 427*)

"4. It is our further belief that intelligent men in all branches of the industry are perfectly capable of coping with any problem of distribution which may arise and that the men who sell and the men who buy pictures are the logical ones to determine by contract the terms and conditions under which their product should be sold and released for exhibition. In this connection let us say that representatives of all branches of the industry met recently in New York to discuss this whole question of wholesale selling and that they came to an agreement concerning various changes to be made in present selling methods. Late in January a committee of exhibitors and a committee of distributors will meet to work out a new uniform exhibition contract, and it is understood generally in the trade that these changes will be the same as advocated at the Federal Trade Practice Conference.

"For these reasons, therefore, we respectfully suggest that any attempt to set aside the mechanics of distribution of motion pictures would be extremely hazardous and we hope that substitution of any other plan be left to those who have had long experience in the business.

"We are Unalterably opposed to the Brookhart Bill and respectfully urge your opposition to its passage."

The motion picture operators' union of Cleveland has endorsed the Brookhart bill, and the organization, both as a whole and individually, will get back of it by sending letters to all the senators and congressmen of Ohio. This endorsement was passed at a midnight meeting of the union held last Wednesday at which George W. Erdmann, secretary of the Cleveland local, made an effective address.

Exhibitor members of the Cleveland Motion Picture Exhibitors Association are circulating petitions in their theatres for patrons to sign, endorsing the Brookhart Bill. An 85-foot trailer is run off at every performance, advising the patron of the nature of the bill. Petitions are then circulated and are being signed in great quantities.

To the Congress of the United States and to our own Senators and Congressmen:

Directors of the Colorado exhibitor unit voted their support to the Brookhart Bill in

(*Continued on following page*)

Baltimore Sunday Test

Grand Jury Dismisses Charges Against Exhibitors and Court Decision Now Suggested

IN due form the papers in the case against John G. Callan, Irving Schlossberg and Charles F. Mules, charging them with working on Sunday and specifying what they did to operate a movie house in Baltimore on the Sabbath, were sent by Magistrate Thomas O'Neill, of the Northeastern police station, to the office of the clerk of the criminal court, and by that office to the Grand Jury.

After deliberating about an hour and a half, the Grand Jury dismissed the charges against the three men. Preparations then went forward by Callan and Mules, the former president and the latter vice-president of the Liberty Defense League, for another moving picture performance at the Harford Theatre on Sunday night, February 5. This house is owned by a company of which Thomas D. Goldberg is president. A charge was brought against Goldberg, but it was dismissed.

In the meantime, the Lord's Day Alliance is taking notice and consultations are under way with the Rev. Dr. W. W. Davis, Joshua Levering and Isaac Lobe Strauss being advised on the matter.

It is pointed out that the way Sunday baseball came to be a fact in Baltimore was by the repeated arrests of Jack Dunn for opening the ball park and selling programs for admissions, and the Grand Jury dismissing him.

The Motion Picture Theatre Owners of Maryland, Inc., through its president, Herman A. Blum, said that the motion picture people have nothing to do with Mr. Callan's actions, that they applaud his efforts, but that he does not, as the president of the association, approve the idea that the members should immediately open their theatres on Sundays while the law forbidding it is still on the books.

When the Harford Theatre was ready to open Sunday night, February 5, for its second test case performance, about 3,000 persons were there to get in the house, which has about 500 seats. Charges in the case were laid against Mr. Callan, Mr. Mules, and a film operator, Walter Stierhoff. As in the first case, programs were sold in lieu of tickets, and in this case there were ten program buyers who were retained as State's witnesses. These programs were sold at 25 cents each.

The three principals in the case were released on their own recognizance for a hearing on Monday morning. They appeared at the time designated the next day at the Northeastern police court before Magistrate John M. Pohlhaus, and the hearing was through in a short time.

It was pointed out by a police official that if a Sunday show was advertised by Callan, thus inducing an opposing organization to get out an injunction, that case would be taken to the court, and a court opinion would then be obtained on Sunday movies. Then the police could be guided by the decision whether to make arrests in the future or not.

Would Limit Admission of Minors to Theatres

A BILL has been introduced in the New York State Legislature at Albany by Senator C. A. Freiberg, of Buffalo, which, if passed and becomes a law, will permit children between ten and sixteen years to attend picture theatres where a matron is in charge between the hours of 2 and 6 o'clock P. M., and with the stipulation that children must be segregated in a portion of the theatre especially assigned to them. The theatre must meet the expenses of the matron, who would be required to be licensed at an annual fee of ten dollars.

The bill provides that no person or company, either conducting or managing a theatre, shall give away or sell any ticket of admission in excess of the seating capacity of such house. Standing room tickets may be issued to the standing room capacity of the theatre, which latter must be determined by local law.

Addison Elected to Head Buffalo Theatre Men

H. M. Addison, managing director of the Great Lakes Theatre in Buffalo, was elected president of the Buffalo Theatre Managers Association at their annual election of officers at the Hotel Statler the afternoon of February 30. Other officers elected are William K. Saxton, Loew's Theatre, vice-president; William W. Bradley, Elmwood Theatre, secretary and treasurer.

Members of the board of managers elected are: Jules Michaels, Regent Theatre, Chairman; Robert L. McNab, Teck Theatre; Vincent McFaul, Shea's Theatre; W. H. Raynor, Lafayette Theatre; Robert Murphy, Shea's Kensington Theatre, and Roy E. Van, Gaiety Theatre.

The association adopted resolutions endorsing the Boost Buffalo program of the Chamber of Commerce, and made arrangements for the showing of a special motion picture, displaying the growth of the city.

A resolution was adopted to send to Al Beckerich, former manager of Loew's Theatre, retired, who was manager president of the Buffalo Managers Association for a number of years.

More About Petitions on Brookhart Bill

(*Continued from preceding page*)

principle, but opposed the blind booking feature. They feel that clause 5, which aims to prohibit sale of pictures before they are completed, is impractical.

A group of Eastern Washington state exhibitors representing a dozen inland towns held a one-day session last week and passed resolutions endorsing the Brookhart Bill, together with a decision to campaign for its passage. Another district meeting is to be held shortly at Spokane.

Senator Brookhart, a popular idol throughout Iowa, is lauded in an announcement of an exhibitor convention to be held in Des Moines on February 13th. He is declared the champion of all independent theatre owners of America as the result of the bill he has introduced, according to the announcements. C. C. Pettijohn of the Hays organization has been invited to attend the exhibitor meeting.

E. P. Smith, Iowa unit leader, however, in "Movie Age" declares the independent exhibitors will benefit whether or not the Brookhart Bill passes. He writes that everyone realizes some changes should be made in the uniform contract and unless this is done at the Chicago meetings the great majority of the independent exhibitors will support the bill.

Continuing, Smith said: "The independent attitude right now, is, wait and see what they are going to do. Quick action in accordance with the agreement entered into at the Trade Conference might prevent a lot of trouble. Most men are inclined to want to work out their own salvation and if the average theatre owner thought he had a fair chance he would prefer to fight it out himself. However, many of them have just about decided they were fighting a losing battle contracting for film which provided for forced arbitration and signing a complicated agreement that cannot always be interpreted in a satisfactory manner."

Edward T. Peter Dies of Heart Failure

EDWARD T. PETER, formerly president of the Texas exhibitors' organization, and for many years prominent in the Motion Picture Theatre Owners of America, died suddenly last week in Birmingham, Ala., of heart failure. He was 64 years old.

Mr. Peter had been active in a new enterprise which he launched nearly a year ago upon going to Birmingham —the Alabama Motion Picture Company.

At one time Mr. Peter was owner of the Atlanta baseball club and president of the Southern Baseball Association. From baseball, he went into picture theatre enterprises, spending many years in Texas. He was the first treasurer of the M. P. T. O. A. and one of its organizers at the Cleveland convention. Under the administration of Sydney S. Cohen Mr. Peter was a prime factor in the organization.

He moved his residence from Texas to New York and remained there until he was attracted by Florida three years ago. During a recent visit to Atlanta, he reported a very encouraging outlook for the studio which he and his associates were developing in connection with the Alabama M. P. Company.

D. Weshner Gets Publicity Berth With Stanley-Fabian

David E. Weshner, publicity and exploitation man, who has been associated with the Weshner-Davidson Agency and C. C. Burr in advertising and publicity capacities, has allied himself with the Stanley-Fabian Corporation. He will handle all publicity and exploitation matters concerning the management of the new Stanley theatre in Jersey City, a 5,000-seat house.

Pathe February 19 Shorts Include Sennett Comedy

Mack Sennett's new comedy, "The Best Man," presenting Billy Bevan, Alma Bennett and Vernon Dent in the leads, heads the Pathe schedule of short subjects for the week of February 19. This two-reel farce was directed by Harry Edwards under the supervision of John A. Waldron.

The seven other subjects on the program of shorts are "Crowned Heads," a Grantland Rice Sportlight; "The Spider's Lair," an Æsop cartoon; Topics of the Day No. 8; "The Road to Peril," sixth chapter of "The Man Without a Face"; Pathe Review No. 8, and Pathe News Nos. 18 and 19.

The Pathe Review number consists of three subjects: "The Jewel of Torbay," "From Farmyard to Fame," and "The Isle of the Green Savages."

Theatre Managers' Course Started at Institute

The first session of the Moving Picture Theatre Managers Institute in New York City was started Monday, last, February 6. Instructions for the first week of the course comprise the study of the history of the industry in the branches of production, distribution and exhibition. The student is given a working knowledge of studio organization, buying and booking, contracts, arbitration and exchange organization, the relations of the manager and the exchanges and other subjects.

Denny Plans to Inveigle Shaw to Sell Play Rights

Perhaps Bernard Shaw, England's grand old man of letters, will respond favorably to Reginald Denny's efforts to talk him into selling the rights to his famous plays on which movie producers have long had their eyes. The Universal comedy star is planning a trip to his native country to attempt negotiations with the playwright.

Denny has just finished "Be Yourself."

Town's Request to Ban Sunday Shows Refused

THE request of the town of Bagotville to the Provincial Government of Quebec for permission to prohibit Sunday shows locally has been turned down formally by Hon. L. A. Taschereau, Premier of Quebec.

Premier Taschereau issued a statement in which he declared: "We certainly cannot give a municipality the right to close its theatres on Sundays until we have determined how the law stands. If we find that the Federal law must be applied, theatres will be forbidden to operate on Sundays throughout the Province."

In the meantime there are rumblings of disfavor with regard to Sunday closing from great corporations in the Province of Quebec which are engaged in the lumbering, pulp and paper, asbestos, aluminum, mining and fishing industries. These huge companies do a certain amount of Sunday work in order to keep their equipment in constant operating condition. They feel that if the Lord's Day Act is applied to theatres, it will be applied to them, with considerable loss.

Loew, Publix and U. A. Theatres Continue Under Wesco

DEFINITE arrangements have been completed by which the Publix shows will be presented in Seattle, Portland, San Francisco and Los Angeles on the Pacific Coast.

The first Publix unit, "The Merry Widow Revue" will be booked for the opening of the new Publix Theatre in Seattle on March 1. These Publix shows will then move in rotation to the new Publix Theatre at Portland which opens March 8, and then to the Granada Theatre, San Francisco and the Metropolitan, Los Angeles.

These theatres are operated by the West Coast Western Theatres Company owned by Loew, Paramount and West Coast. The theatres will be supervised by West Coast Theatres, in accordance with an arrangement concluded by Sam Katz, the Publix, Nicholas M. Schenck for Loew's, and Harold B. Franklin for West Coast Theatres.

Ralph E. Crabill, now in charge of DeLuxe operations for Publix, will join the West Coast Theatres in a similar capacity, and will devote his efforts particularly in connection with the DeLuxe operations in which the three companies are interested.

West Coast Theatres will continue to route the Fanchon and Marco shows in the same situations, which will include the following theatres: Loew's State, Los Angeles; Loew's Warfield, San Francisco; Broadway, Portland and Fifth Avenue, Seattle, and will also include the other cities where Fanchon and Marco shows are now being shown.

Poli Option Expires But Is Not Vacated

Final Transfer of Theatres to Shoolman Interests Due in Near Future

EXPIRATION of the time for taking up the option on the S. Z. Poli circuit theatres by Max Shoolman, of Boston, has brought about two new angles to the pending transaction.

The first one is a definite statement from Mr. Poli, as well as a similar statement by an official close to Mr. Shoolman, that the deal has not fallen through but that work is actively under way and the final transfer is expected to be only a matter of days.

The second is the formation of a corporation by Mr. Shoolman in which the names of two men who are active in the E. M. Loew organization appear as incorporators. From this latter corporation it would appear that E. M. Loew interests will be active in the management and operation of the Poli theatres when Mr. Shoolman takes them over.

Attorneys for both Mr. Poli and Mr. Shoolman, who have been going into the details of the transfer of the theatres, are still working together in perfect harmony at the office of Charles H. Thayer in Worcester, where all of the meetings have taken place. Lawyers for both men state there has been no break in negotiations and no interruption with the expiration of the option date. They say that the relations between all concerned are most cordial.

While none of those engaged in the negotiations will make any statement as to the reasons for delay, it is understood that examination into the titles of properties has taken much longer time than was anticipated and that this may account for the delay in the actual transfer.

The Poli Theatres & Realty Co. has been organized at Boston and a charter has been issued to the new company. It is authorized to issue 1,000 shares of stock of no par value. Its principal offices are given as located in New Haven, Conn. In addition to Max Shoolman, the incorporators are Herman A. Mintz of Sharon, Mass., and Andrew A. Stone, of Brockton, Mass.

Messrs. Mintz and Stone are also given as the incorporators of the new Loew company, the E. M. Loew Pawtucket Theatres, Inc., organized in Pawtucket, R. I. This company has 1,000 shares of no par value stock. The third incorporator of the company is given as Sarah R. Krevoruck, of Boston.

Bromberg to Distribute Gotham Product

The releases of Gotham Productions will be serviced for the Louisiana and Mississippi territories from the office of A. C. Bromberg Attractions in New Orleans, by an arrangement concluded last week when Budd Rogers, vice-president of Lumas Film Corporation, signed papers with Jack Adams of Home State Film Company. Assuming charge of the sales will be Leo Seichsnayder of the Bromberg office. Service for the two states will have, it is said, the co-operation of Mr. Adams and his neighboring organization.

Gotham claims this will form an important distribution link in the chain of Gotham exchanges, particularly so between the Atlanta office of Eltaban Film Company and Home State Film Company, which handle the Gotham product.

Western Electric Co. Has Installed 202 Sound Projector Systems

THE total number of theatres that have contracted for installations of the Western Electric Company sound projector systems mounted to 202 during the month of January, during which a record for a single month was established with 47 new contracts. The projector systems are used in the presentation of Vitaphone and Movietone productions. The majority of the contracts signed are said to be with chain houses.

Among the 47 theatres signed during January were additional houses controlled by West Coast Theatres, Inc., and by the Dent Circuit in Texas. Other contracts are for initial installations in a number of important chains.

Through these new installations Vitaphone and Movietone are functioning in the following places: Sacramento, San Jose, Berkeley, Fresno, Bakersfield, Glendale, Pomona, Anaheim, Pasadena, San Bernardino, Los Angeles, Santa Ana and Alhambra, all in California; Bellingham, Olympia, Yakima, Walla Walla, Wenatchee and Seattle, in Washington; Astoria, Ore.; Butte, Mont.; Pueblo, Col.; Milwaukee and Kenosha, Wis.; Springfield, Mo.; Columbus, Cleveland and Findlay, Ohio; Philadelphia, Pa.; Camden, N. J., and Buffalo, Syracuse, Watertown and Utica, N. Y.

K-A-O Stock Goes Fast

Initial $10,000,000 Issue Reported Oversubscribed by End of First Day

THE Keith-Albee-Orpheum headquarters report the initial offering of $10,000,000 of the cumulative preferred 7 per cent stock of the new corporation over-subscribed on the first day of its release to the public. It was available Wednesday morning, February 1st, through Lehman Brothers, Halgarten & Company, Edward B. Smith & Company of New York, and their syndicate group of bankers in Boston, San Francisco and Seattle and met with an instantaneous response at the opening price of $101 per share and accrued dividend.

By noon of the day following the release of the stock the entire issue is reported as being over-subscribed four times, and before the market closed for the week these securities commanded a premium on the curb and in the open market. Applications for listing on the New York Exchange are in preparation and the confidence shown by the investing public gives assurance of the early appearance of the Keith-Albee-Orpheum securities there.

The official statement of the assets and liabilities of this new $100,000,000 vaudeville corporation forestalled doubt on the attractiveness of the issue and made the securities much in demand. The personnel of the officers and board of directors of the giant merger also served to instill confidence in the speculatively-inclined public. These executives have long been recognized as constructive business economists as well as expert and foresighted showmen.

E. F. Albee, president of the new organization, has achieved and maintained a national reputation as an authority on realty values in all the important cities of the United States. He has had a half-century of activity in vaudeville. Marcus Heiman, president of the Orpheum circuit and now executive vice-president of the Keith-Albee-Orpheum merger, is of the same type as Albee, as are John J. Murdock, vice-president and general manager, and the numerous other executives of the new corporation.

Ingram to Make Film in Britain for U. A.

REX INGRAM, director, last week signed a contract in London whereby he will make one picture in England that will star his wife, Alice Terry, and which will be distributed by United Artists throughout the world. The contract was signed with Louis Blattner, of the International Distributing Trust, Ltd.

Camera work is to be begun in six weeks on the production, to be personally directed by Ingram at an English studio. An all-English cast of players will support Miss Terry in the film. The director is said to be considering three stories, one of which will supply his theme for the picture.

Addition to Family of C. Sewell, Former Critic

Charlie Sewell, former trade journal reviewer of motion pictures, is the proud father of a brand new baby girl, who arrived last Wednesday morning, weighing exactly 6 pounds and 10 ounces at birth. Both the baby and mother are getting along well. Charlie has also another child, three years old.

Mr. Sewell is now associated as assistant editor with *The Spice Mill*, a 51-year-old trade journal devoted to coffee and spice trade.

Warners' New Social Club Holds Party and Dance

The first party and dance of the Warner Social Club, the newly formed social organization for the members of the Warner home office, was held at the Brooklyn Vitagraph Studio last Thursday evening. Over 150 Warner workers and their guests attended. For dance music the Vitaphone was pressed into service.

As a start towards financial independence, the Warner Bros. are giving a special midnight performance of "The Jazz Singer" at the Warner Theatre on March 3, the proceeds to go to the treasury of the club.

Eight Features on Pathe's February Schedule

Pathe has listed eight feature productions for release in February. Three of this group are De Mille products, four are westerns and one is a juvenile comedy drama.

"The Night Flyer," starring William Boyd, is set for February 5; also on this date will come "Crashing Through," a western featuring Jack Padjan. Jobyna Ralston is the leading lady in the former production and Sally Rand in the latter. A week later, on February 12, will be released a Leo Maloney western, "The Apache Raider," and the juvenile comedy drama, "Alice Through the Looking Glass." Eugenia Gilbert appears opposite Maloney in the western, based on the story, "The Border Raider." The juvenile film was produced especially for Pictorial Clubs, releasing through Pathe, and is a screen version of the fantasy by Lewis Carroll.

February 9 will bring "Stand and Deliver," starring Rod La Rocque, with Lupe Valez as the girl in the case, and "The Valley of Hunted Men," a Buffalo Bill, Jr., starring western, in which Kathleen Collins is the leading woman. The releases for February 26 are: "A Blonde for a Night," featuring Marie Prevost with Harrison Ford, and "The Bronc Stomper," a Dan Coleman starring western produced by Maloney. Eugenia Gilbert is also the chief female in this western.

Rothacker to Film Sequel to "The Lost World"

Watterson R. Rothacker, who in 1925 produced for First National A. Conan Doyle's "The Lost World," is rapidly completing plans for the production of a sequel to that picture.

Sterling Chain Theatres New Seattle Circuit

INCORPORATION of a new chain of second run movie theatres in downtown Seattle, Washington, was announced recently in that city by John Danz, veteran exhibitor of the Pacific Northwest territory. The new group includes the chain of seven houses acquired in the past and recently by Mr. Danz, which has been incorporated as the "Sterling Chain Theatres Inc.," with Mr. Danz as president.

Other officers of the organization include George I. Appleby, former sales executive for the Pathe Seattle exchange; and Roy Cooper, secretary, for a number of seasons identified with various Danz theatrical interests.

The houses included in the chain are the Capitol, Strand, Palace Hip, State, Colonial, Star and Florence Theatres, representing a total capacity of approximately 5,500.

Pettijohn to Attend Des Moines Meeting

C. C. PETTIJOHN, of the Hays organization, has reported to the Des Moines Film Board of Trade, that he plans to attend the meeting to be held in Des Moines on February 13 which will be attended by over a hundred of the leading exhibitors of Iowa.

A banquet and winter frolic is planned for the theatre men of Iowa who will also come to Des Moines for the meeting of the Iowa Theatre Owners Association convention scheduled for the same day. The headquarters for both organizations is the Savery Hotel, where the M.P.T.O.A. meeting is set for one o'clock. The Brookhart Bill, which has called forth some decided opinions of exchange men and exhibitors, will be under discussion. Officers and directors of the Iowa theatre men's organization will be elected at this session, which is called by the executive secretary and treasurer of the past year, E. P. Smith.

The Film Board banquet is set for seven o'clock at the Hotel Savery.

6 Comedy Releases From Universal in February

This month Universal is releasing six two-reel comedies produced by the Stern Film Corporation. The releases are headed by "The Newlyweds' Servant," a new comedy about the Newlyweds family starring, as usual, Snookums, with Addie McPhail and Jack Bartlett as his doting parents; this comedy was released this week as a Junior Jewel.

The first of the other five comedies is "Start Something," a new "Jones" comedy with Harry Long and Stella Adams in the leading roles. The Buster Brown release for the month is "Buster Steps Out." Charles King and Charles Dorety are again seen as "Ike and Mike" in "What a Party." Two of the "Let George Do It" series of comedies are set for the month. They are "A Man of Letters" and "George's False Alarm." Both of them star Sid Saylor; in the first he is supported by Marie Wood, Dorothy Vernon and Jimmy Kelley and in the second by Marny Elwyn and Max Ascher. The Los Angeles Fire Department cooperated in the making of this last comedy.

Several of these new Sterns comedies have had their premieres at the Colony Theatre in New York and have been booked for showings over the Loew circuit.

Fox Adds Berthold Viertel to Scenario Staff

Berthold Viertel, who has been associated with Max Reinhardt and who collaborated with Carl Mayer on the scenario of "The Four Devils," sails soon from Germany on the liner Hamburg, due in New York February 20. He will go immediately to Hollywood to join the writing department of Fox which is being augmented under the guidance of Winfield Sheehan, vice-president and general manager.

Viertel, like Reinhardt, is said to be a discoverer of new talent and an innovator in exploring art forms. He has been editor of a Prague newspaper and head director of the Royal Theatre in Dresden.

Campaign Book Ruled No Part of Contract

Warners Win Suit Over Exhibitor After Substituting Players, Directors Originally Named

WARNER BROS. were adjudged winner by an arbitration board in their suit against Waldo C. Ives, an exhibitor of Anacortes, Washington. The decision is of marked importance in that it holds a campaign book as no part of a contract. In coming to this conclusion the board reversed its previous stand in finding for Warners. The question of the suit hinged upon substitutions in the productions offered in the campaign book, upon which the exhibitor contended the contract was made.

Warner Bros. brought the action against Ives in the amount of $117.28 for rentals and expenses covering "Simple Sis," "Bitter Apples," "What Happened to Father," "Gay Old Bird" and "Dearie." Ives, in the original suit, claimed that substitutions had been made and that therefore his contract with Warners had been nullified. The Board found for Ives in this original hearing and awarded him expenses after denying the distributor's claim.

At the time of the first hearing the campaign books were offered in evidence and the exhibitor pointed out many discrepancies in the pictures he had contracted for. Great stress was laid upon changes made in players, directors and stories as they were outlined in the original book. It was contended that in some cases the pictures which eventually were delivered were entirely foreign in their makeup as to caste and directors to what was originally outlined. It was on this showing that the decision was made against Warners.

Warner Bros. succeeded in having the case reopened with Joseph Hazen, of the Warner home office, presenting his legal arguments to the board. He pointed out that there was no substitution as between the contract and the delivered product in that nothing but titles were specified in the contract. There was no mention of players and directors in the contract signed between exhibitor and distributor.

Ives contended that despite the omission of names other than picture titles in the contract which he signed, that the campaign book was a part of the contract, and that he bought the picture on the strength of the information the campaign book contained. The board agreed with Warners that only the terms specified in the contract were binding.

New Writers Join Staff of Paramount Scenarists

Many new faces may be seen in the Paramount scenario department, Hollywood, as Paramount executives have added considerably to the staff of writers as an important move in plans for the production program of 1928.

Louis Gasnier is one of the new writers; he is known in Europe and this country as playwright, producer and director. O. H. B. Garett, another Paramount literary man, has had a newsparer career, being associated for five years with the New York World as a reporter and The Globe and the Sun; he has also written some fiction. Norman Burnstine has had a collegiate background along with his writing experience. When he graduated from Columbia after having edited the college's humorous publication he was awarded a $1,000 literary prize.

Others of the new Paramount writers are George Watters, the co-author of "Burlesque"; John Farrow, only 23 years old, but who has several stories to his credit; Donald Davis, son of the playwright, Owen Davis; George Kates, Julian Moss and Robert S. Carr.

Atlanta Metropolitan Closes After Long Losing Battle

THE Metropolitan Theatre of Atlanta, Ga., an independently owned house, has given up the struggle and will close its doors on February 11th, in line with rumors that have prevailed for some time past. The customary two weeks' notice has been handed to all employees. It is now rumored that negotiations are under way for the leasing of the Metropolitan by entirely new interests.

The theatre had a brilliant opening on July 4, 1921, and provided splendid entertainment and was given generous patronage. This continued until the coming of Keith's Georgia and the Capitol, two major theatres of vastly larger capacity, more elaborate appointments and a combination policy, pictures and vaudeville.

Many months ago a desperate effort was made to save a losing proposition by reducing the size of the orchestra, but the house was defeated in the fight with the musicians' union. Still later, in an effort to stimulate business, the prices were cut to 10, 20 and 30 cents, but this did not result in increased patronage.

All other first-run theatres in Atlanta are producer-controlled, the Metropolitan being the one independently-owned house of its class.

Publix-Saenger Expansion Planned in North Carolina

FURTHER expansion of the Publix-Saenger Theaters of North Carolina is indicated in the survey now being made through the state by prime officials of the company. Prospective sites for new theaters are being examined this week and it is anticipated that definite announcement of important plans will be forthcoming shortly.

Preceding the tour of inspection major officials of the Publix-Saenger company of North Carolina came here from New Orleans and held a conference at which tentative plans were discussed. The party included: E. V. Richards, President, New Orleans; R. B. Wilby, Vice-President, Atlanta; L. M. Ash, Secretary, New Orleans; W. H. Gueringer, General Manager of Saenger Theaters, Inc., New Orleans; H. A. Benson of the firm of Emile Weil Company, Architects, New Orleans.

The North Carolina end of the Publix-Saenger Company is now operating seventeen theaters, four of which are located at Greensboro; others are in Raleigh, Durham, Fayetteville, Chapel Hill, Salisburg and Hendersonville. H. F. Kincey, General Manager of the North Carolina Corporation, said his company now has under consideration several deals in the state. The company recently leased the new theater now under construction in Winston-Salem, but it will be nine months before the house is completed.

Talking Film Pool Ends

Five-Cornered Producers Combine to Look Into Various Devices Is Dissolved

FIRST NATIONAL, Paramount, Universal, Pathe and FBO, which some time ago joined forces in a pool with regard to sound reproduction devices to be used in connection with motion pictures, have agreed to go their separate ways with regard to the matter and the pool has been dissolved.

The five firms originally banded together and named a committee to thoroughly investigate all apparatus devised for the synchronization of sound and pictures with the understanding that whatever findings the committee may make would be abided by by all concerned.

It seems quite evident that no definite conclusions were deducted by the committee as no concerted action was taken by the companies. Or it may be that they could not agree on the device to be adopted, for FBO first took the definite step when Joseph P. Kennedy tied up with the General Electric Company and the Radio Corporation of America in a deal which will bring FBO into direct competition with Movietone, Vitaphone, Vocafilm and Phonofilm.

It is not unlikely that among the reasons for the dissolution of the five-cornered pool of companies is the proposed system of licensing that is to be applied by the concerns governing talking moving pictures. It is said that all companies now in the talking film field will immediately, or sometime in the near future, license their devices to outside producers.

Wampas Baby Stars to Be Presented at Ball

PLANS for the annual ball of the Wampas, the Western Association of Motion Picture Advertisers, to be held on February 25, are rapidly being formulated. The 13 Wampas Baby Stars of 1928 have been selected and will be duly presented at the ball. The general opinion among film folk is that the selections have been well made.

The new Wampas stars are: Lupe Valez, Lina Basquette, June Collyer, Sue Carol, Molly O'Day, Ruth Taylor, Dorothy Gulliver, Gwen Lee, Audrey Ferris, Sally Eilers, Alice Day, Ann Christy and Flora Bramley.

Nineteen Paramount Films in Production Stages

Five pictures in production, five in preparation, nine others scheduled to go into work before the end of March—nineteen pictures in all—are now making the Paramount studios in Hollywood experience one of its busiest seasons.

The cameramen are grinding away on units making "The Code of Honor," "Partners in Crime," "Abie's Irish Rose," "Something Always Happens," and "The Patriot." In addition, "Speedy" is being made for Paramount release. Inside of three weeks' time production will start on "Easy Come, Easy Go," "She Wouldn't Say Yes," "Ladies of the Mob," a new Beery-Hatton comedy, and George Bancroft's second starring vehicle.

Eleven pictures are also in the Paramount cutting rooms.

Strengthening of Lumas Organization in Progress

During his transcontinental trip, Budd Rogers, vice-president of Lumas, is engaged in the task of strengthening the personnel of the organization. While in Chicago recently he called a special meeting of the staffs of the Illinois and Indiana offices for the purpose of outlining the new policies for distribution of the forthcoming Gotham program of 30 productions for the 1928-29 season. The Chicago meet was attended by Mr. and Mrs. Jerry Abrams, of the Chicago office, and Irving Mandel, President E. A. Sipe, Manager Russell Bleeke and John Bates, of the Indianapolis office.

Jack L. Sampson, former Chicago branch manager of FBO and president of the Chicago Film Board of Trade, has been assigned by Mr. Rogers to the post of exchange supervisor at the Chicago branch. In the near future he will act as exchange supervisor of all exchanges of Lumas in the central west.

Columbia Chooses Cast for "The Sporting Age"

Holmes Herbert and Carroll Nye have been selected as the leading masculine players who will appear in support of Belle Bennett, whose initial Columbia vehicle will be "The Sporting Age."

Supporting Warner Baxter and Margaret Livingston in "A Woman's Way" will be Armand Kaliz, Mathilde Comont, John St. Polis and Ernie Adams. The majority of these supporting artists are French by birth, and the company chose them with that fact in view when it came to casting this Parisian romance.

First National Purchases Story for Colleen Moore

A story written expressly for the star by Edmund Goulding and entitled "Tomorrow," has been purchased by First National from Mr. Goulding as a vehicle for Colleen Moore to follow "Lilac Time."

"Tomorrow" will be adapted to the screen by Benjamin Glaser, who will also do the continuity. Mr. Goulding will direct the picture.

It is expected that "Lilac Time" will be finished in six weeks' time; it has been shooting for 40 days.

Lupe Valez Will Star in United Artists' "La Piava"

"La Piava," the original story by Dr. Karl Vollmoeller, announced at various times as a vehicle for the talents of Gloria Swanson or D. W. Griffith, is to be produced by United Artists, with Lupe Valez, new Wampas star, as the featured player; she will be directed by Fred Niblo. Production has been set to begin on March 15.

Yamins Loses Theatres in Fall River Fire

THE severe conflagration that swept the Massachausetts town of Fall River destroyed the Rialto and the Premiere theatres, owned and operated by Nathan Yamins, a prominent official of the M. P. T. O. A. Both houses were burned to the ground; singularly enough, they were the only theatres destroyed by the fire. Mr. Yamins plans to rebuild them.

Both houses were modernized and had been reopened for only a few weeks. The audiences filling both structures were dismissed without disorder when it became apparent that the buildings were doomed.

Comic Shorts Continue Popular, Says 'U' Head

"THE two-reel comedy is holding its own on all fronts," says Ted Schlanger, Universal short subject sales manager, who returned to the home office of Universal in New York this week after a six weeks' survey covering the entire middle west and a part of the south. "Even in the houses," reports Mr. Schlanger, "where presentations and vaudeville supplement the feature picture, two-reel comedies continue as a staple.

The Universal executive found that exhibitors are not changing their position either one way or the other with regard to presentations and vaudeville. With few exceptions he found that houses featuring presentations or vaudeville are standing pat on that policy and that houses presenting straight film programs also show no evidence of changing.

Warner Studio Preparing for Start of New Films

Plans are now in the making at the Warner Bros studio on the Coast for the picture program for 1928 which is expected to be launched during February, around the latter part of the month.

The regular production forces, scenarists, directors, assistant directors, production managers and cameramen, are reporting daily for collaboration work on the stories that will be launched when the Warner players have returned from their customary vacations.

Now in construction are the sets that these various units will employ; special attention is being paid to those preparations that have to do with the features utilizing the Vitaphone. Technicians are said to be working steadily on new sound effects that will be incorporated into full length features, Al Jolson's next to be one of them. With this latter production one corps of workers is occupied exclusively.

These Vitaphone stages have been busy regularly, some short playlets to feature screen stars being in production.

When Jack L. Warner and Darryl Francis Zanuck return from abroad the exact opening date of the studio will be made public. With the starting of a new lot of pictures the signing of additional directors will be announced, it is said.

Novarro Signs M-G-M Star Contract

Effectively squelching various rumors that he was shortly to try his hand on the concert stage and that he was about to become a monk, Ramon Novarro, Metro-Goldwyn-Mayer star, has entered into a new contract with that company.

He is now working in a new film, "China Bound."

"The River" Bought by Fox Film Corporation

Tristam Tupper's story, "The River," which appeared as a serial in The Saturday Evening Post, has been purchased for screening by Fox Films. It is the tale of a backwoods girl's love for an engineer of a railroad construction crew.

New Blank Chain Formed

Company Is Organized to Handle Houses Independent of Blank-Publix Circuit

A. H. BLANK theatres in Iowa which are independent of the A. H. Blank-Publix chain were organized under a new name last week when the Central States Theatre Corporation was formed. J. W. Denman, who has been with the A. H. Blank organization for years as auditor and before that was in the banking business in Des Moines, is the secretary and treasurer of the new corporation. The vice president is B. W. Brusiner, who was vice-president of the Des Moines Theatre Company. Harry Weinberg, head of the Commonwealth Theatres Corporation which operates three houses at Ames, one at South Omaha and one at Albia, is president.

The details of the organization are still to be completed, but the announcement was made that no changes have been planned for the management of the houses in the chain. The new organization will have their headquarters in the offices of the Commonwealth Theatres Company at 703-4 Commonwealth Building. An office staff of five will conclude the executive office of the firm.

Theatres included in the new plan are the Rialto at Fort Dodge, the Palace and Bijou at Mason City, the Rialto at Burlington, the Englert and Garden at Iowa City, the Rialto at Boone, the Strand and Rialto at Clinton, and the Lincoln at Charlton.

Theatres which formerly belonged to the A. H. Blank chain until they were affiliated with the Publix organization are the Capitol, and Des Moines, Strand, Palace and Garden of Des Moines, the Riviera, Strand and Rialto at Omaha, the Riviera at Waterloo, the Capitol and Rialto at Newton, the Columbia, Garden and Family at Davenport, the Fort Armstrong and Spencer Square at Rock Island, two Sioux City houses, and the theatre at Council Bluffs.

The theatre now under construction at Cedar Rapids, which is scheduled to be completed this spring, will be an A. H. Blank-Publix house and is supposed to surpass anything before built in Iowa.

Exports Show Increase

Year 1927 Is Largest, With One Exception, of Shipments of Film to Foreign Countries

A REPORT just compiled and released by the Motion Picture Section of the Department of Commerce reveals some interesting statistics which show the upward trend of motion pictures and film. Among the outstanding facts is one that exports for 1927 were the greatest in a single year since 1919, which still stands as the high mark with 273,000,000 feet of American motion pictures. In 1927, 231,995,618 linear feet of positive and negative motion pictures were exported, as compared with 220,026,206 feet of the same kind in 1926.

The report shows that exports of positives in 1927 amounted to 222,546,067 linear feet, with a declared value of $5,775,730, as against 214,026,620 feet valued at $6,395,923 in 1926. Negative film also increased for the year 1927. The figures given in the exports show 9,448,951 linear feet valued at $1,455,519, as against 6,600, 536 feet at a declared value of $1,334,960 in 1926.

A peculiar feature of the report is that every section of the world with the exception of Canada has increased its consumption of American motion pictures. Latin America continues the largest market in point of quantity. For the year 1927, 82,822,376 linear feet were shipped to this part of the world, as against 73,592,660 feet in 1926.

Europe continues the second largest consumer in point of footage with 69,512,789 feet in 1927, as against 63,128,710 feet in 1926. Next comes the Far East with an increase of some 3,000,000 feet over the 1926 period. In 1927 there was exported to the Far East 58,827,613 linear feet, as against 55,407,018 feet in 1926. Canada showed a decline of a little over ten million feet in 1927 over 1926. In 1927, 10,920,724 feet were imported there from America, as against 20,985,072 linear feet in 1926.

The falling off in Canada does not mean that there are not as many American motion pictures being shown there as in former years. It is understood that a number of American companies have established their own laboratories in Canada and are sending negatives over the border to have positives printed for use in that country.

With regard to the individual markets, Australia still continues to be our leading market in point of quantity. During 1927, 27,017,656 feet were shipped to the Antipodes as against 26,188,320 feet in 1926.

Sordid Film of Murder Banned in Minneapolis

THE motion picture called "Hickman, the Fox" has been barred from showing in Minneapolis by Mayor George E. Leach. Motion picture exhibitors of the city, hearing that such a film was to be offered the theatres in the city, told the mayor, who promptly applied the ban. As the mayor has the power to revoke picture theatre licenses at his discretion, his order in such a case is final.

Two Films from Warners During February

Two Warner Bros. features will be released during February.

May McAvoy in "The Little Snob" will be on hand in the exchanges beginning February 11. Monte Blue in "Across the Atlantic" will come on the 25.

Philly Building Active

Contracts Are Let for Three Big Picture Palaces, With Some Construction Under Way

THEATRE building activities are booming along at a fast clip in Philadelphia, with contracts let or work actually under way on three new picture palaces. The Uptown Theatre Company has let a contract to Cramp and Company for the erection of a new house at 2220-2250 North Broad Street. The proposed theatre building will be six stories high and will be of brick, steel and concrete, with the upper floors devoted to professional offices. Plans are being drawn by Magaziner, Eberhard and Harris. The entire project will represent an investment of about $500,000.

Plans are being prepared for the Fox Theatre Corporation for the erection of a 5,000 seat house and office building at the southwest corner of 17th and Market Streets to cost approximately $8,000,000. This announcement was made by Roy M. Livingstone, attorney, representing the Fox corporation.

The site on which the building will be erected extends west on Market street 248 feet and has a depth of 176 feet to Ludlow street. The site was acquired subject to mortgages of $1,958,000 and ground rents totaling $51,450. The proposed project will be one of the two largest de luxe motion picture theatres in the city and will be the fourth addition to Philadelphia's new theatrical Rialto.

Work is being rushed on the foundations of the new Mastbaum theatre, named for the late Jules E. Mastbaum, president of the Stanley Company of America. The building is at the northwest corner of 20th and Market streets. Actual setting of the steel will take place within the next few days.

Subsequent installations will be rushed by the Hoffman-Henon Company, architects, and it is hoped the theatre will throw open its doors to the public in the early Fall. The Stanley company is planning to make this theatre the most elaborate motion picture house that has been erected in the eastern part of the United States.

This new palace will have a seating capacity slightly in excess of 5,000 and the actual construction cost will be somewhat in excess of $5,000,000. It will occupy more than an acre of ground. The house will be devoted to de luxe motion picture presentations with music and stage features, but the stage will be so built as to provide for the presentation of the most elaborate theatrical productions.

New Ice for Amusements

Artificial Substitute Does Not Melt, Evaporate Nor Freeze; Has Many Uses

NUMEROUS artificial substitutes have been invented or devised for natural ice in recent years, but the latest and one of the most remarkable of them is the substance that has been trade-named "Magic Ice," invented by Fred A. Gerner, a famous figure and acrobatic skater and holder of the world's records for jumping on skates. Mr. Gerner's invention, perfected and patented, is now being made available for the many uses to which it can be put.

"Magic Ice" is to be used mainly for amusement and exhibition purposes. It is a chemical composition sheet of ice in sections. It will neither melt nor freeze and does not evaporate. In fact, once made, it is virtually permanent, requiring only a very infrequent refinishing.

This invention makes it possible to give skating and winter sports exhibitions in any theatres, on steamships, in public squares or parks, and, in fact, any place where a flat surface can be obtained. The remarkable feature of it is that it can be used in any climate in the world, and makes possible the establishment of skating rinks in Tropical and sub-Tropical countries.

The amusement uses to which the ice can be put are so numerous that they have not been determined yet by any means. Several complete winter sports shows are now in rehearsal, and two are already on the road. Two huge traveling winter sports circuses are in preparation, and the owners of the ice are negotiating with several cities, steamships, theatres, cabarets, and other possibilities for establishing these skating rinks. Construction of miniature rinks, toboggan slides, ski-jumps and other winter sports paraphernalia is being projected for a special field. These will be sold to boys and children, for erection in yards and small spaces, or even basements, enabling them to enjoy winter sports no matter what the weather is or where they live.

"Magic Ice" can be used in both the legitimate and motion picture theatre. In the former it can be used as a regular show number or large feature act, and in the latter it can be used as a relief number or special act. "Magic Ice" also makes possible the "shooting" of skating pictures or hockey matches, etc., in the Hollywood motion picture studios, or wherever pictures are made.

Columbia Prepares for 3 New Productions

WITH the engagement of Edmund Mortimer and Frank Capra to direct "A Woman's Way" and "Broadway Daddies," and the signing of Belle Bennett to enact the dramatic portrayal in "The Sporting Age," Columbia Pictures is now ready to start work upon three new films. The studio has also assigned Elmer Harris, screen adaptor, and Will M. Ritchey, continuity writer, to prepare "A Woman's Way" for Mortimer, and Joe Jackson to do the continuity for "Broadway Daddies."

Players' Speech to be Heard in "Tenderloin"

THE conversation in the Warner Bros. picture, "Tenderloin," will not be understood by means of the titles flashed upon the screen, but will be heard plainly by an audience via the Vitaphone, which has been called upon to augment several of the important dramatic incidents of the story. The spoken words of Dolores Costello, Conrad Nagel and other principals add considerably, say the Warners, to the effect of the climax, a third degree scene. The Warners will use the Vitaphone more and more in forthcoming pictures. Only a few words of dialogue were used in that other Vitaphoned film, "The Jazz Singer," but the newer picture indicates the extent to which the producers have come to rely on the sound device for heightening the effect of a picture.

Universal Plans Series of Cohen and Kelly Films

A series of Cohen and Kelly pictures is planned by Universal because of the successful business being done by the latest Cohen and Kelly film, "The Cohens and the Kellys in Paris," in New York, Pittsburgh, San Francisco, Atlanta, St. Louis and other cities.

The scenario department at Universal City has already received instructions to prepare further stories of the Cohens and the Kellys. Directors and cast for these sequels will be released later.

Future pictures will bring these Irish and Jewish cronies to Ireland, Jerusalem, Africa, Hollywood, jail and other places.

Educational's Color Special Set for February 12

"Love's Springtime," the second of the new two-reel productions in Technicolor on the Educational program, will be released on February 12. Hope Hampton is starred in this dramatic subject, which was directed by Leonce Perrett; Jacques Catalaine, French actor, has the leading male role. Technicolor is used throughout the picture; Howard Greene is responsible for the color scenes. The picture was made in France.

Cabinet Supervising "U" Theatres Formed

HEADED by Charles B. Paine as operating executive, the operations of Universal Chain Theatrical Enterprises will be supervised by a cabinet recently formed. Beno Rubel and E. H. Goldstein are supervising the work of this cabinet whose other members consist of H. M. Messiter, assistant to Mr. Paine; Joe Weil, continuing as director of publicity, exploitation and advertising; Herbert L. Robinson, comptroller, and Charles Burden, in charge of the real estate department of the chain.

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MOTION PICTURE THEATRE MANAGEMENT

By Harold B. Franklin

President West Coast Theatres, Inc.

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- THEO. P. DAVIS—Manager Cameo theatre, Pittsburgh, Pa.
- TOM DALEY—Manager Tivoli theatre, Toronto.
- R. L. GORMAN—Manager Theatrical and Photoplay Enterprises, Boston, Mass.
- PHILIP C. LOWRY—Treasurer Lowry Theatres, Inc., San Francisco, Calif.
- GUS KOHN—President K & F Amusement Co., Denver, Colo.
- E. A. CRANE—Manager Capitol theatre, Jacksonville, Fla.
- CLARK MUNSON—Manager the Virginia theatre, Champaign, Ill.
- L. J. WEGENER—Manager A. H .Blank's Rialto, Fort Dodge, Ia.
- R. D. TOUPS—Manager Loew's State, New Orleans, La.
- STANLEY CHAMBERS — Managing director Consolidated Amusement Co., Wichita, Kans.
- FRED C. SCHMUFF—Manager State theatre, Baltimore, Md.
- S. G. CARDES—Missouri theatre, St. Louis, Mo.
- S. S. STEVENSON—Secretary and Treasurer, Stevenson Theatres, Inc., Henderson, N. C.
- DAVE L. SCHUMANN—The Ohio Amusement Co. Theatres, Cleveland, O.
- JOHNNY JONES—Manager Majestic theatre, Columbus, O.
- REID G. McCAULEY—Manager Schine's Ohio theatre, Lima, O.
- K. L. BURK—K. L. Burk and Jack F. Burk theatres, Baker, Ore.

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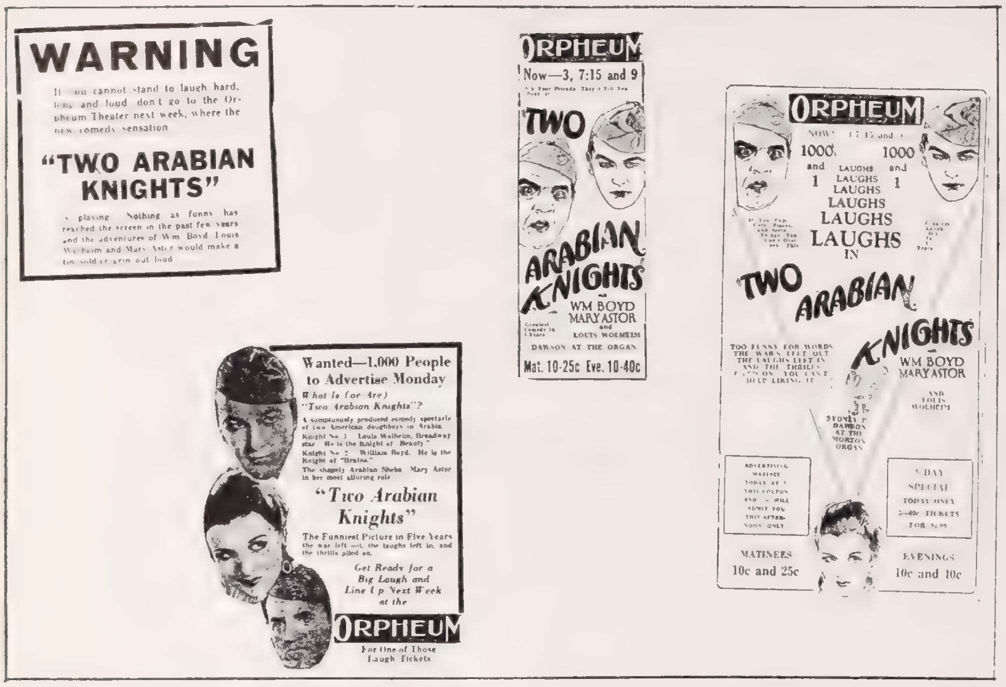


WARNING

If you cannot stand to laugh hard, long and loud don't go to the Orpheum Theater next week, where the new comedy sensation

"TWO ARABIAN KNIGHTS"

is playing. Nothing as funny has reached the screen in the past few years and the adventures of Wm Boyd, Louis Wolheim and Mary Astor would make a tin soldier grin out loud.

ORPHEUM
Now—3, 7:15 and 9
TWO ARABIAN KNIGHTS
WM BOYD
MARY ASTOR
and
LOUIS WOLHEIM
Greatest Comedy in 5 Years
DAWSON AT THE ORGAN
Mat. 10-25c Eve. 10-40c

ORPHEUM
1000 and 1 LAUGHS LAUGHS LAUGHS LAUGHS LAUGHS LAUGHS IN
TWO ARABIAN KNIGHTS
WM BOYD
MARY ASTOR
AND LOUIS WOLHEIM
TOO FUNNY FOR WORDS THE WAR'S LEFT OUT THE LAUGHS LEFT IN AND THE THRILLS PILED ON. YOU CAN'T HELP LIKING IT
SYDNEY P. DAWSON AT THE MORTON ORGAN
ADVERTISING MATINEE TODAY AT 3 THIS COUPON AND — WILL ADMIT YOU THIS AFTERNOON ONLY
DAY SPECIAL TODAY ONLY 2—40c TICKETS FOR
MATINEES 10c and 25c
EVENINGS 10c and 40c

Wanted—1,000 People to Advertise Monday

What Is (or Are) "Two Arabian Knights"?

A sumptuously produced comedy spectacle of two American doughboys in Arabia.
Knight No. 1 Louis Wolheim, Broadway star. He is the Knight of "Beauty."
Knight No. 2 William Boyd. He is the Knight of "Brains."
The shapely Arabian Sheba Mary Astor in her most alluring role

"Two Arabian Knights"

The Funniest Picture in Five Years the war left out, the laughs left in, and the thrills piled on.

Get Ready for a Big Laugh and Line Up Next Week at the

ORPHEUM
For One of Those Laugh Tickets

Reproduced above are samples of the advertising displays used in the campaign which featured the presentation of "Two Arabian Knights" at the Orpheum Theatre, Topeka, Kansas

Sells "Arabian Knights" With Newspaper and Tie-Up Drive

J. EARL HAYES, director of publicity for the Jayhawk and National Theatres Corporation, of Topeka, Kan., in a report to this department of a campaign for the Orpheum Theatre, points a moral that can be taken to heart by every showman without any effort at lecturing. The facts of the campaign for "Two Arabian Knights," which Hayes describes, illustrates once again the value of "going after a picture with everything in the showmanship bag when you believe you have a picture that will stand up under the pressure of high-powered exploitation."

Above we are reproducing a few of the newspaper ads used in this campaign, which opened with teasers and was stepped up to displays. The details of the complete drive, as reported by Hayes, follow:

"I used two five-double teaser ads on the picture, hit it with the two larger ads on Saturday and Sunday, in the Topeka Capitol and Journal, just preceding the opening, and on the opening used the two-eight and two-nine, dropping to the singles on the balance of the week. We believed enough in the picture to offer the first advertising matinee ever offered here on a picture, which worked out nicely for us, giving a big opening performance, and the patrons naturally spread the good word to their friends. Another angle we worked was tying into the Merchants' Dollar Day by offering a dollar-day special on the opening night. We used half-sheets on the street cars, posted plenty of ones, threes, sixes and twenty-fours, used heralds, and on the busiest corner downtown we used a big double twenty-four cutout flash where a building is being reconstructed. We got away in good shape on this picture, and I thought you might be interested in how we do things out in Topeka, Kan.

"Texas Steer" Exploited by "Wise Crack" Tieup

A six-day wisecracking contest, with cash prizes to the winners, run in the columns of the Los Angeles Record, was an outstanding feature of the exploitation campaign put on by Loew's State Theatre, Los Angeles, for "A Texas Steer." This contest fitted in with the Rogers brand of wisecracks in the sub-titles, and it brought out hundreds of puns, aphorisms, humorous sallies and satirical wisecracks, the best of which were published in the Record.

A street ballyhoo that got the attention of the public from its very simplicity and its appropriateness, was a long-horned Texas steer (a live one) mounted on a truck and carried through the streets. Of course, the truck was bannered to advertise the picture, the theatre and the play date.

Because of Will Rogers' addiction to chewing gum when he is delivering his monologues, it proved easy to get a tie-up with a manufacturer of chewing gum. A stick of gum was put in a small envelope, on which was printed, in red, "Two Good Steers! A stick of Adams California fruit gum after meals and a good, hearty laugh any time. See Will Rogers in 'A Texas Steer,'" etc.

Showmanship

Briefs

INDUCING the local postmaster to provide the home newspapers with some local data about the times of departure of the airplane mail from the city, as the basis for a newspaper story which also exploited the film play, "The Dove," was comparatively easy for Edward J. Melniker, manager of Loew's Regent, Harrisburg, Pa. The local facts about the mail service appeared in the papers in the form of an interview with Postmaster Charles E. Pass, and woven into the story was the fact that Miss Talmadge, late in December, had christened a United States mail plane with the name of "The Dove,"' just before its first flight on a new air mail route in California.

J. M. ROBERTSON, manager of the Dominion Theatre, Victoria, B. C., has found a valuable use for old prints in adapting them to the popular intelligence test idea. Procuring pieces of old films from exchanges at Vancouver, he removed titles and subtitles and joined the sections, using 12 scenes from as many features. The film was then screened at performances with the request that patrons guess the names of the pictures for prizes.

MANAGER Fred O. Slenker interested a whosesale house in a proposition to advertise both his brand of tea and "Tea for Three" playing at the Garden Theatre, Davenport, Iowa. The wholesaler furnished gratis 500 sacks. Tags attached to the sacks of tea announced the title. The sacks of tea were given to ladies upon leaving the theatre several days in advance of "Tea for Three."

"SCHOLEGIATE" night at the Sterling theatre, Greeley, Colo., was a recent and profitable innovation introduced by Manager C. T. Perrin. The bands of both the college and high school appeared on the stage in a contest that was to determine the winner for this particular night.

THE Imperial Theatre, Ottawa, Ontario, presented a Tom Mix feature during the week of January 23, whch is not listed in the book. The original title of the production was "$5,000 Reward," but a technicality over its title made it necessary to screen the picture under the name of "Daredevil's Reward." Hand-painted sheets were pasted over the title in the posters around town, and the small boys had a busy time trying to find out the name underneath. Ray Tubman is manager.

A SPECIAL matinee for newsboys, with its attendant noise and excitement, did wonders for Metro-Goldwyn-Mayer's "West Point," starring William Haines, when that picture played at the Valentine Theatre, Toledo, Ohio. Manager Len Grotte, assisted by an M-G-M exploiteer, gave the special showing.

THE town of Oakland was spotted with the Pep-Will Rogers posters for the showing of the cowboy-humorist's "A Texas Steer" at the T. & D. theatre. Fifteen posters were used in Oakland, with 450 grocery and delicatessen stores displaying the window cards.

Novel Shadow Box Is Lobby Exhibit for "Love"

Manager T. R. Earl used a specially constructed shadow box in the foyer ten days in advance of play date to advertise "Love" at the Imperial Theatre, Asheville, N. C.

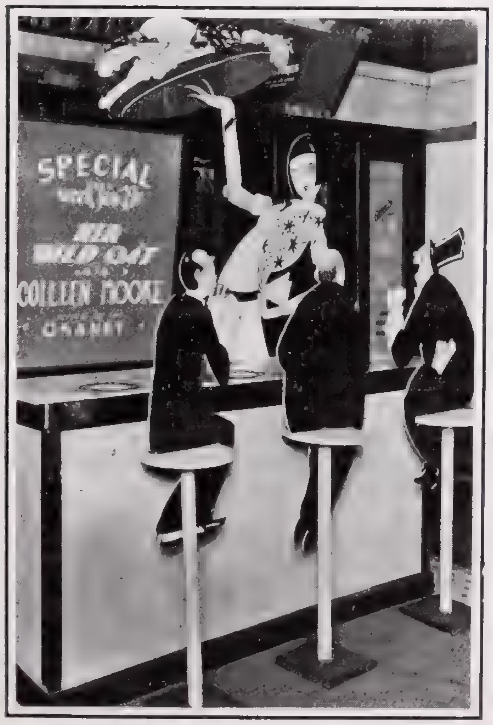
The box was made up to contain a one-sheet mat, set off by a black border, with a small platform at the bottom. The box itself was entirely black, and small torch lamps appeared on either side.

In the place for the mat was a cardboard piece with the letters of the stars and title cut-out and backed by colored paper. The word "Love" was in red letters, which appeared to be in flame, due to shadow effects from an electric fan blowing streamers.

Another light was used to illuminate the stars' names. This was on a flasher button, which added considerably to its appearance.

Harling Writing Another Music Drama for Roxy

Inspired by the current biographical literature on Napoleon, S. L. Rothafel has commissioned W. Frank Harling, American composer, to write a music-drama of the life of the "Little Corporal" for early presentation at the Roxy Theatre. Harling is the composer of the operas "A Light from St. Agnes" and "Deep River"; likewise the lyric pageant, "Joan of Arc," which was presented at the Roxy a few weeks ago as one of the most ambitious musical and dramatic offerings ever seen in a motion picture theatre. Mr. Harling's "Napoleon" will be constructed in a similar manner to his "Joan of Ac," touching upon the high lights in the life of the Emperor, and designed to utilize the orchestra, choral, ballet and stage and scenic features of the Roxy organization.



A realistic lobby display for "Her Wild Oat" using figures cut out from a stock six-sheet. The arrangement was designed by Pierre Boulogne, manager of the Granby Theatre, Norfolk, and displayed in the lobby of that house

Eric Clarke Lists "Ten Best" on Box Office Ratings at Eastman

THE "Ten Best" money makers presented during 1927 at the Eastman Theatre, Rochester, N. Y., are listed by Eric Clarke in the following order of their box-office rating, based on receipts at the Eastman:

1—"What Price Glory."
2—"Ben Hur."
3—"We're in the Navy Now."
4—"The Big Parade."
5—"Tell It to the Marines."
6—"The Kid Brother."
7—"The Cat and the Canary."
8—"Hula."
9—"Rookies."
10—"Chang."

Commenting on his list, which he published in his column "Movie Musings," in the Rochester Democrat-Chronicle, Mr. Clarke says:

"Of course, film taste varies in different cities, but the grand average for the country will find certain pictures have an appeal that is universal, and it is not likely that the Eastman list will differ very materially from those favored by other progressive communities."

Battle Tank on Ford Truck Key Stunt of "Big Parade" Drive

A WAR tank, constructed of composition board and mounted on a Ford truck—the total cost amounting to $20—was the mainstay of a lively and effective campaign staged by E. F. Nutter, of the American Theatre in Rowlesburg, W. Va., to exploit the presentation of "The Big Parade."

Mr. Nutter furnishes this department with the following details of this ingenious ballyhoo:

"The tank measured 18 feet in length, 9 feet in height at highest point, and wide enough to cover a portion of the wheels of a Ford truck. Guns made of regular stovepipe iron were mounted on all four sides and in the imitation turret at top.

"We covered the surrounding territory for a radius of twenty miles, using blank cartridges, large firecrackers, smoke-pots and a machine-gun effect constructed from a snare drum equipped with a suction vibrator attached to manifold of engine, when passing through various towns and villages.

"On opening night, secured permission from Mayor to place tank in action on street for two blocks east and west of theatre. Held up traffic at each end of area; placed six men inside of tank with Roman candles and bombs; three men in turret with flag, bugle and skyrockets. Placed colored flares and smoke-pots at front and rear of tank.

"At given signal tank moved down street with men inside firing Roman candles and bombs from guns on each side and at rear. Bugler in turret sounded 'charge' continuously which third man fired skyrockets high into the air, where they bursted with a loud report. As tank moved by the theatre a spotlight played on the flag.

"Result: We had both sides of the street lined for two blocks for the three nights' showing, and played to good average figure for the engagement."

Tie-Up Campaign Turns Theatre Business From Loss to Profit

A REMARKABLE demonstration of the fact that one thoroughly organized stroke of effective showmanship may prove a life-saver to a theatre facing failure because of a slackened public interest in it, is furnished in the case of the Lincoln Theatre, Waynesburg, Ohio, as related by the owner-manager, H. Sherer, in a letter reporting his success with a harmonica contest to the manager of the Educational Film Company's exchange at Cleveland.

Business at the Lincoln was in a discouraging state when C. S. Voge, Educational booker, suggested that Sherer try out a harmonica contest based on the plan arranged through the Educational-Hohner Harmonica Company tie-up. The results of the contest, into which Sherer put every effort to make it succeed are best indicated by the following excerpt from a letter he wrote to Voge a short time ago:

"I surely must thank the Hohner people for their donation of the beautiful prizes, and the fine co-operation I have received from them and you, in getting the material. This has been the salvation of the theatre in Waynesburg. It is now awakened, and I am going to do everything I can to keep the spirit at high tide. I feel that I have the kids coming, and if they come I can get more grown-ups, too. I have a fine program of pictures to offer my patrons, and surely hope to hold their good will. The contest has been a very fine conveyance in putting on this better program."

Sherer had previously reported that the preliminary contests went over nicely with "interest running at top pitch." There was quite an increase in the number of tickets sold.

The first elimination contest had a turnout of sixteen contestants, five of whom will play in the second contest, which has already fourteen players promising to participate. Players came from surrounding towns as well.

Studio Briefs

Charley Chase has completed "The Family Group," his next Hal Roach comedy for M-G-M. Ed Kennedy, Gertrude Astor and Edna Marian are in the cast. Fred Guiol directed.

Charles Brabin last week completed camera work on First National's screen version of Jack London's story, "Burning Daylight."

Max Davidson's latest comedy produced by Hal Roach for M-G-M will bear the title "Came the Dawn." It will be released shortly.

Allan Dwan has finished photography on "The Headliner," the latest Robert Kane-Dwan production for First National. The company has not definitely determined whether to retain its present title or not. Chester Conklin has the central role.

"Our Gang," Hal Roach's gang of kids whose pictures are released through M-G-M, will next be seen in "Edison, Marconi and Company," directed by Anthony Mack, under the supervision of Robert McGowan.

Five cameramen will be required to film Robert Flaherty's production for M-G-M, "Southern Skies." The task will take them six months, it is estimated. The large number of cameras are necessary, it is said, because of the number of tribal ceremonies and dances that will be included in the picture.

Noble Johnson was selected this week to play a leading part in "Something Always Happens," a melodramatic farce.

Al St. John, Educational comedian whose career in the movies dates back to the early Sennett days, has been cast for a role in "The Painted Post," a new Fox Films western starring Tom Mix. Also in the cast are Natalie Kingston, Fred Gamble and Philo McCullough.

Julian Johnson, film editor and title writer at the Paramount studios, will write the titles himself for "Doomsday."

"Lady Lion" is the title for a new Animal comedy that has just gone into work. The cast includes Caryl Lincoln, Eddie Clayton and Billy Bletcher. Mark Sandrich is directing.

The next costarring effort of Sammy Cohen and Ted McNamara for Fox Films will be released under the title of "Why Sailors Go Wrong."

Four productions are planned by Hercules Film Productions, Inc., as its program for 1928. The first of these has already been completed, namely, "The Little Wild Girl," including a cast headed by Lila Lee with Cullen Landis, Frank Merrill, Sheldon Lewis, and Jimmy Aubrey in support. The theme is from a magazine story by Putnam Hoover.

The remaining three pictures that Hercules will produce are called "Shadows of the Night," a mystery story by Shelley Carpenter; "Sally of the South Seas," a Hawaiian story by Gordon Romoly; and "Broken Hearts," by Louella Sorrel.

Clive Brook will not play opposite Pola Negri in "Three Sinners," because of a previous engagement to play opposite Billie Dove in a new First National picture.

Jerome W. Wilson and his wife, Agnes Pat McKenna, have been added to the scenario staff of Tiffany-Stahl.

James Pierce has been cast for the role of the giant in "Something Always Happens," a Paramount film.

Douglas Fairbanks, Jr., has been signed by Tiffany-Stahl to portray one of the principal roles in the production Reginald Barker is now directing under the temporary title of "Power."

The next production from Excellent Pictures will be "Women Who Dare," to star Helene Chadwick. The supporting cast is now being chosen and expectations are that the film will get under way before a week has passed.

Sam Hardy has been signed by Gotham to play the role of "Ace" Kearney in a forthcoming production.

Excellent is applying the finishing touches on "The Stronger Will," a special, starring Percy Marmont. Harry Chandlee brought the negative to New York from Hollywood several weeks ago, and has been editing it. Supporting artists in the cast are Rita Carewe, William Morton Bailey and Erin La Bissioniere.

Vera Clark, Tiffany-Stahl scenarist, is now busily engaged in writing the continuity of "The Scarlet Dove," soon to be put into production.

Adolphe Menjou's next Paramount picture to follow "The Code of Honor," now in production, will be "Super of the Gaiety," from the story by Alfred Savoir, who wrote "The Grand Duchess and the Waiter."

Tiffany-Stahl is soon to start production work on a picture entitled "Companionate Marriage," an original by Raymond Schrock and Curtis Benton.

In the chorus shots of F B O's "Sally of the Scandals," the chorus of "Sunny," now playing at the Mayan Theatre in Los Angeles, were used. Lynn Shores moved his megaphone and other equipment of a director right down to the footlights, and work went on at night.

William Strauss is the latest player to be added to the cast of Paramount's "Abie's Irish Rose."

Cullen Landis has joined the unit making "The Devil's Skipper" for Tiffany-Stahl.

Edward Clarke, a member of the Tiffany-Stahl staff of scenarists, is now engaged in writing the continuity of "The Albany Night Boat."

Jacqueline Logan has been loaned by Cecil B. De Mille to play the feminine lead in "Stocks and Bonds," an F B O picture written and now being directed by Dudley Murphy. Richard 'Skeets" Gallagher has the male lead. Gertrude Astor and Albert Conti are now playing the principal roles. Production has been started.

Neil Hamilton has completed his role in "The Showdown" and has begun working in "The Patriot" for Paramount.

Filming has been started on the new Tiffany-Stahl production, "Saturday Night," a temporary title.

Filming of "Three Sinners," Pola Negri's new Paramount picture, was begun last week with Anton Vaverka and Ive Harris among the newest additions to the cast. Rowland V. Lee is directing.

Robert Mc Gowan, supervising-director of the "Our Gang" comedies for Hal Roach, has completed another vehicle presenting the kid bunch. The new number is "Barnum and Ringling, Inc."

Vera Lewis, character actress, will be one of the principals figuring strongly in Paramount's "Something Always Happens." Miss Lewis is well known on the stage and has also been active in pictures.

Otto Lederer and Jack V. Lloyd have been engaged by Leo McCarey, supervising director and vice-president of the Hal Roach studio, for supporting roles in the new comedy co-starring Stan Laurel and Oliver Hardy. Ed Kennedy will again direct the pair.

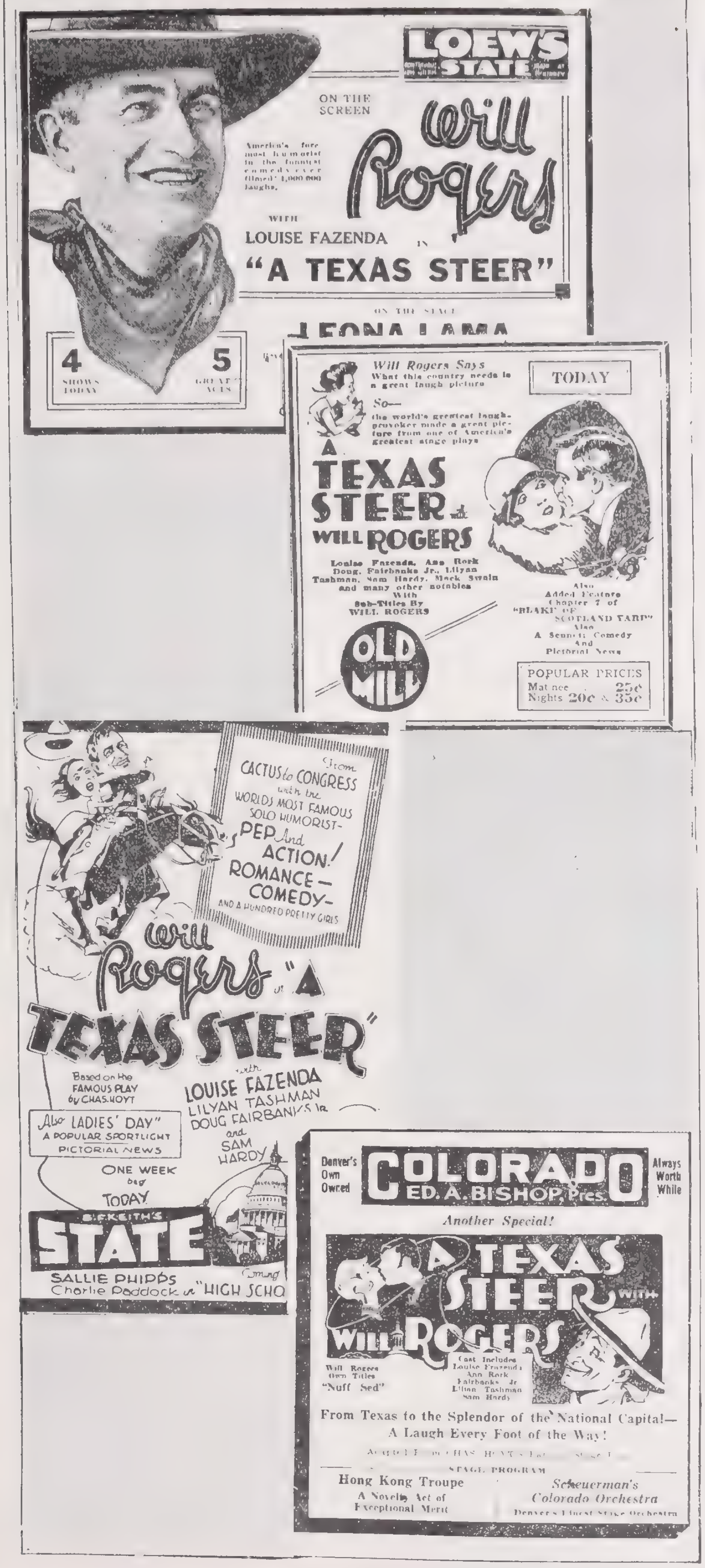
George Bancroft and Fred Kohler, who showed that they are a good working team in "Underworld," will again be together in Bancroft's next picture to follow "The Showdown" at the Paramount studio.

Lillian Leighton, Caroline "Spike" Rankin and Charles King have been signed by the Roach studio to be a part of the supporting cast in the next "Our Gang" comedy, to be directed by Charles Ohlze and Anthony Mack.

Following the completion of the direction of "Something Always Happens," Frank Tuttle will direct Richard Dix in his new Paramount vehicle, "Easy Come, Easy Go."

Dale Austen, the 1927 "Miss New Zealand," has arrived in Culver City to work in future M-G-M films. The contest she was declared winner of was staged in New Zealand by the Fuller Hayward Theatre.

"From Soup to Nuts," is the title chosen by the Roach studio for a new comedy costarring Stan Laurel and Oliver Hardy.



LOEW'S STATE

ON THE SCREEN

Will Rogers

America's foremost humorist in the funniest comedy ever filmed! 1,000,000 laughs.

WITH

LOUISE FAZENDA IN

"A TEXAS STEER"

ON THE STAGE

4 SHOWS TODAY

5 GREAT ACTS

Will Rogers Says

What this country needs is a great laugh picture

So—

the world's greatest laugh-provoker made a great picture from one of America's greatest stage plays

TODAY

A TEXAS STEER with WILL ROGERS

Louise Fazenda, Ann Rork, Doug. Fairbanks Jr., Lilyan Tashman, Sam Hardy, Mack Swain and many other notables

With Sub-Titles By WILL ROGERS

Also Added Feature Chapter 7 of "BLAKE OF SCOTLAND YARD"

Also A Sennett Comedy And Pictorial News

OLD MILL

POPULAR PRICES
Matinee 25¢
Nights 20¢ & 35¢

From CACTUS to CONGRESS with the WORLDS MOST FAMOUS SOLO HUMORIST— PEP And ACTION! ROMANCE— COMEDY— AND A HUNDRED PRETTY GIRLS

Will Rogers in "A TEXAS STEER"

Based on the FAMOUS PLAY by CHAS. HOYT

with LOUISE FAZENDA, LILYAN TASHMAN, DOUG FAIRBANKS Jr. and SAM HARDY

Also LADIES' DAY" A POPULAR SPORTLIGHT
PICTORIAL NEWS

ONE WEEK beg TODAY

B. F. KEITH'S STATE

Coming SALLIE PHIPPS Charlie Paddock in "HIGH SCHO

Denver's Own Owned

COLORADO ED. A. BISHOP, Pres.

Always Worth While

Another Special!

A TEXAS STEER WITH WILL ROGERS

Will Rogers Own Titles "Nuff Sed"

Cast Includes Louise Fazenda, Ann Rork, Fairbanks Jr, Lilian Tashman, Sam Hardy

From Texas to the Splendor of the National Capital—A Laugh Every Foot of the Way!

STAGE PROGRAM

Hong Kong Troupe
A Novelty Act of Exceptional Merit

Scheuerman's Colorado Orchestra
Denver's Finest Stage Orchestra

Exploiting the screen appearance of a celebrated humorist! Reproductions above show some typical newspaper displays employed in advertising Campaigns for "The Texas Steer" at several first run theatres. The displays illustrated were used by the following: Loew's State, Houston; Capitol, Atlanta; Old Mill, Dallas; Colorado, Denver; State, Dayton.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Situation Wanted

WINNER OF $50 PRIZE in Harold Lloyd's "Speedy" Exploitation Contest, as announced in January 28th issue of Motion Picture News, desires position as manager or publicity man. Have operated own theatres for past eleven years. Now disposing of all interests, with view of making connection with theatre circuit. State salary, etc. Address Box 310, care of Motion Picture News, New York City.

ORGANIST. AAA references from theatres that count. Exceptional opportunity to secure well known musician of uncommon ability. Investigate. Box 315, care of Motion Picture News, New York City.

THEATRE MANAGER desires change, wife organist, both thoroughly experienced Vaudeville, Pictures. If your theatre is a dead one let us bring it to life. Best references. Box 320, care Motion Picture News, New York City.

ORGANISTS and SINGERS, thoroughly trained and experienced in theatre work. Men and women now ready for good positions. Union or nonunion. Write salary, and other data. Address, Chicago Musical College, 64 E. Van Buren, Chicago.

Experienced Projectionist. Single. Go anywhere. Write or wire. Carr Hilburn, Bladenboro, North Carolina.

ORGANIST at liberty. Man with excellent references and recommendations at liberty. States bordering the Great Lakes preferred. Long hours no objective. Has good library and uses it. Address Box 198, care Motion Picture News, 729 Seventh Ave., New York City.

Wanted to Buy

WANTED — Portable Movie Projector. Carrol, Strand Theatre, Rochester, N. Y.

WANTED — A-1 publicity man, must have thorough knowledge exploitation and advertising; only a real hustler able to get results need apply; state experience and salary first letter. Jefferson Amusement Co., Jefferson Theatre Bldg., Beaumont, Texas.

For Sale

FOR SALE—Two Peerless Reflector Arcs. $165.00 each. Perfect condition. Box 485, Rochester, N. Y.

FOR SALE—200 ft. Universal Camera. Turrett, with 3 lens, tripod, extra magazines; $375.00. Carol Fenyvessy, 62 St. Paul St., Rochester, N. Y.

FOR SALE—DeVry Automatic Camera, brand new, $120 00. Wm. Palmanteer, 460 Hayward Ave., Rochester, N. Y.

FOR SALE—By Church Congregation moving into new building. 800 Opera Seats. Low price. High quality. Available April 1st. Write Epworth-Euclid Methodist Church, 2060 East 55th Street, Cleveland, Ohio.

FOR SALE: 700 upholstered opera chairs, $2.25 each; 600, $2.75 each; 500, $2.50 each; 1,000 veneer chairs, price $1.25 each. Good serviceable condition. Can be seen on request. Box 425, Motion Picture News, 729 7th Avenue, New York City.

FOR SALE—For cash or 18 monthly payments. Any part of this theatre equipment: 708 upholstered opera chairs, 2 Powers 6B machines, one 40-amp. Westinghouse Transformer, 10 by 14 Da-Light screen with frame. All new, never used. Now in Belvedere Theatre, Memphis, Tenn. Must be moved immediately. A big bargain to anyone who can use any part of this new equipment. Sam Lears, 3759 Pine Grove Ave., Chicago, Ill.

:: "The Check-Up" ::

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who consider it "Fair"; the third, the number who consider it "Good"; and the fourth column, those who consider it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
COLUMBIA PICTURES						
Alias the Lone Wolf	—	3	23	3	70	5,831 Ft.
Blood Ship, The	—	—	23	7	77	6,843 Ft.
College Hero, The	—	3	9	—	63	5,628 Ft.
Romantic Age, The	—	2	7	1	67	5,267 Ft.
Wreck, The	—	2	9	—	65	5,631 Ft.
F B O						
Arizona Nights	—	2	9	5	76	6,382 Ft.
Clancy's Kosher Wedding	—	1	13	—	68	5,701 Ft.
Don Mike	—	2	19	3	71	5,723 Ft.
Gingham Girl, The	—	4	13	1	65	6,310 Ft.
Great Mail Robbery, The	—	2	8	1	67	6,507 Ft.
Harvester, The	—	5	4	1	58	7,045 Ft.
Magic Garden, The	—	6	21	5	69	6,807 Ft.
Moon of Israel	—	1	16	4	74	6,680 Ft.
Mother	—	4	21	1	67	6,934 Ft.
Moulders of Men	2	7	20	2	62	6,442 Ft.
Silver Comes Thru	—	1	16	2	72	5,476 Ft.
Tarzan and the Golden Lion	1	5	18	3	66	5,807 Ft.
Terror of the Bar X	—	3	7	—	61	4,982 Ft.
When a Dog Loves	—	2	10	—	65	4,390 Ft.
FIRST NATIONAL						
Affair of the Follies, An	—	6	28	5	69	6,433 Ft.
All Aboard	2	8	11	—	54	6,300 Ft.
American Beauty	—	6	21	—	64	6,333 Ft.
Babe Comes Home	1	4	16	1	64	5,761 Ft.
Breakfast at Sunrise	—	4	14	2	67	5,100 Ft.
Broadway Nights	—	5	16	1	65	6,765 Ft.
Camille	—	4	32	14	76	9,692 Ft.
Convoy	—	5	19	2	67	7,724 Ft.
Crystal Cup, The	1	3	13	1	64	6,386 Ft.
Dance Magic	1	4	7	—	56	6,588 Ft.
Devil's Saddle	—	1	9	—	67	5,488 Ft.
Drop Kick, The	—	4	20	3	69	6,802 Ft.
Easy Pickings	2	5	12	—	67	5,400 Ft.
For the Love of Mike	—	8	18	1	62	6,588 Ft.
Framed	—	3	17	2	69	5,282 Ft.
Gorilla, The	1	4	21	5	69	7,133 Ft.
Hard-Boiled Haggerty	1	4	31	—	65	7,443 Ft.
Her Wild Oat	—	3	14	6	74	6,118 Ft.
High Hat	4	4	7	1	52	6,190 Ft.
Life of Riley, The	—	3	28	2	69	6,720 Ft.
Lonesome Ladies	—	4	10	—	61	5,718 Ft.
Long Pants	1	4	19	—	63	5,550 Ft.
Lost at the Front		3	13	2	68	5,255 Ft.
Love Mart, The	—	1	12	1	70	7,388 Ft.
Man Crazy	—	2	15	1	66	5,542 Ft.
McFadden's Flats	1	5	39	15	76	7,846 Ft.
Naughty But Nice	—	2	20	4	72	6,520 Ft.
No Place to Go	1	6	7	1	57	6,431 Ft.
Notorious Lady, The	1	6	9	2	60	6,040 Ft.
Orchids and Ermine	—	15	25	8	66	6,734 Ft.
Poor Nut, The	—	6	13	2	64	6,897 Ft.
Prince of Headwaiters, The	—	5	16	—	63	6,400 Ft.
Red Raiders	—	1	9	—	67	6,280 Ft.
Rose of the Golden West	—	6	12	4	67	6,447 Ft.
Sea Tiger, The	1	3	28	3	69	5,606 Ft.
See You In Jail	4	5	15	3	60	5,800 Ft.
Smile, Brother, Smile	—	3	18	2	69	6,548 Ft.
Somewhere in Sonora	—	2	9	2	70	5,718 Ft.
Stolen Bride, The	—	1	26	2	71	7,179 Ft.
Sunset Derby, The	—	2	11	—	65	5,000 Ft.
Tender Hour, The	—	7	16	3	66	7,400 Ft.
Texas Steer, The	—	1	10	—	67	7,419 Ft.
Three Hours	1	14	20	—	57	5,774 Ft.
Three's a Crowd	1	5	10	1	60	5,668 Ft.
Valley of the Giants	—	1	11	1	70	6,400 Ft.
Venus of Venice	1	12	17	2	59	6,324 Ft.
White Pants Willie	2	4	12	1	60	6,409 Ft.
FOX						
Ankles Preferred	1	7	20	2	63	5,498 Ft.
Broncho Twister, The	—	4	15	4	70	5,435 Ft.
Circus Ace, The	—	3	16	2	69	4,810 Ft.
Colleen	—	3	8	2	68	5,301 Ft.
Cradle Snatchers	—	3	18	2	69	6,281 Ft.
East Side, West Side	—	1	12	4	75	6,408 Ft.
Gay Retreat, The	—	1	18	4	74	5,524 Ft.
Heart of Salome, The	2	3	7	—	54	5,617 Ft.
High School Hero, The	—	2	10	2	70	5,498 Ft.
Hills of Peril	—	1	12	—	68	4,943 Ft.
Is Zat So?	—	3	14	1	67	6,950 Ft.
Joy Girl, The	—	5	18	—	63	6,162 Ft.
Love Makes 'Em Wild	1	5	11	—	58	5,508 Ft.
Loves of Carmen	—	8	25	6	68	8,538 Ft.
Monkey Talks, The	1	5	13	—	59	5,500 Ft.
One Increasing Purpose	2	4	8	1	57	7,677 Ft.
Outlaws of Red River	—	3	21	3	73	5,327 Ft.
Paid to Love	—	2	14	1	68	6,888 Ft.
Pajamas	—	—	8	2	76	5,876 Ft.
Publicity Madness	1	4	11	—	59	5,893 Ft.
Rich But Honest	—	2	6	2	70	5,480 Ft.
Secret Studio, The	2	1	11	—	61	5,870 Ft.
Seventh Heaven	—	4	40	27	80	8,500 Ft.
Tumbling River	—	1	11	1	68	4,675 Ft.
Two Girls Wanted	—	4	7	1	63	6,293 Ft.
Very Confidential	—	2	9	—	65	5,620 Ft.
War Horse, The	—	2	9	—	65	4,976 Ft.
What Price Glory	—	—	48	37	83	11,109 Ft.
Whispering Sage	—	2	11	3	72	4,783 Ft.
METRO-GOLDWYN-MAYER						
Adam and Evil	—	3	17	—	66	6,667 Ft.
After Midnight	—	6	37	3	68	6,312 Ft.
Altars of Desire	2	11	24	—	58	6,037 Ft.
Annie Laurie	—	6	25	4	68	8,730 Ft.
Becky	—	3	16	2	69	6,433 Ft.
Ben Hur	—	9	27	24	78	12,000 Ft.
Big Parade, The	—	1	34	27	83	12,550 Ft.
Body and Soul	—	5	15	2	66	5,902 Ft.
Bugle Call, The	—	1	14	4	75	5,821 Ft.
Callahans and the Murphys	—	1	25	7	75	5,875 Ft.
Captain Salvation	—	9	30	2	65	7,395 Ft.
Demi-Bride, The	—	7	27	8	71	6,886 Ft.
Fair Co-Ed, The	—	—	29	10	78	8,154 Ft.
Fire Brigade	1	7	32	15	72	8,716 Ft.

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
Frisco Sally Levy	—	5	24	2	67	6,900 Ft.
Frontiersmen, The	1	2	10	1	64	4,982 Ft.
Garden of Allah, The	—	9	20	6	67	8,200 Ft.
Heaven On Earth	—	5	18	—	63	6,301 Ft.
In Old Kentucky	—	6	10	3	65	6,646 Ft.
London After Midnight	—	2	8	6	78	5,687 Ft.
Lovelorn	—	4	5	1	61	6,110 Ft.
Lovers	1	5	21	3	66	5,201 Ft.
Man, Woman and Sin	—	4	14	5	71	6,280 Ft.
Mr. Wu	—	4	46	9	73	7,603 Ft.
Mockery	2	8	27	3	66	5,957 Ft.
On Ze Boulevard	—	6	6	—	55	5,671 Ft.
Quality Street	—	4	7	—	70	7,627 Ft.
Road to Romance, The	—	5	25	3	68	6,544 Ft.
Rookies	—	5	36	16	76	6,640 Ft.
Slide, Kelly, Slide	—	5	43	24	78	7,865 Ft.
Spring Fever	—	3	26	4	71	6,507 Ft.
Taxi Dancer, The	—	14	17	1	58	6,289 Ft.
Thirteenth Hour, The	—	3	14	1	67	5,252 Ft.
Tillie the Toiler	1	8	28	8	69	6,160 Ft.
Twelve Miles Out	—	5	29	7	71	7,899 Ft.
Understanding Heart, The	—	8	24	3	66	6,657 Ft.
Unknown, The	—	4	22	10	75	5,517 Ft.
Valley of Hell, The	2	5	10	1	58	4,070 Ft.
Women Love Diamonds	1	8	8	—	53	6,365 Ft.

PARAMOUNT

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
Afraid to Love	3	8	17	2	59	6,169 Ft.
Arizona Bound	1	4	9	—	58	4,912 Ft.
Barbed Wire	—	2	25	4	72	6,951 Ft.
Beau Geste	3	4	24	14	73	9,879 Ft.
Blind Alleys	2	8	15	2	60	5,597 Ft.
Cabaret	—	7	23	5	68	6,947 Ft.
Casey at the Bat	3	15	43	8	65	6,040 Ft.
Chang	—	4	25	9	74	6,536 Ft.
Children of Divorce	1	6	30	10	71	6,662 Ft.
City Gone Wild, The	—	4	13	2	67	5,408 Ft.
Drums of the Desert	—	5	18	4	69	5,907 Ft.
Evening Clothes	3	8	22	1	59	6,287 Ft.
Fashions for Women	5	8	17	3	58	6,296 Ft.
Figures Don't Lie	—	2	19	3	71	5,280 Ft.
Firemen Save My Child	1	5	26	6	69	5,399 Ft.
Gay Defender, The	—	1	16	1	70	6,376 Ft.
Gentleman of Paris, A	—	5	22	2	67	5,927 Ft.
Get Your Man	—	—	19	4	75	5,718 Ft.
Honeymoon Hate	—	3	7	—	61	5,415 Ft.
Hotel Imperial	2	9	19	1	59	7,091 Ft.
Hula	—	—	28	11	78	5,862 Ft.
It	—	—	28	28	85	6,452 Ft.
Jesse James	1	2	15	2	66	7,423 Ft.
Kiss in the Taxi, A	3	11	23	3	60	6,439 Ft.
Knockout Reilly	—	4	36	9	73	7,080 Ft.
Last Outlaw, The	—	3	6	1	64	6,032 Ft.
Last Waltz, The	1	1	8	—	62	6,940 Ft.
Let It Rain	1	10	24	7	67	6,052 Ft.
London	3	5	9	—	52	5,584 Ft.
Love's Greatest Mistake	—	12	16	—	57	6,007 Ft.
Madame Pompadour	1	6	20	—	61	7,180 Ft.
Man Power	—	3	28	6	73	5,617 Ft.
Metropolis	2	6	19	6	67	8,039 Ft.
Mysterious Rider, The	—	5	24	3	68	5,957 Ft.
Nevada	—	2	21	2	70	6,258 Ft.
New York	1	4	22	—	64	6,877 Ft.
Now We're in the Air	—	5	29	8	73	5,798 Ft.
Old Ironsides	1	4	14	2	65	10,089 Ft.
One Woman to Another	1	3	9	—	59	4,022 Ft.
Open Range	—	2	10	—	65	5,599 Ft.
Ritzy	—	6	22	—	64	5,306 Ft.
Rolled Stockings	—	2	16	1	68	6,249 Ft.
Rough House Rosie	—	2	27	8	75	5,952 Ft.
Rough Riders, The	3	5	36	6	68	12,071 Ft.
Running Wild	2	3	18	2	65	6,368 Ft.
Senorita	—	4	24	7	73	6,634 Ft.
Serenade	—	1	12	2	75	5,209 Ft.
Service for Ladies	1	6	15	6	68	6,170 Ft.
Shanghai Bound	1	4	28	5	69	5,515 Ft.
She's a Sheik	—	2	21	3	71	6,015 Ft.
Soft Cushions	—	5	13	1	64	6,838 Ft.
Sorrows of Satan	5	10	16	3	56	8,691 Ft.
Special Delivery	2	6	22	2	63	5,524 Ft.
Spotlight, The	—	1	10	2	72	4,866 Ft.
Stark Love	2	1	11	—	61	6,203 Ft.
Swim, Girl, Swim	—	1	37	3	71	6,124 Ft.
Telephone Girl, The	2	7	24	1	62	5,455 Ft.
Tell It to Sweeney	1	6	17	—	68	6,006 Ft.

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
Ten Modern Commandments	—	3	18	3	70	6,497 Ft.
Tip-Toes	2	3	6	—	53	6,390 Ft.
Underworld	—	5	25	11	74	7,643 Ft.
Way of All Flesh, The	—	1	25	16	81	8,486 Ft.
We're All Gamblers	—	9	22	1	63	5,935 Ft.
Whirlwind of Youth, The	1	7	15	2	62	5,866 Ft.
Woman on Trial, The	—	6	15	2	65	5,960 Ft.
World at Her Feet, The	2	8	11	—	54	5,691 Ft.

PATHE-DE MILLE

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
Angel of Broadway, The	1	4	11	1	62	6,555 Ft.
Country Doctor, The	—	1	16	3	73	7,500 Ft.
Dress Parade	—	4	20	2	68	6,599 Ft.
Fighting Eagle, The	—	1	15	1	70	8,002 Ft.
Fighting Love	1	—	14	1	68	7,017 Ft.
Forbidden Woman, The	—	6	10	1	61	7,000 Ft.
Getting Gertie's Garter	—	4	15	3	69	6,859 Ft.
Harp in Hock, A	—	3	9	—	63	5,999 Ft.
His First Flame	—	5	7	—	58	4,660 Ft.
Rubber Tires	2	4	8	—	54	6,303 Ft.
Vanity	—	3	10	1	66	5,923 Ft.
White Gold	1	7	8	—	54	6,108 Ft.
Wise Wife, The	—	—	11	1	73	5,610 Ft.
Wreck of the Hesperus, The	—	2	9	2	70	6,447 Ft.
Yankee Clipper, The	—	2	22	3	71	7,900 Ft.

UNITED ARTISTS

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
Beloved Rogue, The	1	2	25	11	76	9,380 Ft.
College	—	2	15	3	72	5,362 Ft.
Love of Sunya, The	1	9	24	6	67	7,311 Ft.
Magic Flame, The	—	—	34	5	74	8,300 Ft.
My Best Girl	—	1	26	11	78	8,700 Ft.
Resurrection	—	3	36	13	76	9,523 Ft.
Sorrell and Son	—	1	12	8	80	9,000 Ft.
Topsy and Eva	—	10	7	2	56	7,350 Ft.
Two Arabian Knights	—	—	23	12	80	8,250 Ft.

UNIVERSAL

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
Alias the Deacon	1	3	6	—	56	6,869 Ft.
Back to God's Country	1	5	13	—	59	5,751 Ft.
Beware of Widows	1	6	10	—	56	5,670 Ft.
Butterflies in the Rain	1	11	14	1	57	7,319 Ft.
Cat and the Canary, The	—	3	31	13	76	7,790 Ft.
Cheating Cheaters	—	2	10	—	65	5,623 Ft.
Chinese Parrot, The	—	4	12	4	70	7,304 Ft.
Denver Dude, The	—	5	15	3	67	5,292 Ft.
Down the Stretch	—	5	15	—	63	6,910 Ft.
Fast and Furious	—	—	14	3	75	5,684 Ft.
Fourth Commandment, The	1	5	22	3	66	6,863 Ft.
Held by the Law	2	4	22	—	62	6,929 Ft.
Hero on Horseback, A	—	—	9	1	73	5,551 Ft.
Irresistible Lover, The	—	2	10	1	70	6,958 Ft.
Les Miserables	—	1	17	1	70	7,713 Ft.
Love Thrill, The	—	7	15	—	60	6,038 Ft.
Man's Past, A	—	4	11	—	62	6,135 Ft.
On Your Toes	—	2	10	—	65	5,918 Ft.
Out All Night	1	1	14	2	69	6,170 Ft.
Painted Ponies	—	1	11	1	70	5,415 Ft.
Painting the Town	—	—	14	3	75	6,045 Ft.
Perch of the Devil	—	10	5	—	50	6,807 Ft.
Prairie King, The	—	1	10	—	67	5,689 Ft.
Sensation Seekers, The	—	3	14	1	67	7,015 Ft.
Silk Stockings	—	2	13	1	68	6,155 Ft.
Thirteenth Juror, The	—	3	8	—	62	5,252 Ft.
Wrong Mr. Wright, The	2	5	7	—	52	6,459 Ft.

WARNER BROS.

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
Better 'Ole	—	4	21	14	78	9,481 Ft.
Bitter Apples	—	2	10	1	68	5,463 Ft.
Black Diamond Express, The	—	3	13	1	66	5,803 Ft.
Brute, The	1	4	11	1	62	6,901 Ft.
Bush Leaguer, The	—	1	13	—	68	6,281 Ft.
Climbers, The	—	6	7	—	56	6,621 Ft.
College Widow, The	—	2	22	1	69	6,616 Ft.
Dearie	—	2	10	—	65	5,897 Ft.
Desired Woman, The	—	—	9	1	73	6,408 Ft.
Girl from Chicago, The	—	4	6	—	58	5,978 Ft.
Matinee Ladies	1	3	10	1	63	6,352 Ft.
Million Bid, A	—	4	13	—	63	6,310 Ft.
Missing Link, The	—	3	15	3	70	6,435 Ft.
Old San Francisco	—	2	23	3	71	7,961 Ft.
One Round Hogan	—	—	15	—	70	6,375 Ft.
Slightly Used	—	5	11	—	61	6,412 Ft.
Tracked by the Police	—	3	16	1	67	5,823 Ft.
When a Man Loves	—	1	27	5	74	10,049 Ft.

Key City Reports

New York City

ANOTHER so-so week for Broadway, the only flurries **being the holdover of the "Student Prince"** at the Capitol, **the lucrative exit of the "Circus"** from the Strand **and the advent of Gloria Swanson's new picture, "Sadie Thompson,"** at the Rivoli. One other highlight might be mentioned and that is a report circulated to the effect **that "The Last Command" is breaking all records at the Rialto.**

The Capitol has fared very well of late, having **two pictures strong enough to hold for a second week, "The Divine Woman"** with Greta Garbo **and "The Student Prince," the latter shown the first time at popular prices to a brisk business.** When they counted up the final and fourth week's figures for "**The Circus**" at the Strand it was found that **the Chaplin picture took in a total of $243,159** for the run, according to a statement made by the United Artists Corp. It is further stated that **this picture exceeded all previous first, second, third and fourth week grosses at the Strand.** This house can look forward to further gratifying returns as the "**Patent Leather Kid**" follows.

Most of the local newspaper critics praised "**Sadie Thompson**" although some of the wiser ones among the trade complained that it bore unmistakable signs of cutting here and there. At any rate, Miss Swanson's popularity will pull her customers to the Rivoli, cut or no cut. Considering the amount of publicity given "**Gentlemen Prefer Blondes,**" which gave way to "**Sadie,**" **the former did not measure up to the mark set** for it during its three weeks' run.

Jannings' "Last Command" is pulling in a steady stream of patronage at the Rialto and seems destined to remain there for some time to come. The Paramount gave a print of "**Old Ironsides**" a home for a week and resting entirely upon its previous extended run laurels **this film turned in satisfactory returns.** The Colony with "**Buck Privates**" **eased along to better than usual** business. The Roxy had **a below average week with "13 Washington Square."** Universal's "**Love Me and The World Is Mine**" follows in.

"Wings" is apparently seeking the Granddaddy honors among the higher priced shows for the customers for this aviation picture can still be seen lined up at the Criterion box office and the **Gilbert and Garbo fans are still filling the Embassy where "Love" is showing.** "Love" has been here for four months and will undoubtedly stay until late in March when the Ronald Colman-Vilma Banky film "**Two Lovers**" is scheduled to go in. "**Four Sons**" (Fox) is being advertised to take the place of "**Chicago**" at the Gaiety next Monday. "**Chicago's" entire run at this house has been nothing to rave about** but good reports are coming in from the first out of town stands.

Warner's is still doing excellent business with "The Jazz Singer" and there's no sign of a let up as yet. Off to a rather slow start the Griffith picture "**Drums of Love" is reported to be picking up.** The Astor with "**The Enemy" is just grinding along.** Aided by some wise exploitation "**Uncle Tom" still continues in the Central at a pretty fair rate.** The Hipp did **an average week's trade with the "Rush Hour."**

The animal picture fans are making the cash register click in a pleasing way at the Earl Carroll theatre where "**Simba,**" **the Johnson picture still holds strongly** in its fourth week. "**Sunrise**" continues at the Times Square.

Los Angeles

AS is customary with all Chaplin openings, Hollywood turned out en masse Friday evening to pay tribute to the comedian and to Sid Grauman in whose Chinese Theatre the long awaited film, "**The Circus**" was ushered in. **There has been a constant line to the box office** for seats ever since the opening.

"**Wings**" at the Biltmore, (legitimate house showing the motion picture) **is setting a new popularity pace. Packed houses are the rule** and turn-away throngs at many of the showings attest the hold that "**Wings**" has on Los Angeles.

Rated as being an unusual and beautiful picture that everyone should see, "**Sunrise" at Carthay Circle came back to the mark again in its last week's showing.** Patronage had weakened during the run, but the picture ended with a satisfactory box office record.

The popularity of "The Jazz Singer" is growing more pronounced. For six weeks the film with its Vitaphone sequences has been crowding the Criterion at every performance.

The Hillstreet, Orpheum Circuit Vaudeville, had its **share of good business last week with a fine picture, "Let 'Er Go, Gallegher"** and a very entertaining program of vaudeville acts on the stage. The boys and men attended the show in large numbers.

The Boulevard did snappy business with a snappy show. "Man Crazy" was the picture and Gene Morgan and Ted Doner held the center of the stage with their presentations. All together it made up for a very entertaining evening for motion picture patrons.

"**The Dove**" at United Artists Theatre **was very well received and business was good.** At Loew's State, "**Beau Sabreur**" **played to fair attendance as did "Latest from** Paris" at the Metropolitan. Cliff Edwards, "Ukulele Ike," was a big drawing card at the Met. on the stage. "**The Last Command" succeeded in bringing in the customers and made the management happy.**

Chicago

BUSINESS, which seems to go in waves in Chicago, generally, was about normal last week—nothing sensational but, on the other hand, not bad. "**Beau Sabreur,**" billed as the successor to "Beau Geste," and Spitalny's fine orchestral creation "Pagliacci" and other stage features, made a combination which **played to fair business** At the Roosevelt "**The Private Life of Helen of Troy" ended its run, attendance being somewhat off** in its last week. "**The Last Command" continued** to occupy the screen at McVickers and **pulled well.** "**The Whip Woman**" on the screen and Paul Ash and his gang in "Under the L" were the Oriental attractions where **business was about average. "The Gaucho" continued to draw strongly** at United Artists, where it has one more week to go. **The same is true of "The Jazz Singer,"** which is doing well as a road show at the Granada. "**If I Were Single**" was the show at the Oriental with Vitaphone accompaniment and presentations, **business being fair.**

On the south side the Tivoli had a **good week with the mystery thriller "The Gorilla"** and a big stage show, including among its stars, Clark & McCullough and Ross Cropper and others. **The Avalon had a fair week with "That's My Daddy"; the same was true of the Capitol, which had as its feature "Ham and Eggs at the Front,"** both houses offering, in addition to their features, the usual big stage shows.

The Uptown's screen feature was "**The Love Mart**" and on the stage Frankie Masters' orchestra topped the bill, **the box office report being about average.** The Marbro and Granada theatres had "**The Fortune Hunter**" as their screen attraction, Kaley leading the stage band at the former and Meroff at the latter.

Philadelphia

IN spite of exceptionally cold weather and a heavy fall of snow most of the downtown motion picture theatres report fairly good business this week.

The Stanley Theatre celebrated its seventh anniversary with a program of exceptional interest, featuring the Herbert Brenon production, "**Sorrell and Son,**" and a special birthday celebration in which Catherine Littlefield and her ballet played the principal part, with honors also going to Edward Albano, baritone, and Fania Davidson, soprano.

The Karlton Theatre, which changed its policy last week from a regular "grind" policy to specials with orchestra accompaniment, **is playing to the biggest business in its history with the Metro-Goldwyn production, "Love,"** starring John Gilbert and Greta Garbo. The new policy was introduced after the long established grind program had failed to bring the desired results.

"Sunrise," with Movietone accompaniment, is going very well at the Fox-Locust. The Aldine, with **"Wings," reports capacity business,** and the Stanton, with "**Gentlemen Prefer Blondes," had a good week.**

The Fox presented a miniature revue **as the surrounding program in addition to the** feature "**Sharp Shooters.**" The numbers included the "Delft Plate Ballet," directed by Alexander Oukransky, Neville Fleeson and Bobby Folsom, the Fourteen Parisienne Redheads, with Bobby Grice, Muriel La France, coloratura soprano, and Mae Wynn, tap dancer. Next week the Fox will present Al Jolson in "**The Jazz Singer**" for the first time at popular prices.

The Carman Theatre presents a Syncopated Frolic this week with the photoplay "**The Wizard.**" Murray and Allen, the Jesters of 3,000 Years Ago, Dorothy Githens, lyric soprano, Frank Salt, banjoist, the De Fay sisters and Mills and Walker, eccentric dancers, are in the Frolic.

The smaller downtown houses report **a satisfactory week.**

Kansas City

STILL another one of those "just fair" weeks passed into oblivion in Kansas City this week with no exhibitor laying claim to any profit worth mentioning.

"Gentlemen Prefer Blondes" at Loew's Midland played to a fair weekly attendance, but "Baby Mine," Charlotte Greenwood, Karl Dane and George K. Arthur at the Newman theatre **had a pitiful week** for a picture of that type, which was praised by both press and patrons who saw it. The afternoon was fair, but night business was deplorable. "**The Private Life of Helen of Troy"** at the Mainstreet **fell below average** attendance, **as did "Getting Gertie's Garter"** at the Globe. "**Come To My House" did a fair business** at the Pantages theatre, **as did "Wine"** at the Liberty.

Most of the downtown houses used larger daily newspaper space this week, especially the Midland, but nothing out of the ordinary was attempted in exploitation.

Minneapolis

FOUR of the biggest film attractions of the year moved into Minneapolis this week and three of them were forced to remain over for a second week. **This is about the first time** in local theatre history that three pictures have had to extend their runs the same week.

"The King of Kings" was given its roadshow production at the Metropolitan, a legitimate house, **and did a fine business,** holding over for a second week. **"The Patent Leather Kid" also stayed over** at the Strand, after **playing to excellent crowds, while "The Student Prince" was forced to continue its** engagement at the Garrick after proving itself a very popular attraction.

The fourth big film attraction of the week was Norma Talmadge's **"The Dove," which showed to splendid crowds** at the Pantages. Only one vaudeville act was used with this picture, yet the program certainly drew in the crowds. Richard Dix in **"The Gay Defender" proved just about the average** attraction at the State, where it was supplemented by a fairly strong stage program including a big stage band revue. The Lyric did about the **ordinary business with "French Dressing."** The Hennepin-Orpheum found **"The Leopard Lady" a fairly strong** program attraction, and the Seventh Street showed **"His Foreign Wife.'** The neighborhood houses had some **good drawing cards, including "My Best Girl"** at the Lagoon, **"Ben Hur"** at the American, and **"Dress Parade"** at the Rialto.

All the theatres had the advantage of mild weather for the week, a decided change after a long period of sub-zero temperatures.

Seattle

THE last seven days constituted an average week in local motion picture houses, with the leading theatres all reporting successful engagements of some popular films.

As far as average gross per seat is concerned, **the Blue Mouse Theatre continued to lead the field with "The Jazz Singer,"** despite the fact that the film was in its fourth week, as against brand new film programs at all the other houses. **"The Jazz Singer"** packs the house at every one of the **six** daily performances, and continues to **gross between $12,000 and $15,000 weekly** in a house with a seating capacity of just 1,000. 50c and 75c top prevails.

Second in the running came "The Dove" at the United Artists Theatre **and "Quality Street"** at the Fifth Avenue Theatre, although neither of these attractions came near grossing what they were expected to. **"Quality Street"** was a film that was entirely enjoyable to every patron, but Marion Davies is difficult to put over in Seattle, and the box office suffered accordingly. Fanchon-Marco's novel "Back Stage Idea" more than held up its end of the program. Gross **fell** noticeably below the average of recent weeks, reaching about $14,000.

At the United Artists, **"The Dove" failed to please the Norma Talmadge enthusiasts, and** despite the fact that technically the film was an exceptional production, **it failed to register very heavily.** Originally planned for **a** two-week run, it was taken off after seven days when the box office showed a decided slump over previous weeks.

At Bob Bender's Columbia Theatre, **many long waiting lines during the week attested to the pulling power of "Beau Sabreur"** and the film kept the cashiers working overtime **all** week. In spite of the fact that the film disappointed many who expected a real sequel to "Beau Geste" in cast, story, etc., **this picture piled up the largest gross that the house has enjoyed in a good many weeks, and** it went into a second week's engagement with every indication for continued strong patronage. **Business very good,** due to a good campaign by Mr. Bender and appropriate musical settings.

The vaudeville houses featured average attractions only, with **"Silk Legs"** at Pantages and **"Let 'Er Go, Gallagher"** at the Orpheum **both registering fairly good business, the latter leading.** The advent of cheaper vaudeville on the Orpheum time has made considerable inroads into Pantages business. At the Embassy Theatre, **"Scarred Faces"** on the screen and a big musical and girl show on the stage registered **the usual pleasing business** that comes regularly to Joe Danz's house.

"Rain" played on the stage at the President Theatre by the Henry Duffy local stock company attracted capacity houses all week and acted as **a fine ballyhoo and advance show for "Sadie Thompson"** which opens at the United Artists this week.

Cleveland

BUSINESS was pretty good on the average at the theatres showing first-run pictures, with **"Helen of Troy," "Quality Street" and "The Noose" as the outstanding box office attractions.**

"Helen of Troy" was a real knockout at Keith's Palace. Even standing room was at a premium, especially for the evening performances. A picture, every foot of which is a laugh. **"Quality Street,"** presented at the State, **was another popular attraction** of the week, with all the charm of the original Barrie play. **"The Noose," an unusually** interesting melodrama, **attracted wide attention,** patronage and discussion. It was offered at the Allen theatre, together with the Publix unit show, "Russian Revels." The combination of fine film attraction and fine presentation resulted in good business for the week. **"The Dove,"** with Norma Talmade, **did just fairly well** during its second week at the Stillman. Reginald Denny's latest release, **"On Your Toes,"** reminiscent of the old Leather Pusher series, **brought out an average attendance** at Keith's East 105th St. theatre during the week. **"Shield of Honor,"** 100% thriller, launched with a good exploitation contest, **did good business** at Reade's Hippodrome. **The Cameo did failrly well with a second week of "Ham and Eggs at the Front,"** a picture that went over very well during its first week. The Park offered a first-run neighborhood presentation of Lon Chaney in **"London After Midnight." Business is reported as average.** The Oriental is playing **a continued engagement of "Damaged Goods" with success.** The picture is offered to the sexes separately.

"The King of Kings" is playing its first local engagement at the Ohio theatre, a legitimate house. **Business the first week was very large and seats are selling several weeks in advance.** It is expected that the picture will remain at least a month.

Kansas City

(*Previous Week*)

ANOTHER one of those "Just Fair" weeks was experienced by most downtown first run theatres in Kansas City this week. There was nothing out of the ordinary in exploitation, although the line-up of pictures was considered as better than the average.

Ramon Novarro and Norma Shearer in **"The Student Prince** at Loew's Midland **attracted a comfortable "average"** attendance for the week, **which is more than could be said for a return engagement of "What Price Glory"** at the Globe, which played to a disappointing attendance. At the Newman, W. C. Fields and Chester Conklin in **"Two Flaming Youths" attracted good matinee crowds,** but night business was meager. **"Wolf Fangs"** at the Pantages **did less than average** business, **as did "The Haunted Ship"** at the Capitol. **"Coney Island"** at the Liberty **and "The Shepherd of the Hills"** at the Mainstreet **did average** business.

New Orleans

LOCAL first run houses "went over the top" last week. With a well diversified assortment of offerings at the theatres, local film patrons had the choice of a number of good things, and showed their appreciation in a way that was reflected on the box office cash registers.

The biggest drawing card was "The Noose," shown at Loew's State theatre. Practically every night during the week part of the audience had to stand. The house did the biggest business of the new year. Excellent exploitation and publicity by Manager Rodney Toups and his press agent put the picture over with a "bang." The vaudeville bill, too, was above the average.

Running Loew's State a close second for honors was the new Saenger theatre, its across-the-street neighbor. "The Last Command" was the screen feature and proved to be excellent entertainment. Coupled with the picture was the making of a moving picture on the stage by the Berkova Productions, starring a local cast.

"Quality Street" proved to be delightful entertainment at the Strand theatre and business was excellent. "The Cohens and Kellys in Paris" went over big at the Liberty, where the week's business was above the average.

"The Desired Woman" was the Tudor film, and business was good. The film fans like Miss Rich's work and all her films seem to draw well. Although Orleanians saw Lon Chaney in **"London After Midnight"** at the new Saenger a few weeks previous, **the Globe got its share** of the business. **"The Spotlight,"** with Esther Ralston, **drew crowds to** the Trianon.

"Almost Human" was the Orpheum feature, and was liked. The house did an excellent business, as the week's vaudeville bill was above average, too. Ken Maynard still proves to be a popular western star with local theatregoers and he **pulled them in at the Crescent with "The Demon Rider."** The musical tab show was nothing to rave about but the film was liked.

Rudolph Schilkraut in **"Turkish Delight"** turned them away in good humor at the Palace theatre, **but it was the musical comedy show** that brought that house's business over the top.

Despite the races, Jai-Ali games, night clubs and numerous other competitive attractions, the theatres are doing a splendid business. Even the neighborhood houses reported business on the increase.

Dallas

DALLAS was favored with fine weather last week, with just enough cold to make every one feel good, and business was good.

At the Palace, Emil Jannings in **"The Last Command," stood them up every night.** It proved to be a very good matinee picture, which is unusual in Dallas. Comment was very favorable.

The Majestic with John Gilbert in **"Honor First" registered another good week,** with business holding up to the last day.

The Melba, after its first week as a Publix Theatre, reports **a nice business done with Greta Garbo in "The Divine Woman."** The outlook and attitude toward The Melba are very reassuring.

The Capitol showing **"What Price Glory" in a return engagement reached the capacity plus mark every night** and even brought a complaint from the chief of police for stacking them in the aisles. **"The Old Mill" did an average business with Pola Negri in "The Woman on Trial."** The Arcadia, the model suburban house of Dallas **did a big business the past week,** and as a result of the crowd turned away, Friday, **the picture "Gow"** and Capt. Edward Salisbury, who lectures with the picture and supervised making it, were held over until Monday.

St. Louis

MAE MURRAY, herself, none other, appearing in person at the Ambassador theatre, Seventh and Locust streets, in "A Merry Widow Revue," in which she danced the famous Merry Widow Waltz, **is credited with establishing new box office receipts in St. Louis.**

According to the official announcement made by Skouras Brothers in their advertisements Mae pulled more cash customers into the Ambassador on the first two days of her run than any other attraction ever offered in St. Louis for two days. **The motion picture of the week was "The Irresistible Lover."**

The Missouri theatre at Grand Boulevard and Lucas avenue also had a **very good week with Dick Barthelmess in "The Noose"** on the screen.

Across the street **"The Jazz Singer" in its sixth week at the Grand Central did so well it was retained for another week. This attraction has proven the sensation of the current amusement year.** So much so Loew's State theatre at Eighth and Washington avenue has billed Jolson himself to appear on its stage the week of February 11. His contract is so attractive he may be paid $25,000 for the seven days. That's more than ever paid any other stage person here or elsewhere according to the dopesters.

Gloria Swanson in **"Sadie Thompson"** was the screen attraction at Loew's during the past week. The St. Louis at Grand and Delmar boulevards showed **"Let 'Er Go, Gallagher,"** while the Capitol showed **"Legionaires in Paris" and "Back to God's Country."**

Des Moines

"GENTLEMEN PREFER BLONDES" which played at the Des Moines theatre for the week **did not do so very well** and the appearance of the star was not enough to bring in the business which was expected to be due on this film. At the Capitol the picture was **"Helen of Troy"** and the audiences **seemed not to care for it.** However, the stage show, under Paul Spor, did prove an attraction. **"Listen In"** was the stage show with the radio featured. At the Strand the features were **"Sailors' Wives"** for the first half **and "The Pioneer Scout"** for the last half. **The first picture did well** and **the other not so good.**

Baltimore

BUSINESS at the first-run moving picture houses in Baltimore for the week beginning Monday, January 30, was generally considered good. **But there were six houses which topped the records for the week with excellent patronage, including Loew's Century with "West Point,"** featuring William Haines and a presentation act with Sammy Kahn and other vaudevillians; **Warner's Metropolitan, where "The Jazz Singer" starring Al Jolson stood them up during its fourth week** at that playhouse, **the Stanley with "The Private Life of Helen of Troy,"** featuring Maria Corda, with a presentation act with Leon Navarra and others; at the New theatre with **"The Cohens and Kellys in Paris"** and a stage act; at the Palace a burlesque and movie house with **"The Girl in the Pullman"** and at Keith's Hippodrome with **"The Opening Night,"** featuring Claire Windsor and five acts of Keith family time vaudeville.

"West Point" went over big even though "Dress Parade" had been shown only a few weeks before and to a great extent the snappy caption work in the film is considered responsible for its success.

The reaction of the public on "Helen of Troy" was surprising, for many did not like it, as they seemed to expect it to follow the Erskine story more closely or that it would present the story in serious rather than a burlesque manner.

The Palace business was bigger during its second week than its first week since opening with the new policy but this is probably due to the storm which occurred here during the first week.

"Wings," during its third week at Ford's theatre, a legitimate house at which $1.50 top was charged for admissions for the spectacular air picture, **only went over fairly well** but was better during the last two days.

"The Last Waltz," a Ufa production, **proved a good business getter** at the Little theatre operated by the Motion Picture Guild. **"Surrender,"** featuring Ivan Mosjukine and Mary Philbin, with eight acts of Keith-Albee vaudeville, **proved a good drawing card** at the New Garden. **"Serenade,"** starring Adolphe Menjou and a special Victor Herbert memorial concert, **proved a good business getter at the Rivoli during the nights,** but the matinees were off.

"The Student Prince" held up excellently for its second week at Loew's Valencia.

Harrisburg

AIDED by the presence in the city all week of crowds attending the annual automobile show, and the fact that strong plays in a good variety constituted the motion picture attractions, the theatre managers of Harrisburg reported that business continued above normal, as it has been ever since the start of the year.

"The strongest pulling power, perhaps, was exhibited by "The Last Command," which kept the Victoria theatre crowded throughout the week.

"The Dove," made a box-office killing for Loew's Regent. The crowds there were made up chiefly of women, among whom Norma Talmadge always has a big following in the Pennsylvania capitol city.

By way of variety a largely men's play was presented at the Colonial where **Tom Mix, in "Silver Valley," pulled some new thrillers** that had a box office reaction that was more than satisfactory.

On the screen at the State, which is devoted half to vaudeville, the attraction for the last half of the week was Florence Vidor in **"Honeymoon Hate," which proved a good drawing card. "Twelve Miles Out,"** starring John Gilbert, **drew fair-sized crowds** to the Royal while Adolphe Menjou, in **"Evening Clothes," was shown with success** at the Grand.

The Broad Street, though a neighborhood theatre, offered a first run picture, **"Tom's Gang,"** featuring Tom Tyler and his Pals, —a picture which was overflowing with laughs and filled with typical Western action. The Russell offered **"Loves of Carmen,"** with Delores Del Rio and Victor McLaglen, **with satisfactory financial results.**

Portland, Ore.

BUSINESS at the first-run houses improved considerably last week. The West Coast Broadway played to **excellent intakes with Marion Davies in "Quality Street,"** and a Fanchon and Marco presentation. The house increased its matinee trade on the week, while the evening crowds were better than average. Tebbett's Oriental, **sailed along to a profitable gross with F B O's "The Gingham Girl"** and a novelty stage presentation. This house is hitting on all six, with the crowds.

"The Cohens and Kellys in Paris" at Universal's Columbia **brought record-breaking business,** getting some of the heaviest trade seen at this house for many weeks. The Rivoli, had a **fairly-good week with "Helen of Troy,"** which went into the house for a "run." Good publicity and exploitation helped put the picture over to good results.

"The Swell Head" at the Orpheum, together **with an excellent vaudeville program,** headed by Leo Carrilo, **brought the house a great three-days' business.**

Albany and Troy

THERE were two pictures in Albany last week that pulled in the sheckels, "Man Crazy," running at the Leland, to what was termed by the management as "very nice business." The picture opened big on Monday and held up throughout the week in spite of all opposition. At the Mark Strand **"Beau Sabreur"** and a couple of Vitaphone presentations **went over to big business** throughout the week. At the Mark Ritz, there was just about **ordinary business with "Beware of Married Men."** The Clinton Square ran **"Quarantined Rivals," but the picture caused little comment,** and there was only the ordinary week's business. At Proctor's Grand, **"Reno Divorce" pleased.**

First-run downtown houses in Albany will probably benefit during the weeks to come in the announcement that burlesque will no longer hold forth at the Capitol theatre.

Neighborhood houses in Albany report business as showing some improvement over December and the fore part of January.

In Troy, **"The Private Life of Helen of Troy,"** running at the Troy Theatre, **did not please a whole lot** of people, and, as a result, business on this picture fell far short of what was done by the same picture two weeks ago in Albany. The picture ran for four days, and the latter part of the week **was given over the "East Side, West Side" with better results.** The Vitaphone presentation was applauded. The American Theatre used **"San Francisco Nights"** for four days **and "The Coward"** for three days **to fair business.** The Lincoln Theatre used **"The Divine Woman"** for the first of the week **and "Coney Island"** the last half; **the latter panning out better** from the standpoint of the box office.

Pittsburgh

THE talk of the show game this week is the remarkable business the Penn is doing on "The Student Prince" with the first Publix Unit "Banjomania" helping in the draw. The house record held by "Love," which was played during a holiday week was shattered by a considerable amount. It was impossible to get near the theatre in the afternoon or evening during the peak hours. The Grand did **better than usual with "Shepherd of the Hills"** and no doubt the business the Penn did affected this house some, which goes to the credit of the First National hit. **"Main Event" at the Aldine also did a better than usual gait** although the vaudeville and not the picture should be given credit for this; **and the same thing goes at the Davis, where the feature was "Silk Legs,"** the vaudeville was one of the best bills seen here in weeks. Cameo ran **"Honor First,"** Fox re-issue with Gilbert, **but the public shyed away** from it. **"Jesse James" at the** Olympic and "Lonesome Ladies" at the State **fared no better** than the Cameo. The Harris with **vaudeville and "Turkish Delight" did average** business, which is good in this case. New Stanley house has started to advertise opening soon.

Birmingham

BUSINESS on the average was good in Birmingham last week.

Loew's Temple, with "Gentleman Jim" Corbett, as the stage attraction, and Ramon Novarro and Norma Shearer in **"The Student Prince,"** and the Ritz, with Movietone, a good stage show **and "Silk Legs," led the parade. Closely following was the Alabama with "Beau Sabreur" and a Publix stage show.**

Pantages with Maria Corda and Lewis Stone in **"The Private Life of Helen of Troy" and four Pantages acts enjoyed a good week.**

Among the strictly picture houses, "The Noose" at the Trianon did the business, critics unanimously agreeing that it is a wonderful picture.

Ottawa

THERE were two splendid features in Ottawa during the week of January 30, these being "Wings" at the Russell theatre and **"Service for Ladies"** at B. F. Keith's. Incidentally, the weather had cleared up and very satisfactory attendance was in evidence generally, with the exception of the Thursday night when the hockey fans swarmed to the Auditorium to see a crucial professional hockey game.

"Wings" drew much better crowds than expected and it was a picture that had the town talking, particularly in view of the current meetings in Ottawa of the Aviation League of Canada and of the Ottawa Flying Club. The only complaint was from a few who thought the fighting scenes were too realistic and gruesome.

"Service for Ladies" at Keith's might have been considered a lot of "apple-sauce" but it opened your eyes when you saw it. Adolphe Menjou has never appeared in a better picture.

There was a drawing-card combination at the Centre theatre in **"Silk Legs"** and the Sharkey-Heeney heavyweight fight pictures.

Plenty of action, a popular star and a stirring story were found in **"On Your Toes"** with Reginald Denny at the Imperial theatre and good crowds turned out.

Something unusual was seen at the Regent theatre in the British-Stoll production, "The **Chinese Bungalow,"** starring Matheson Lang. This was based on the well-known stage play and the film version was one of the best to come out of the British Isles in some time.

There was a big time at the Laurier theatre, Hull, with **"Les Miserables,"** which was a treat for the French-Canadians. **"Jesse James"** also **was popular** at the Eden theatre, Hull.

Boston

BUSINESS in the motion picture theatres during the week has stood up fully as well as last week in spite of the appearance in Boston of a record number of new plays on the legitimate stage. Boston exhibitors were somewhat doubtful of conditions in advance but are extremely well satisfied with the week's business.

"Gentlemen Prefer Blondes" at the Metropolitan proved to be all that was expected of it. Appearance of Miss Ruth Taylor in person in Boston, where she was lavishly entertained during her brief visit, resulted in plenty of publicity for the film. The film also marked the first under the new opening Friday policy.

Loew's State is having a run of **heavy grosses lately and last week's film, "The Student Prince,"** was no exception. In its six-day run it kept pace with the recent big pictures that have drawn SRO houses. For its Sunday offering, the State showed **"Tea for Three."** Judging from returns, it would not be a bad policy for some of the theatres that are complaining of poor attendance to adopt a plan of a special Sunday film, for the experiment at the State proved successful beyond hopes and amny were turned away. The special Sunday film was an experiment at the State, however, and is not a part of their regular policy.

"Beau Sabreur at the Scollay Square Olympia was another leading attraction, this comedy thriller **drawing capacity** houses **all** week. **"A Texas Steer" and "Lonesome Ladies," proved a highly successful combination** at the Fenway. **"Streets of Shanghai"** was the mystery film at the Modern and Beacon and, like most of the recent mystery films shown in Boston, **was a big success** from every angle.

Another screen star in person was in Boston during the week. Franklyn Farnum was on hand at the **"Come Back to Erin"** showing and drew applause, not only in his picture, but in his vocal numbers. **Loew's Orpheum played to capacity houses with "Sorrell & Son."** At the Keith Albee Boston Theatre **"Love and Learn" grossed heavily.** At the Washington Street Olympia **the showing of "A Texas Steer" proved profitable. That "What Price Glory" still holds a place in the affection of Boston was proven by its showing at the Howard,** where receipts jumped upward during the week's **run.**

Other films reporting good business are "French Dressing" at the Capitol, Allston and Strand, which showed the film simultaneously; **"The Forbidden Woman"** at the University **and "Rose of the Golden West"** at the 'Fields Corner Theatre.

Salt Lake City

AN exceptionally big week was had by downtown picture theatres of this city due to the fact that several special productions were run. The weather was bright and cold, encouraging theatre attendance.

The second week's showing of **"Seventh Heaven," which broke all attendance records at the Pantages last week, is still bringing in the crowds,** it is reported.

"The Last Command" proved to be exceptionally popular at the Capitol Theatre, packing the house every night. The Fanchon and Marco stage presentation offered in this connection was also greatly appreciated. **"Old Ironsides,"** at the Paramount Empress, **played to capacity** houses all week, with extremely favorable comments having been made. **"French Dressing" did very well** at the Victory Theatre with a splendid patronage throughout the week.

"A Dog of the Regiment" did the average good business at the American; May Robson and Phyllis Haver in **"The Rejuvenation of Aunt Mary" brought in fairly big** business at the Gem.

John Barrymore and Dolores Costello in **"When a Man Loves"** was presented at the Rialto **as a second run and drew well.** John Barrymore was also featured here at the Mission, a neighborhood house, in **"The Beloved Rogue" with very satisfactory** business being the result. The Tower Theatre, a new neighborhood house of this city, **is reporting business to be very active.** The special picture shown here last week was **"Getting Gertie's Garter." "Judgment of the Hills"** was also presented the latter part of the week. •

Cincinnati

BUSINESS at the various Cincinnati houses, although spotty, was satisfactory taken as a whole, and while there is considerable unemployment throughout the city, it has not appreciably affected business.

The Lyric got off to a flying start with "The Student Prince," and maintained a steady flow of patronage throughout the week. The booking of this film for a two weeks' run was a master stroke, especially since the operetta, which played one of the legitimate houses last season, created a sensation.

"The Divine Woman," film feature at the E. 'F. Albee **brought out all the Greta Garbo and John Gilbert fans** and their neighbors. The box office' returns were entirely satisfactory to the management. The Capitol in **the second week of "Seventh Heaven" duplicated their attendance record** of the first week. **Business was unusually good** for the run. **"American Beauty"** at the Walnut **did nicely** for the seven day run, while **"On To Reno"** at the Strand in connection with an added attraction, featuring Mabel Normand in **"Should Men Walk Home?" got its share** of customers. **"Judgment of the Hills,"** for the first half **and "The Secret Hour"** for the remainder of the week **drew the customary patronage** for this house.

Gifts theatre being closed for the week for remodelling and redecorating, naturally diverted business to some of the other houses.

Legitimate and vaudeville theatres report satisfactory returns.

Milwaukee

ALTHOUGH the weather was fair and mild, ideal for good theatre business, downtown houses failed to draw in the amount of patronage expected.

"Beau Sabreur" played to fairly good houses at the Alhambra throughout the week. **"The Student Prince" was a marked success** at the Merrill, and is being held over for a second week. **"The Noose" failed to attract the usual crowds** to the Wisconsin. **"Love and Learn"** at the Strand **proved quite popular** and brought in fairly good business. **"The Dove" at the Garden will be held over** for a second week, **although the patronage during its first week scarcely warrants** a second week. **"The Wreck of the Hesperus"** was an interesting addition to the Palace bill, although not of any very great drawing power.

Neighborhood theatres fared better than downtown theatres this week. **"A Texas Steer" played to good houses** at the Garfield and Modjeska. **"The Wagon Show"** at the Tower and Uptown was not very well attended. **"Get Your Man" found popular favor** at the Oriental. **"South Sea Love" succeeded in keeping the Venetian well filled. "A Gentlemen from Paris"** was **only moderately** well attended at the Egyptian.

Atlanta

BUSINESS in Atlanta theatres was very good last week.

Outstanding in artistic praise and drawing an unusually good box-office, Emil Jannings in **"The Last Command" playing at the Howard led the parade.** Jannings is a popular actor in the city.

Next in line came Keith's Georgia with "The Gay Retreat," a hilarious comedy with Sammy Cohen and Ted McNamara. This picture drew the heartiest laughs of the week's runs. Loew's Grand showing **"Baby Mine"** with Karl Dane and George K. Arthur **rose high up the ladder.** A special stage attraction, the "Circus," composed of the freaks of nature, assisted in swelling the box-office considerably.

The Capitol with Lois Moran in **"Publicity Madness," likewise boasts of good audiences. "The Girl from Chicago" proved a popular picture** at the Metropolitan. A road-show, "Under the Black Flag," with Jesse James, Jr., stood up well for a week's run at the Rialto.

With "Western Rover," "Is That Nice?" and "California," the Tudor had a usual week.

Tampa

THE opening this week of the big South Florida Fair and Gasparilla Carnival had its effect on theatre attendance. The big down-town houses got along fairly good the first half, but the big draw showed up in the receipts the last half. The outlying houses are feeling the effect more than those in the heart of the city.

The Victory led the field this week in point of attendance. This was the first showing in Tampa of the Vitaphone and the Sunday opeing was a "mop up." **"When A Man Loves" was the feature attraction,** with a number of other reels featuring singers and the presentation reel of Will Hays. **The show was a real hit and in spite of the Fair the business all week was immense.**

The Tampa had a good Sunday with "The Dove," but the remaining three days of the run was **just about average. "West Point"** was featured the last half. It failed to overcome the draw **and went over just about average.**

Receipts were "off" at the Strand this week, caused by the Fair and the Victory. The pictures featured were **"A Woman Against the World," "Little Mickey Grogan" and "That's My Daddy."** The first two were used two days each and the latter for three. It drew the best of the three.

Newspaper Opinions on New Pictures

"The King of Kings"—Pathe-De Mille, Prince Albert Theatre, Sydney, Australia

Sydney Sun: "'The King of Kings' possesses great emotional force, but the pathos has been cleverly handled, and the dramatic scenes are presented in a masterly fashion."

Evening Sun: "'The King of Kings'' is a magnificent picture—it is stupendous."

Daily Guardian: "How shall one criticize what is undoubtedly an inspired production? I will never forget the picture of Peter, giant fisherman; of Mark, the lad; of the Last Supper—cinematography created. Nor can one lose the grim scene of the betrayal, of Judas, of the priests, of Pilate, in this greatest drama of all times. Would that it were screened in churches!"

"The Circus"—United Artists, Mark Strand Theatre, New York City

American: "'Circus' brings out wholesome mirth. There is a laugh a minute. Vastly amusing. Don't miss 'The Circus.' But then, nobody ever does."

Herald-Tribune: "Police-controlled mobs. We find this newest picture as funny as anything Chaplin has done. No one would dream of missing 'The Circus.'"

Mirror: "Chaplin at his best. A great picture. Chaplin is at his best in a riotous comedy with an undercurrent of pathos. It's certain to live long and be loved."

World: "To me 'The Circus' is one of the best and most amusing of all Chaplin's pictures, and it is one of the best and most amusing largely because of the fact that it is cast in that same old mould out of which so many of his earlier triumphs rolled. I may assure you that in the picture at the Strand there is to be found quite as much of the deep and piercing drama which is imbedded in every lonely, humble life as there is of the flip and waggish buffoonery of a man who must be funny."

Graphic: "Chaplin, ace of all screen actors. Chaplin has the gift of making them laugh hilariously even while there's a lump in the throat. A sob behind every laugh he creates. Hilarious. One of the finest bits Chaplin has ever done is found in a wire-walking episode. It is comedy and drama of high-tension suspense presented with remarkable technique. Chaplin is the whole show. This star still shines in a lonely place in the film sky so high above the Hollywood constellation that no other screen luminary has ever reached it."

Journal: "Excels his previous efforts. 'The Circus' was worth waiting for. Far better comedy than 'The Gold Rush.' More entertaining. It's a riot. You'll enjoy 'The Circus' immensely. Chaplin's pantomime and mannerisms are gorgeous and the entire production is beautifully done."

Eve. World: "Ranks among his best. As funny as anything ever put upon the screen. His antics are so funny that everybody gets pains in his jaw laughing at him. Thrill the crowds. Side-splitting. Sends everybody into convulsions. Will send you from the Strand with very sore jaws. This reviewer has not laughed so much in months and months."

Post: "A piece of genuine artistry. Completely enthralling."

"A Texas Steer"—First National, Mark Strand Theatre, New York City

Herald-Tribune: "Rogers and his homely face are perfect in enacting the object of this satire. Climax is very funny and very exciting. Subtitles are the product of Rogers himself. They are very salty humor. Louise Fazenda is one of the best recommendations for the film."

American: "Story has been designed for Rogers' talents. You get a real thrill. Louise Fazenda can get more laughs out of a gesture than most comedians can induce from a film fall. Is at her funniest in this story."

World: "Has all of the old comedy that belonged to the best of the prolific Hoyt output with shrewd modern additions which for once increase the pace of an adaptation. Most of the success of the present version is due to the lazy, laconic work of Rogers."

Mirror: "A real movie. Some of the funniest celluloid scenes put on this year. Rork was evidently determined to shoot the works to make 'A Texas Steer' a best seller. He's succeeded. People are going to enjoy 'A Texas Steer' if only for the opportunity of watching Will acting the part of a Congressman."

Telegraph: "Rogers increases his prestige as a great American Institution. Well conceived and equally well acted, it has lost nothing in transition. Louise Fazenda has a role here after her own heart, registering humor in every action. Director has doped out to a T just how to get the Rogers personality across in pictures."

Times: "Rogers is a refreshing sight in a picture, for he not only succeeded in being comic, but he devotes a good deal of time to 'acting naturally.' . . . Those who have beheld him on the Follies stage will undoubtedly wriggle with laughter at sight of this writer, rope-thrower, gum chewer, juggler of words and phrases, dashing about in a woman's nightgown. Louise Fazenda is capital."

Evening World: "Story a perfect one for Rogers. A highly entertaining picture. One finds the star acting in it like an old-timer. Provides many a laugh. Louise Fazenda is superb."

Sun: "The spectacle and the idea back of it are amusing. Miss Fazenda funny. A funny climactic scene and hilarious gestures."

Graphic: "This film is entertaining and often funny. It has a human appeal and exciting action. Rogers one of the theatre's cleverest comedians. Louise Fazenda gave one of the best characterizations of the film."

Post: "Rogers is right out of Hoyt's play. Louise Fazenda outstanding as the termagant wife."

"Wings" — Paramount, Princess Theatre, Montreal

Herald: "Here is the finest of all war stories which have yet appeared. Stupendous, awe-inspiring, colossal and magnificent. This is the best war picture to come out of Hollywood. Does not advance the theory that either the United States or its airmen won the war."

"Sadie Thompson"—United Artists, Saenger Theatre, New Orleans

Tribune: "Among all Swanson's successes, none ranks higher than 'Sadie Thompson.' Gloria brings 'Sadie' to the screen where she will thrill and amuse thousands more than could have been reached by book."

Times Picayune: "An excellent motion picture now emerges, for its first public showing."

States: "Gloria makes it a real picture, a film of fire and love, jealousy and hate, smartness and slickness and, above all, one of the best acted that it has been the pleasure of local people to view. For Miss Swanson is Sadie Thompson to a 'T.' The action is fast and rapid. It has atmosphere a-plenty. The actors about Miss Swanson and Mr. Barrymore are excellent. In fact, the whole picture abounds in sensational episodes and startling climaxes and every one in town should see it."

"Her Wild Oat"—First National, Washington Street & Scollay Square Theatres, Boston

Advertiser: "Provides Miss Moore with one of her most hilarious farces. Something out of the ordinary . . . an amusing plot. Rattles happily along. Cleverly concocted to show Miss Moore to best advantage, and the whole affair is at once more artistic and far funnier than most of her recent releases. The star herself fairly skims through the role."

American: "Vivacious Colleen is the gay little star in this rollicking comedy drama. Colleen again displays her unlimited ability. From the start, the story is spiced with adventure . . . flavored with romance. Miss Moore is given excellent support."

Post: "Colleen carries the story by sheer personality."

Herald: "A rollicking story . . provides some of the best comedy touches. Neilan, the director, may add another feather to a cap already well supplied with them. Able support.

Transcript: "Miss Moore a natural gamine . . . asserts herself with a roguish glance of the eye or a quirk of the lips or a toss of the head . . . so capable an actress . . . so amusing an entertainer."

"West Point"—Metro-Goldwyn-Mayer, Capitol Theatre, New York City

World: "Should put Haines in the ranks of the first class light comedians . . . Excellent and authentic scenes taken up at West Point. Film deserves considerable popularity."

Telegram: "The United States Military Academy is a glamorous and colorful place, and 'West Point' is a well-made and amusing film. The services of Haines . . . the good looks of Joan Crawford make 'West Point' one of the best."

Evening World: "There have been several pictures whose locale was West Point, but the one called 'West Point' is better than all its predecessors. Haines has the advantage of a very convincing story, ably handled. Miss Crawford is fast forging to an enviable position in the movie world."

Herald-Tribune: "Very funny in many scenes . . . Haines gives a deft and smooth touch to the comedy assignments. Joan Crawford is beautiful and the scenes of the Army-Navy game in Chicago bring forth cheers from the audience."

Times: "Impressive scenes of the United States Military Academy, notably those depicting the dress parade of the budding officers. Edward Sedgwick does some nice work . . . Joan Crawford is charming."

Telegraph: "Will provide good entertainment . . . Haines' military training in 'Tell It to the Marines' stands him in good stead. Joan Crawford is as beautifully seductive as ever."

"Leave 'Em Laughing"—Metro-Goldwyn-Mayer, Metropolitan Theatre, Los Angeles

Record: "As funny as 'The Battle of the Century,' one of funniest giggle getters of year—one just can't help dwelling upon. Riot caused by Roach comedy with this new team of Laurel and Hardy."

Express: "Laurel and Hardy secure unusual number of laughs. Along about second reel after few preliminary smiles and chuckles they cut loose with some antics in wow class."

Herald: "Laurel and Hardy offer a laugh packed short comedy. There are some moments in this Roach fun item which leave spectator helpless."

Examiner: "Riotous comedy that had audience shrieking with laughter. 'Leave 'Em Laughing' is title. It does! And how! I don't think I ever saw Laurel and Hardy before, but I know one thing—it won't be last time."

Times: "Film goers who remember 'The Battle of the Century,' exceptionally laughable comedy, will be glad to know that "Leave 'Em Laughing' stars same two and runs other a second close. Way above ordinary two-reel feature."

Opinions on Pictures

Her Wild Oat

Colleen Moore Has a Good Film

(Reviewed by Laurence Reid)

FOR some time past Colleen Moore has been skipping about in her pictures with nothing much to do except cut up didoes. Exploited as a play-girl or something akin to a refined Sis Hopkins, it is a pleasure to see her in a film which projects something of her talent—and the real personality which is hers in abundance.

Here the star has a story which cannot by the widest stretch of imagination be called original. This is unimportant. What is important is the fact that it gives the star a chance to effect a real characterization and still retain something of her art. The piece (it's not much more than a mere trifle) is well gagged with incident and hokum and is worked out colorfully enough. The star portrays the role of a lunch-wagon proprietor who attempts to put on the "dog" and gets away with it. She picks up a title and finds her romance and even breaks into the papers and society before she's finished.

That's about all there is to it. But it breezes along, touching off its romantic sparks, kindling its humorous coals and glowing with a neat color. The star is very good. And so is Larry Kent as the young man who attends to the love interest.

Drawing Power: Star's name should draw them. Suitable for any type of house anywhere. **Exploitation Angles:** Feature title and tease it. Play up star as having one of her brightest films here. Bill as typical Colleen Moore picture.

THEME: Romantic comedy of working girl who masquerades and gets away with it, winning publicity and a sweetheart.

Produced and **distributed** by First National. **Length,** six reels. **Released,** February, 1928. **The Cast:** Colleen Moore, Larry Kent, Hallam Cooley, Gwen Lee, Martha Mattox, Charles Giblin, Julanne Johnston. **Director,** Marshall Neilan.

Sadie Thompson

At Last Gloria Has a Picture

(Reviewed by Laurence Reid)

THERE was a question at the time the play "Rain" was considered as a likely document for the screen whether Gloria Swanson would be permitted to film it. She got around the issue by adapting the original story which furnished the background for the play. It emerges under its original title and easily proves to be the best picture since the star's "Humming Bird" days. Excerpts of the spoken version are captured, too. It is a very faithful adaptation and looms large as rattling good entertainment.

The yarn of the giddy girl from Frisco who goes to the South Seas and plays at love is one that carries a kick. The kick is still with us in the celluloid treatment. Where it has been censored is in the characterization of the minister who provided the motivation of the play. Here he becomes a welfare worker, a blue-nosed reformer—and the clergy are not offended as a result.

He has the same inhibitions as the original Reverend Davidson and takes the exit in the same manner. He reforms the girl and then his emotions get the best of him. Its a simple story but handled with the utmost simplicity and with fine emphasis upon its moral. There is a counterplot which saves it from being carried along a single groove. The atmosphere is very good and in some respects the film outshines the play. It sure does capture more of the essence of the South Seas. Miss Swanson makes a vivid Sadie, one always in character—and Lionel Barrymore as the inhibited reformer, who develops a sin complex, makes the study very genuine. Raoul Walsh as the marine admirer is adequate. His direction tops his acting, however.

Drawing Power: Title and star's popularity. Suitable for all types of houses. **Exploitation Angles:** Play up as film version of play "Rain," and story by Somerset Maugham. Tie up with long run of play. Feature as Swanson's best in several seasons.

THEME: Drama of giddy girl in search of romance. With bad reputation she is reformed by welfare worker who is conquered by her charms.

Produced and **distributed** by United Artists. **Length,** eight reels. **Released,** February, 1928. **The Cast:** Gloria Swanson, Blanche Frederici, Lionel Barrymore, Raoul Walsh, Will Stanton, Charles Lane, James A. Marcus, Florence Midgley, Sophia Artega. **Director,** Raoul Walsh.

A Race for Life

Fair Melodrama of Racetrack

(Reviewed by Chester J. Smith)

RIN-TIN-TIN goes to the races in this latest of his thrillers for Warner Bros. It is a hackneyed tale of the ten-twenty-thirty variety of melodrama that has been worn to a frazzle and is saved only by the super-intelligence displayed by the dog-star.

The story must be fair enough or it would not have endured through the passing of many years, but it is a far cry from reality when a dog can be injected into a race course and made to win the great sweepstake for the horse about which the interest centers.

There is not a single new angle added to the old story. Rinty and his boy owner wander into the racetrack looking for work. The boy proves himself a driver of marked ability and is signed to handle the reins on Black Raider. The villain is a rival owner who contrives to injure Black Raider, but the boy averts this disaster by switching horses in the stalls. Then the villain disposed of the boy and sees to it that one of his own gang is assigned to drive Black Raider. Rinty releases the boy from his bondage just in time to be at the starting line, and then, in disgrace himself, because he is accused of injuring other horses, the dog-star dashes around the course at the heels of Black Raider, which had the habit of sulking unless Rinty was accompanying him around the course. Black Raider consequently wins and the owner's fortune is saved.

Drawing Power: The popularity of the dog-star and the type of the story should make it a fair draw in all but the larger houses. **Exploitation Angles:** Rinty's heroic deeds and the great sweepstakes.

THEME: Racetrack melodrama in which the dog-star overcomes the intrigue of the villain and spurs his boy owner and Black Raider on to win the grand sweepstakes and save the fortune of the horse owner.

Produced and **distributed** by Warner Bros. **Released** January 28th, 1928. **Length,** 4,777 feet. **The Cast:** Rin-Tin-Tin, Virginia Browne Faire, Carroll Nye, Bobby Gordon, James Mason, Pat Hartigan. **Directed** by Ross Lederman. **Story** and **scenario** by Charles R. Condon.

Love Me And The World Is Mine

Ordinary Romance Neatly Acted and Staged

(Reviewed by Laurence Reid)

THE man who made "Variety," is responsible for this one. Yes, E. A. Dupont is the man behind the megaphone, and all things considered he has turned out a creditable job. If you haven't got the stores you can't turn out the masterpieces. Dupont didn't have much to work with here—just something which goes very, very romantic. But he has done his job well.

The film is rather cloying in its sweetness, but its sentiment is nicely expressed by Mary Philbin, who in her role of an innocent girl from the country, journeys to Vienna and is catapulted into a romance and a certain situation. It is worked out obviously. It couldn't be treated any other way. The heroine meets an eligible youth and her cousin tries to break up the romance since she has had an affair with the hero, an officer. When the certain situation develops and finishes by getting nowhere, the youth, who is going to war, jumps off the train. And it ends with wedding bells. A sweet, little tid-bit, but calculated to please most of any matinee audience or any spectator whose heart still beats with romance. The backgrounds, well suggested, dwarf the story. They truly make it worth while at that.

Drawing Power: The title has some lure about it. O. K. for average houses. **Exploitation Angles:** Tease the title and feature Mary Philbin, one of the sincerest actresses on the screen. Play up Dupont.

THEME: Romantic drama of country girl who goes to large city and after various adventures wins romance.

Produced and **distributed** by Universal. **Length,** six reels. **Released,** February, 1928. **The Cast:** Mary Philbin, Norman Kerry, Betty Compson, Henry B. Walthall, Martha Mattox, Mathilde Brundage, George Siegmann, Robert Anderson, Albert Conti, Emily Fitzroy, Charles Puffy. **Director,** E. A. Dupont.

Publicity Madness

Excellent Comedy

(Reviewed by Raymond Ganly)

ALTHOUGH admittedly tardy, it is not amiss to offer the assertion that this Fox comedy is well calculated to please. Chock full of laughs, this co-starring vehicle for the breezy Edmund Lowe and beautiful Lois Moran is first-rate. What a different Edmund has come into being since his memorable role of Sergeant Quirt!

Yes, "breezy" is the word! For this boy has acquired the light, easy touch that every good comedian should possess. He can put over comedy with a grin, with a slight gesture of the hand or a movement of the features. When you compare his present work with his roles before the Stallings masterpiece, you must admit his forte is comedy.

He snaps out of it in this one; that is, he becomes suddenly imbued with a desire to work at the job of advertising and exploiting an old-fangled soap manufactured by Lois Moran's grumpy father. With the impetuosity of youth he tries out all sorts of ideas to put that soap before the minds of the public. Never crestfallen for a moment is this young man with the irrepressible ego.

There will be lots of laughs at the scene where he takes off for Hawaii on a non-stop flight, another of his schemes to get the soap into the headlines. Instead of going up after the manner of airplanes, his ship heads for the ocean's bottom like a submarine.

The picture carries you along with Eddie with plenty of speed and they throw laughs at you continuously.

By the way, what happened to Arthur Stone in the picture? We know for a certainty that he can roll up a fat average in any picture. But in this one they must have kept him under leash.

Drawing Power: Good for any house. **Exploitation Angles**: Lowe is a familiar figure now after "Glory" and Miss Moran after "Stella Dallas." Be sure to mention their past achievements. Trans-Pacific hop provides a good exploitation angle.

THEME: Comedy of young man who manages business of girl's father, a soap manufacturer. He wins the girl after swamping the company with orders via an exploitation campaign that knocked everyone dizzy. The girl, too, was affected that way.

Distributed by Fox Films. **Released**, October 2, 1927. **Length**, 5,893 feet.

The Cast: Lois Moran, Edmund Lowe, E. J. Ratcliffe, James Gordon, Arthur Housman, Byron Munson and Norman Pack. **Story** by Anita Loos. **Director**, Albert Ray.

His Foreign Wife

A Fine Little Picture

(Reviewed by Raymond Ganly)

IT is a pleasure to recommend this picture. It handles a subject of vital importance and handles it well. Built along the lines of good entertainment, this little picture impresses one with its sincerity, its obvious lack of effort to impress, its avoidance of a preachy tone. And this in the face of an absence of action—that godsend to many a film. We hope that producers will turn to more subjects of a like nature when they come to consider what they will feed the movie public.

The story is told of an American doughboy and his German wife, parts nicely portrayed by Wallace MacDonald and Greta von Rue. The latter is a charming girl with an individual type of beauty. How nicely she fits into her role of the young German wife in her husband's house, in a land strange and for a time cold and mocking! When she comes to America with her husband she meets with the haughty glances of his father, a man with a one-way brain typical of a large horde. The hysteria created by the war has not died within him.

The picture mounts to a climax when MacDonald's father, as the town's leading citizen, performs the ceremony of pinning a decoration on his son's chest. The boy, then and there before the assembled throng, decries his father's false sense of patriotism, his inability to let bygones be bygones. With his electric note of tragedy hanging in the air he leaves the scene and it is not until later that the father's false pride and bitterness are dissolved.

The theme is international in scope and above the ordinary hum-drum affairs that Hollywood has been leaning on so long. We cannot see an audience, intelligent, of course, find a picture like "His Foreign Wife" devoid of good, strong and compelling entertainment.

Drawing Power: Some audiences are notoriously indifferent to pictures that do not deal with the usual love scenes, hokum or the proverbial action; but this picture should please the bunch caring for intelligent movies. **Exploitation Angles**: The war and the post-war angle. Play up the cast.

THEME: Drama of an American soldier and his German wife and their reception in his father's house.

Produced by W. Wallace Cook. **Distributed** by Pathe. **Released**, November 27, 1927. **Length**, 4,890 feet.

The Cast: Greta von Rue, Edna Murphy, Wallace MacDonald, Charles Clary, Elsie Bishop, Lee Shumway. **Director**, J. P. McCarthy.

Honeymoon Hate

Comedy of Married Life Just Fair

(Reviewed by Raymond Ganly)

BEING the tale of two haughty ones, who have plunged into marriage and are at odds because neither wishes to submit to the other's orders, this celluloid tidbit impresses as only fair entertainment, although an attempt has been made (principally on the part of the title writer) to give it a cloak of satire and humor. It follows, in the main, the groove created by previous comedies of marital spats. It demands of its star, Florence Vidor, that she go through all her expressions of the subtle wife—a job on which she has concentrated in practically all her pictures of late.

The city of Venice serves as the background. The girl is a rich American sojourning there. After she has met a man she cannot bulldoze she plans to humiliate him; she never for a moment imagines that he is a proud Roman and a prince. He serves as her guide and paid companion and though she does her best to make him feel inferior he always rises to the occasion with the result that she begins to look up to him and even love him.

Following their marriage they begin to squabble as to whether he will continue to work or not—she demanding that he quit his profession as an art dealer and he remaining adamant in his opposite view. The rift grows, their pride keeping them from making an attempt at reconciliation. The woman then uses her subtle weapons. She makes believe that she is intimate with another man and the husband becomes furious. This, of course, is the beginning of the end; in no time their dispute has been settled and amity reigns.

Tullio Carminati is not an ideal choice for the role of the husband; but William Austin, as the other man, props up his part with an accentuated comedy characterization of a fop. As for Miss Vidor, it seems that her stock has fallen quite a bit because of vehicles that are weak, to say the least.

Drawing Power: This type of picture goes, as a rule, into the double feature houses; it is not very strong when taken alone.

Exploitation Angles: Play up as farce concerning marriage. Mention star's role in "The Grand Duchess and the Waiter."

THEME: Drama in comedy vein of an arrogant American girl who weds proud Italian nobleman. In him she meets a will just as strong as her own and there is danger of them separating. However, they soon again become ardent lovers.

Produced and **distributed** by Paramount. **Released**, December, 1927. **Length**, 5,415 feet. **The Cast**: Florence Vidor, Tullio Carminati, William Austin, Corliss Palmer, Shirley Dorman, Effie Ellsler, Genaro Spagnoli. **Director**, Luther Reed.

Phantom of the Range

Deep Melodrama Full of Action

(Reviewed by Chester J. Smith)

HERE is the usual deep melodrama of the west served with all of its flourishes and abounding in action, intrigue, romance and recklessness with Tom Tyler as the star and Duane Thompson as the leading lady.

It is the tale of a cowboy gone wrong and stranded in a small town as a member of a theatrical troupe. With Tyler is also stranded Marjorie Zier as Vera Van Swank, also of the defunct theatrical company. Tyler accepts a cowboy job from Tim O'Brien, grandfather of Patsy O'Brien (Duane Thompson) and Spuds O'Brien (Frankie Darro). Meantime Vera Van Swank employs her wiles on Flash Corbin, an unscrupulous real estate dealer.

Because of a prospective irrigation project which is unknown to the local settlers Corbin is anxious to buy the O'Brien ranch for $10,000 as an eastern concern advises him that it will go as high as $100,000. Of course the elder O'Brien would readily accept the offer, but is persuaded not to close the deal by Tyler, who is suspicious of the transaction. Just as he has won the complete confidence of the O'Brien family Vera Van Swank, in league with Corbin, lyingly accuses Tom of being her husband and the father of her children, and he is turned out of the O'Brien home. He negotiated with young O'Brien to keep him advised of conditions as he waits in the adjacent hills.

The eastern concern sends a man out to investigate conditions and he is made captive by the Coburn cohorts, but rescued by Tyler on the tip of young O'Brien. A fierce fight ensues at the O'Brien home where Coburn is compelling O'Brien to sign the papers under threat of immediate death.

The whole thing ends happily when Vera admits she lied about Tom and the eastern representative writes his check for the $100,000.

Drawing Power: Should do well in any house where they like an exciting western. **Exploitation Angles:** The usual line is applied to pictures of this type.

THEME: Western in which a stranded actor again turns cowboy, stops a crooked deal for a valuable ranch and wins the girl he loves.

Produced and distributed by F B O. **Released,** April 22, 1928. **Length,** 4,781 feet. **The Cast:** Tom Tyler, Charles McHugh, Duane Thompson, Frankie Darro, James Pierce, Marjorie Zier. **Director:** James Dugan. **Story** by Oliver Drake. **Continuity** by Frank Howard Clark.

Crashing Through

The Old Formula Once Again

(Reviewed by Raymond Ganly)

IF a movie addict were to take his opiate seriously — especially that generally classed as a western—he could tear it apart unmercifully. He could point out how one sided (in story value) his entertainment is, how the hero is forever trouncing the villain, how he is forever saving the heroine, and, even though the hero be called to pass through seven hells, how he will emerge the eternal conqueror. The addict could protest that the stories of these screen westerners are all preposterous, and that in the wild and wooly west of old these celluloid invincibles would have been plugged pronto by a wicked, straight shootin' gunman. He could bewail the sameness of western films, their lack of ingenuity or the element of surprise. No doubt, he could gnash his teeth over several of their faults —that is, if he took them seriously.

It is the fact that these pictures possess action, a swift tempo, that dulls criticism on the part of the fan. What cares he as long as he sees some wild riding or some chap whom he likes executing all the heroics He won't mind the story at all if he is favorably inclined towards these two things. In "Crashing Through" he will see the old story told once again—of the villain who almost had the ranch and the gal, of the hero suspected as a fugitive from justice, and of the denouement which occurs in the form of physical combat between the heavy and the hero. It's not necessary to report how that little tussle turned out.

Drawing Power: Fair. **Exploitation Angles:** You know them all by heart by this time—at least for westerns.

THEME: Western action drama of hero's successful efforts to save girl, father and her ranch from the grasping hands of an unscrupulous gunman and rustler. He wins the girl after unmercifully trouncing the heavy.

Produced by Liberty Pictures, Inc. **Distributed** by Pathe. **Released,** February 5, 1928. **Length,** 4,480 feet. **The Cast:** Jack Padjan, Sally Rand, William Eugene, Buster Gardner, Tom Santschi and Duke R. Lee. **Story** by Jack Stevens. **Director,** Thomas Buckingham.

"Over The Bounding Blue With Will Rogers"—(Pathe—One Reel)

WILL ROGERS turns in his final page of the picture diary in which he concludes the last lap of the tour which took him to various parts of Europe and the Continent and in which he revealed some splendid scenic shots and the usual abundance of Rogers humor It proved an interesting and instructive series of pictures and he winds it up in a blaze of glory with the trip back home on the Leviathan.

The final page of this picture diary discloses all manner of interesting and humorous commentary aboard this mammoth floating palace. The Rogers sub-titles are more humorous in this one than in some of the preceding pictures of the series, all of which, however, have provided good entertainment. —CHESTER J. SMITH.

"Newlyweds' Success"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

SNOOKUMS is just about the whole show in this comedy of the Newlyweds series, which features Addie Mc Phail and Sunny Mc Keen. The youngster is the winner of the baby show in which he impersonates humorously and cleverly a cowboy and Charlie Chaplin. As a result of his victory he gets an engagement with a producing unit at Hollywood.

Snookums' first appearance on the set brings about the utmost confusion when he tries out the wind and snow machines and gets tangled up with all the props, to the complete consternation of the temperamental director and the slightly less temperamental members of the cast.

While there is action a-plenty up to this point, it increases when the leopard escapes and simultaneously Snookums dons a leopard skin rug, in which he is taken for the real leopard. This results in a mad scramble of all hands with the newlyweds frantic to find their missing offspring, who, tiring of the frolic, is eventually found asleep beneath the leopard skin.

There is some real lively comedy in this one, which, however, would not amount to much but for the cleverness of this gifted youngster, who, despite his extreme youth, seems to posses a keen knowledge of comedy situations.

"Indoor Golf"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

A COMBINATION of indoor golf and a blackmailing gold digger is used in an effort to produce some comedy in this two-reeler of the Keeping Up With the Joneses series. Pa McGinis falls into a trap when he rescues a girl caught in a barbed wire fence on the golf course. As he struggles to free her her cohort snaps a photograph, which shows her in the embrace of McGinis.

When Ma McGinis drives up, Pa explains that the girl has been giving him a golf lesson. Ma invites her to the house to take a course from her. McGinis comes to terms for the photograph, but the girl promptly steals it back from him. Arrived at the house she again reveals the photograph as the first golf lesson starts.

Between them the McGinises proceed to wreck the house in their efforts to learn golf, and what they do not demolish with the golf ball is accomplished when McGinis strives to rescue the photograph from the instructor.

"Wedding Slips"

(Educational—One Reel)

NOTHING much in the way of comedy has been incorporated into this one reel of slapstick and what-not directed by Jules White. Monte Collins has the starring role, but even though he is a talented comic he cannot enliven a comedy of this sort. If he is to be starred in this type of one-reeler it will be a case of rushing a good comedian into all sorts of roles whether they be suitable for him or not.

Collins is asked to play the part of a sap who has wrecked part of the equipment of a gypsy show. He falls into the clutches of one of the nomads, who makes violent love to him After a rough house scene inside one of the tents he knocks his tormentor out and escapes. This particular comedy strikes us as being a poor piece of work. In it you will find Lucille Hutton, Jack Lloyd, Robert Graves and Eva Thatcher in supporting roles. They have had better vehicles before.—RAYMOND GANLY.

"Flying Elephants"

(Roach-Pathe—Two Reels)

(Reviewed by Chester J. Smith)

A RATHER unusual comedy away from the usual stereotyped stuff, is this latest Hal Roach effort. It goes back to the stone age with cave women and giants dominating the action, and as a result it develops some very passable humor.

James Finlayson, Oliver Hardy, Stan Laurel, Viola Richard, Fay Lamphier and Dorothy Coburn head a splendid cast under the direction of Frank Butler and they get all the fun possible out of the two reels. The action is fast and furious and there are some unusually funny situations developed.

The theme deals with the edicts of the stone age, with cave women, giants and aesthetes, and the power of brain over brawn, which triumphs largely by the aid of a goat of tremendous butting proclivities. It is all very unique as these comedies go and should prove a good attraction because it is far removed from the usual run of comedies.

Stan Laurel who has always been among the leaders in the short comedy field does some exceptionally good work in this one and is ably assisted in the many humorous complications and situations which arise by the other members of the cast. Fay Lamphier also contributes a full measure of the comedy element.

"Madden of the Mounted"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

ONE of the easiest things an outlaw has to do in these western featurettes is to escape, and that usually, as in this case, is the making of the story. It's a fairly good story as these stories go, and not unlike many others.

Jack Perrin, who is featured, is Madden, the Mounty. As he stops at a creek for a drink, Barlow, his prisoner, renders him unconscious by a tap on the head with his handcuffs, and makes his getaway to a nearby cabin. This is the home of the La Monts, father and daughter, and Perrin is in love with the daughter.

It seems that La Mont is hiding out from the law for a murder he is supposed to have committed. Barlow recognizes him and threatens to expose him to the mounty unless he helps him get away. But La Mont tips Madden off and a fierce fight ensues with the arrival of the mounty at the cabin. Barlow is finally subdued and then tells Madden of La Mont's former crime. Madden reveals that another has confessed to the murder and it all ends happily.

The story is as well done as are any of these two-reelers and there is enough action and suspense to make it an interesting picture.

"Felix the Cat Hits the Deck"

(Educational—One Reel)

THIS cartoon release shows evidence of first-rate co-ordination in the introduction of the various figures in cards to a story that has been summoned out of the minds of the Sullivan men for the talents of Felix. It is one of the most interesting and artistic jobs in the line of cartoon work that it has been our pleasure to see. And if you arrive at the conclusion that this judgment is erroneous, we ask you to study the backgrounds (cartoon sets you could call them) which decorate the length of the cat's latest adventure in black and white. The story's continuity and the way in which its various parts are correlated show that plenty of ability and thought have gone into its making.

The people who inhabit the land of cards are arrayed against Felix—all except the Queen of Hearts, who won his eternal friendship by feeding him. The cat sees "a full house," meets the King's "auntie" and discovers that she is only a "penny aunt" when he asked her for money. He enters the "diamond" mine, incurs the wrath of the "Jack of Spades," whose henchmen capture him and turn him over to the "Jack of Clubs." He is then given the "Grand Slam." An excellent display of ingenuity and class in animated cartoon work.—RAYMOND GANLY.

Newsreel Resume

There is a diversity of subject matter in the issues of the newsreels this week. The value and significance of such events as the new peace pact between the United States and France, the landing of the Los Angeles on the deck of the Saratoga, the arrival of the French fliers in Mexico and the Fall River fire were not lost sight of by the enterprising cameramen. The reels were not devoid of human interest topics, either. In all, each had well balanced and interesting entertainment to offer.

Their contents are as follows:

In Paramount News, No. 55, the activities of the marines in Nicaragua are set forth. Additional topics are the fire in Fall River, "good luck" festival in Tokio, Nathan Strauss, Crown Prince Leopold of Belgium, Dempsey, the French airmen arriving in Mexico City, the Los Angeles landing at sea. A German who is attempting a long distance swim and a thrill stunt over a waterfall are also on view.

The following issue of this reel, No. 56, had Costes and Le Brix landing after hop from Mexico, commemoration ceremonies at the Statue of Liberty, Fall River's efforts at reconstruction, storms on the Atlantic, the activities of St. Bernard dogs in the Alps and the signing of the new peace treaty between the U. S. and France. Other items included Clarence Chamberlin's third failure to break endurance record, training pigs and the job of cleaning the world's largest clock.

The carnival in Cuba, the sport bay in the Cathedral of St. John and the landing of the Los Angeles on the Saratoga are some of the highlights of Fox News, Vol. 9, No. 38. Its other offerings consist of new costumes for bathing, Pa. cadets in pushball contest, large Italian family, birds' breeding haven in South Seas, Afghanistan King received in Paris, and the new English bridge at Newcastle.

Scenes of the fire at Fall River serve to lead-off the events in No. 39 of Fox News. These shots are followed by others of Costes and Le Brix landing in New Orleans, mid-south open golf tournament at Pinehurst, renewal of American-French amity pact, Florida girl directing traffic, ski-jumping, San Francisco's marathon run, rough seas pounding Havana's water-front and New Orleans' handicap.

No. 13 of Pathe News showed views of the great fire in Fall River, Lindbergh in Panama, Dempsey, Afghan ruler welcomed in French capital, the Los Angeles boarding the Saratoga, English inventor's super auto, the carnival at Havana, the new skipper of the Leviathan, and Tunisian horsemen in smart exhibition of their equestrian skill.

In Pathe News, No. 14, were additional scenes of the signing of the U. S.-France record of friendship, new Hawaiian dance steps, Kansas City school children fingerprinted, Tunney, New Orleans welcoming French fliers, Brooklyn nursery and its infant waifs, ski carnival in Japan and Chamberlin's crash on take-off for new endurance flight.

Vol. 10, No. 10, of International News also recorded the landing of the dirigible on the deck of the Saratoga, Cuban capital's annual fete, and marine activities in Nicaragua. This issue also gives views of a daredevil trick over rapids in Washington, French tennis champion fresh from France, Chas. A. Levine and crew preparing for Havana flight, Nathan Strauss, aesthetic Chamberlin's crash on take-off for new entertainers.

The winter sport of iceboating is played up in No. 11 of International News as well as the homage accorded the flying Frenchmen in New Orleans, Chamberlin, the 150th anniversary of the U. S.-France treaty celebrated at the Statue of Liberty, new arbitration agreement between France and the U. S., rough seas encountered by Coast Guard cutter, Babe Ruth, Tunney, Louise Homer, the Fall River conflagration, R. W. Stewart, cited for contempt of court in oil scandal.

M-G-M News, Vol. 1, No. 49 shows Niagara Falls during the winter time, an oil fire down in Texas, General Pershing, the late Field Marshal Haig, Cardinal Hayes, carnations, Olympic aspirants train with speedy duck swimmers, Jap troops in review, spectacular fire at Villanova College in Pa.

Another fire—that one in Fall River—is also recorded in No. 50 issue of M-G-M News. The method of carrying the wounded from the Nicaraguan front is also presented, besides shots concerning dogs, an ice jam in Stockholm's harbor, clubmen arrange details of Southern ball league's new schedule, Nathan Strauss, U. S.'s ambassador in France, the S.S. Leviathan's commander, London's new "great white way," trapeze artists performing over swirling cataract, the Los Angeles alighting on the plane-carrier, Saratoga.

The French greeting to Afghanistan's sovereigns, the dirigible landing on the Saratoga's deck, and a test of the use of radio in a railroad are the principal extracts of Kinograms, No. 5367. The Annapolis crew at practice, the Leviathan's new boss, skiijoring in Germany with motorcycles, Rin-Tin-Tin and ice skating steps are other numbers to be seen.

No. 5368 of Kinograms presents Fall River's stricken area damaged by fire, Chamberlin crashing to earth, French airmen warmly greeted in New Orleans, 94-year-old woman artist, ski experts at Bear Mountain, snow sculpturing, Ruth, France and America signing treaty to continue peaceful relations, and Benjamin Franklin's memory honored at base of Statue of Liberty.

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Short Subjects—*Continued*

"The Best Man"

(Sennett-Pathe—Two Reels)

(Reviewed by Chester J. Smith)

IT would seem as though the Mack Sennett production forces could concoct something of a more spontaneous brand of humor than is revealed in this comedy which features Billy Bevan, Alma Bennett and Vernon Dent. It is just a series of gags and all of them badly frayed from overusage. Here and there is a laugh from situations that have proven themselves sure-fire and will be used until there is not a smile left in them.

A newly asphalted street is responsible for much of the comedy in this one. Billy Bevan is the best man and as he steps from his taxi for the wedding ceremony his feet become enmeshed in the asphalt, which he carries into the church. The carpets are lifted as he walks up the aisle and eventually the misplaced wedding ring becomes attached to the heel of a portly dowager's shoe.

There is added confusion when Billy accompanies the wedded pair to their suite following the ceremony and a small fire starts there with the result that all are drenched with water.

As a matter of fact making these comedies all wet seems to be a reigning pastime with producers at present. This one winds up that way the next morning when Billy drives the bride and groom to the railroad station. The flivver boils over and relief is sought at a watering station, where the occupants of the car and those in the immediate vicinity are subjected to a thorough drenching. There is also exposed as one of the present-day comedy bits a man or two sans trousers and clad only in B. V. D's.

"New York's Sweetheart"

(Educational—One Reel)

THE iron lady who stands in New York harbor facing the sea with a torch held aloft in her hand is the title matter in this extract from the Curiosities series of Walter Futter. Miss Beth Brown puts words into the lady's mouth and these form the titles. In a reminiscent mood, Miss Liberty goes back to the early days of the metropolis. Several strips of celluloid—made in 1898, 1897 and 1905—show scenes of the city, the little paddling boats of that time, the old fire department in action, the old trolley cars, the old fashioned bicycle, the 5 cent glass of beer, Fifth Avenue as it appeared 22 years ago, the Poe Cottage in the Bronx and the old fashioned styles in ladies' head dress.

These old time films indicate to an amazing extent the progress of the city. When they were taken the movie photographers had not been able to eliminate the flicker in the film.

The titles are apt and to the point. The film should be interesting to all New Yorkers and to all who admire progress and to those who love to look back to "the good old days," as they are sometimes affectionately called.—RAYMOND GANLY.

"Back to Nature"

(Universal—One Reel)

A LIVELY little story is this one featuring Arthur Lake and Lillian Gilmore. It's a tale of a kid romance with a little of heroics and not too much comedy.

Arthur phones his girl, Mary Marsh, to join him in a ride in the family flivver, but his mother decides the family will picnic that day. Mary is indignant when the date is broken, and accepts an invitation from Arthur's rival to accompany him and a crowd on a picnic.

The two picnics are held in the same wood unknown to each other. Arthur's rival leaves the girl momentarily and a tramp intrudes. Arthur wandering about for a pail of water sizes up the situation and battles with the tramp, as his rival stands off, too scared to give him assistance. The girl calls upon Buddy to help, but he refuses, so when Arthur conquers the tramp he is again reestablished as the prime favorite.—CHESTER J. SMITH.

Regional News from Correspondents

New York & New Jersey

RUDOLPH SANDERS, well-known in the exhibition and political end of this industry, announces the opening of his new Sanders theatre, Prospect Park West and Fourteenth Street, on Saturday evening, February 11.

A 3,500 seat theatre will be erected on the south side of 161st Street, near the Yankee Stadium, New York City, at a cost of $1,500,000. The site comprises twenty-three lots and the property is valued at more than $700,000. The Weeks Avenue Construction Co., I. Robinson, president, will be in charge of construction work.

It is reported that Al Gould, owner of the Concourse theatre on Fordham road, has closed a deal whereby he will take over the Avalon theatre, a 1,750 seat house on Burnside Avenue, east of the Concourse. February 15 will probably see the Avalon open for business.

A 2,500 seat theatre will be erected by Sidney Cohen on the site of the old Strand theatre, 161st Street and Westchester Avenue.

Joe Weinstock's Tremont Avenue theatre, a new 3,000 seat house, will open about March 15. It is rumored that it will be eventually added to the Loew holdings.

The Park Plaza theatre, up until a short time ago operated by Universal Theatres, has been handed back to landlord Greenburg who, it is said, will continue to operate the house. Louis De Rocco, manager, will undoubtedly continue as manager.

What has been spoken of as Jos. Stern's invasion of New York City will materialize in the form of the Major theatre, Canal Street, on the evening of February 12. A Mr. Dollinger, Mr. Stern's nephew, will be in charge.

Goldstein and Leo's Kisco theatre, Mt. Kisco, opened last Friday.

Since disposing of their chain of theatres to the Stanley-Fabian Company, Messrs. Bratter and Pollack have set about building up another circuit. The third of their new holdings, the Ritz, is in Lyndhurst, N. J., where they also own and operate the Lyndhurst theatre. Another is in Arlington and this firm also has theatres under construction at Nyack and Dobbs Ferry, N. Y.

Three theatres of the Irving Lesser circuit have been turned back to their respective landlords, according to report. They are the Capitol theatre, Haverstraw, N. Y.; the Capitol theatre, Bayside, L. I. and the Strand at Rockville centre, L. I. The Haverstraw house is said to have reverted to the K. of C., the Bayside house to its builders, the Buckley Engineering Co., and the Rockville Centre theatre to its former owner, Mr. Gluck, who also operates the Ogden theatre, New York City.

David Tabachnick, owner of the Van Buren theatre, Brooklyn, recently acquired the Electra theatre, 1160 Broadway, Brooklyn, from H. Straussberg.

After being closed for the past five months, the Grant theatre, 142nd Street and Lenox Avenue, New York City, has reopened.

Aaron Schusterman has taken over the Grand theatre property in Perth Amboy on a twenty-one year lease and will spend thirty to forty thousand dollars toward reconstructing this house into a modern motion picture theatre.

Joseph Schildkraut will portray one of the leads in "The Blue Danube," a forthcoming special from Pathe-De Mille

When last seen on Tuesday of this week Mr. Schusterman was battling with the entire New Jersey Pathe-De Mille force and when the writer left the scene of action it looked as though the outcome might result in a draw, with Schusterman perhaps having a slight edge. The early rounds easily went to Messrs. Wolf, Carroll and Kenneth but Schusterman finished strong.

Any one of Milton Kronacher's customers who did not receive the handy little leather bound notebook which Milt recently distributed among his friends will please communicate with him at once as the stock is getting low. In addition to a note pad the book contains a 1928 calendar.

A tabloid newspaper last Tuesday morning screamed across its front page that several hundred people stampeded from a theatre fire in West Orange, N. J. Checking up we find that the fire occurred in a 600-seat house called the Savoy, owned and managed by B. Bodenstein at 33 Freeman Street.

Flames from blazing film in the projection booth were apparently the cause of the fire, which did damage estimated at between $20,000 and $30,000, indicating that the theatre was badly demolished. Chas. Billings, the booth operator, is reported to have had a narrow escape when the blazing film caused his clothing to ignite, forcing him to jump out of the rear window to the ground below.

Three motion picture theatres on the lower East Side of New York City recently let go by a circuit theatre operating company are to reopen again, according to report. The Lucky Star will be guided, on what we hope turns out to be a successful career, by its landlord and we also apply the same sentiment to the present owners of the New Atlantic and New Stand, also understood to be ready to reopen under owner-management.

Another downtown house to revert to landlord-management is the Forsyth. Chas. Goldschlag, who was in charge of the Forsyth, has left.

John Dacey, popular assistant manager of William Raynor's Pathe-New York exchange, is again wearing a cane as the result of the boating mishap which happened some little time ago. Mr. Dacey's knee was seriously hurt at the time and the injury now and then manifests itself.

Whether Dave Solomon of National Theatre Supply is trying to impress the fair sex or doubling for some film actor we do not know but the new moustache seems to have a secure hold on Dave's upper lip and he's looking more like Doug Fairbanks every day.

The purchasing department of National Theatre Supply Company has been moved to offices at 723 7th Avenue. Walter Green, First-vice-president of this company, also has his offices in this building and the Kilgen organ force under Neil Burk is also located in the building.

National Theatre Supply now has one hundred per cent distribution on Steel Furniture products, the eastern branch under Mr. Kronacher having been merged and now being located on the fourth floor at 1560 Broadway. Mr. Kronacher, under the new arrangement, continues as manager of this department.

The Verona theatre, 2nd Avenue and 107th Street, is closed again.

Six new trucks recently added to the fleet operated by the Prudential Film Distributors made an imposing array when backed up to the curb along 1600 Broadway last week. This company now has eight vehicles operating in Greater New York.

Lawrence Cox recently resigned his position as manager of the Regun theatre, 116th Street and Lenox Avenue, New York City.

Messrs. Schwartz and Smith disposed of their Elton theatre, 44th and New Utrecht Avenue, Brooklyn, last week. The new owners are reported to be newcomers to the local film trade.

F. G. Wilson is said to have closed his Rose theatre, 102nd street and Amsterdam Avenue, New York City. Lack of trade is the reason advanced.

Manager Fischer, formerly with the Lewis theatre, the Bronx, is now manager of the Plaza theatre, West New Brighton, one of the Leon Rosenblatt houses.

Small & Straussberg recently opened their new Crescent theatre, a handsomely decorated house located at Crescent Street, Astoria, L. I. All equipment is of the finest. The Crescent's policy will be pictures at popular prices. E. D. Marks, formerly of the Loew circuit, is in charge.

Sam Burman is said to be highly gratified with the business outlook at his new Walker theatre and the same can be said for Lesselbaum's Fortway where Adolph Pincus is manager.

Edw. P. Sachs, manager of the Embassy theatre, a Rosenzweig and Siegle house at 3208 Fulton Street, Brooklyn, is back on the job again after a siege of the grippe.

Business on the whole among Brooklyn neighborhood theatres has been somewhat dull, according to report. Outstanding, however, is the trade being done by Keith's Madison and Fox's Ridgewood. The Fox house, up until the Madison opened, did only normal business but now both are going in great shape, due to stimulation by the new Keith house.

Mary Astor, First National's cameo-faced star, is being co-featured with Lloyd Hughes. Their most recent release is "Sailors' Wives"

Albany

SIEGEL'S truck, which transports film from the Albany exchanges to points north, figured in an accident one day last week when the truck, loaded with film, plunged headlong into the Hoosick river at a point midway between Hoosick Falls and Bennington.

Ray V. Connors, manager of the Olympic in Watertown, for the past several months, reported last week to headquarters of the Schine circuit in Gloversville, and will be transferred to another theatre. John Thoma of Gloversville arrived in Watertown during the week and took over the management of the Avon, resulting in L. J. Carkey going to the Olympic.

Al Lemay, of the Lincoln theatre in Troy, doesn't worry much these days over the weather, despite the fact that he is erecting a new home on the outskirts of the city. Mr. Lemay is using a new type of concrete, which does not freeze even though the mercury drops below zero.

C. H. Buckley, owner of the Leland in Albany, was presented with a cigar lighter last week by members of a Jewish society which staged a benefit at the theatre during a recent Sunday.

The sympathy of the readers of this column is extended to William Donnelly, an operator at the Majestic theatre in Cohoes, in the death of his mother a week ago.

Jake Rosenthal, of the Rose in Troy, attended the automobile show last week, but did not fall for the high powered salesmen. One of Mr. Rosenthal's boys is now starring on a local basketball team, while the other is attending New York University.

James McFarland, manager of Gardner Hall in Troy, is once more back on the job, after having ben laid up for a few days with a sprained ankle, resulting from a fall on an icy sidewalk.

Basil Brady, manager of the Pathe exchange in Buffalo, was in town during the week, and, in company with Edward Hayes, local manager, spent a couple of days in Gloversville.

The Troy theatrical bowling league will hold its annual banquet this month at a date still to be fixed. Invitations will be extended to members of the theatrical stage employees and motion picture machine operators' union in Schenectady and Albany. It is hoped that William F. Canavan, of New York City, will be able to attend the affair.

Meyer Schine of Gloversville is back home after spending a week in Lima, Ohio, where a new Schine house was opened about a month ago.

C. W. Sawin of Boston, eastern district representative for Pathe, was in town during the week. Moe Silver, general manager of the Stanley-Mark Strand Corporation, journeyed up from New York during the week and spent a day in Albany and Troy, in inspecting the theatres and going over matters generally with Uly S. Hill, general manager for the two cities.

The Carlton theatre in Utica, which has been closed for over a year, has just been reopened by Rocco Ferro, of that city.

The Albany Film Board of Trade met on Monday of this week and among those who were in town were Henry Frieder of Hudson and Al Bothner of Cooperstown, the latter representing William Smalley.

Alex Herman, who recently resigned from the Pathe forces, and who was for several years manager of the First National exchange in Albany, is now doing special work for First National in the Syracuse territory, but under the direction of the Buffalo branch. Simon Feld, who recently resigned from the Pathe sales force, has gone with United Artists and will cover the Albany territory from now on.

The motion picture machine operators' union in Troy will install its officers on February 19th, at which time a committee of which Edward Nugent is chairman, will submit its report on a new constitution and by-laws.

The many friends of Charles Stombaugh, one time manager of the Pathe exchange in Albany, gave him a royal welcome last week, when he stopped over in the Capitol City for a day or two. Mr. Stombaugh is now located in New York City.

Walter Roberts has added to his duties as manager of the Troy theatre, having been made custodian of a canary bird, owned by his wife, who is spending a couple of weeks with relatives in New York City.

George Markell of the Strand in Pittsfield was in town during the week on a booking trip. Isidor Schmertz, local manager for Fox, and Harry Seed, who has a similar position with Warner Bros., were in New York City during the week.

Mrs. Benjamin Stern, wife of the manager of the Lincoln in Troy, was called to Philadelphia a week or so ago through the death of a sister. Mrs. King, wife of the nightwatchman at the Mark Ritz in Albany, died during the past week. Mrs. Michael Kearns, wife of the janitor at the Paramount building in Albany, died during the week.

William Smalley is busy these days in supervising the building of his theatre in Johnstown, which was burned to the ground a few weeks ago. It is expected that the house will be in shape to open during the summer or early in the fall.

Mrs. Briggs, who runs the Tvler theatre in Pittsfield, has one of the most beautiful homes of any exhibitor in this section. She has just moved into the new residence.

Bert Gibbons has resigned from the Kaufmann Mat Service and is back in Albany.

The Fox exchange in Albany is in the midst of a Jimmy Grainger drive and the chances are that James Dermody and Edward Bergman will come in for a slice of the prize money.

Fenton Lawlor, who covered northern New York for Fox, has resigned and has made no announcement of his future plans.

Jake Golden put on an anniversary week last week at Proctor's Fourth Street House in Troy.

Atlanta

IT IS announced that C. S. Smith has sold his interest in the Ritz and Alamo theatres in Newnan, Ga., and has purchased the Rose and Crystal theatres in Dublin, Ga., from A. H. Yeomans.

E. J. Smith of New York, general sales manager of Tiffany-Stahl Productions, visited the Atlanta branch of the company on Tuesday of last week. William G. Minder, manager in the Southeast for the company, with headquarters in Atlanta, met him at Miami.

Paul Short, of the West End theatre, Lucas-Jenkins suburban house, who was ill for a week with the flu, was able to be up and around last week.

Ralph B. Williams, district manager for Universal, has returned from New York, where he was in conference with Earl W. Kramer, Eastern sales manager, and Lou Metzger, general sales manager.

Salesmen O. K. Bourgeois, H. R. Kistler, B. A. Wallace, M. Mitchell and S. T. Wilson of Pathe spent last Monday in the Atlanta office in conference with branch manager W. W. Anderson.

S. T. Wilson, salesman for Pathe, was promoted to short subject sales manager last week.

N. Shiron, traveling auditor from Tiffany-Stahl's home office, who has been visiting the Atlanta branch for several weeks, left last Monday.

Lee Marcus, general sales manager of FBO, visited the company's Atlanta branch last week.

Friends of W. E. Finch, booker for Warner Bros.' Atlanta branch, will regret to learn he has been confined to his home with mumps.

Ben Y. Cammack, Atlanta branch manager for Universal, returned to his desk last Friday after undergoing an operation for tonsilitis.

Wm. Conn, Charlotte branch manager for FBO, was guest of the company's Atlanta office last week.

C. B. Ellis, manager of FBO's Jacksonville branch, was guest in the Atlanta office last week.

Included among visitors to Atlanta's Film Row last week were Frank Plaginos, State theatre, Gainesville, Ga.; James Freeman, Imperial theatre, Griffin, Ga.; Mr. and Mrs. C. H. Simpson, Princess theatre, Millen; F. L. Wadsworth, Rose theatre, Tuskegee, La.; H. E. Edenfield, Dreamland theatre, Augusta, Ga.; P. A. Wyse, Strand theatre, Winder, Ga.; W. E. Dunn, Olive theatre, Donaldsonville, Ga.; R. T. Hill, Strand theatre, Tullahoma, Tenn.; and Wendell Welsch, Strand, theatre, Dallas, Ga.

Among exhibitors who visited Birmnigham the past week were F. D. Gibson, of the Palace, Moulton, Ala. Mack Jackson, of the Strand, Alexander City, who states that his new theatre is well on the way to completion and will likely open within the next 60 days; Jim Daly, of the Empire theatre, Empire, Ala.; John M. Johnson, of the Johnson Circuit at Dora, Jasper, Cordova nad Parrish; the Griffin Brothers, of the Strand, Cullman, Ala.; Morris Watson, of Montevallo, and his mother, Mrs. A. H. Watson, of the Strand theatre; C. T. Bobo, of the new Bocanita, Scottsboro, Ala.

Montgomery Hill, district supervisor, Publix Theatres, visited Birmingham the past week and conferred with Manager Sidney Dannenberg of the Alabama.

Boliver S. Hyde, of the Strand and Galax theatres, states that the remodeling on the Strand will be completed and the house reopened Monday, February 6. The Strand has been refurbished from top to bottom, a new Wurlitzer organ installed, and it may be confidently stated that the theatre will be one of the most popular houses in Birmingham.

It is reported that Robert J. O'Donnell, general representative, Inter-State Amusement Company, accompanied by Dan Freeman, chief broker of that circuit, visited Birmingham the past week.

Joe Steed, of the Steed suburban theatres, visited Atlanta last week.

"Bill" Anderson, genial manager of the Pathe-DeMille Atlanta exchange, and L. J. Duncan, sales manager of the same company, visited Birmingham the past week.

"Films and Footlights," edited by Petterson Marzoni, motion picture editor of *The Birmingham News*, made its bow the past week.

Milwaukee

IT is rumored in Milwaukee that the Oirental theatre will be used in the near future as a legitimate playhouse. Dramatic productions are to be presented there and in addition the theatre will be used for concerts, according to the report recently circulated. The Oriental, with a capacity of 2,500, has a fully equipped stage and is one of the theatres involved in the recent Fox deal.

J. S. Grauman, president of Celebrated exchange, is credited with the introduction of a novel idea at Mt. Sinai Hospital. It is through his efforts that patients of the hospital are treated to a picture show every Monday night.

The Badger theatre at Reedsburg, of which O. V. Kelly is manager, has been showing stock company plays for the past week. Pictures will be resumed at the beginning of next week.

Miss Elsie Luedtke, manager of the Columbia theatre at Kenosha, was in the city last Wednesday.

Frank DiLorenzo is no longer on the sales staff of Paramount.

Ed Kueppers has been appointed assistant director of advertising in the Widwesco offices. Mr. Kueppers was formerly associated with F. & R. at Minneapolis.

Nat Weinbaun, salesman on the Celebrated staff, is proudly touring about in his new Essex sedan.

Jack Anton, former exhibitor of Plymouth, was in the city recently and visited the exchanges. Mr. Anton formerly managed the Princess at Plymouth.

Frank Cook of the Gem theatre at Sheboygen was a recent visitor to exchanges.

Several changes have been effected in management of U-theatres in the city. Harry Tondreau is now managing the State and E. R. Franke, who formerly managed the State, is now head of the Venetian. Stanley Gross, formerly of the Venetian, is now managing the Downer, which was previously under the direction of Dave Goldman.

R. V. McIntyre, representative of Paramount in Japan, who is back in this country on short leave, spent a few days early in the week with his brother, J. H. McIntyre, who is manager of the local Pathe branch.

The building of the new M-G-M and Fox exchange is complete so far as appearances from the outside indicate. "It won't be long now," says F. G. Sliter of the Fox exchange, "and we'll be in our new offices."

The latest addition to the Universal chain in Wisconsin, the Sheboygan theatre at Sheboygan, will open on February 18th. It is a 1,600 seat house of atmospheric design. Jack Gross has been selected as its new manager. Mr. Gross comes from Kansas City, where he has been associated with Universal.

Marco S. McVey has been added to the sales force of Pathe and assigned to southern Wisconsin territory. Mr. McVey was associated with Screen Classics in Minneapolis.

Dan Kelliher, southern Wisconsin exhibitor, was in the city this week, but would not confirm the rumor that he has taken over the Idle Hour theatre at Jefferson from Park Waterbury.

W. H. Voight has taken over the Old Hall theatre at Marathon City from E. H. Newhouse and has renamed it the Opera House.

Fred Knispel, district representative for Pathe, is spending a few days in the local office.

Goetz Bros., of the United Theatre Circuit, have turned back two Milwaukee theatres to their original owners recently. Fred Seegert is again managing the Regent and Anton Billeck has taken over the Radio. This change in ownership became effective on February 1st.

E. E. Hemmings, salesman on the M-G-M force, is the father of a boy, Robert Louis, born January 31st.

It was recently reported in these columns that George Fischer of the Badger Theatre Circuit had taken over the Egyptian theatre from Earl Rice. This statement is in error. Mr. Rice continues to own and manage the Egyptian, and the Badger Theatre Circuit is not involved financially.

Francis Kadow of the Mikado theatre at Manitowoc was in the city recently on a short business trip.

Tom North, representative of Topics and Fables, and F. C. Aiken, division manager of Pathe, were at the local Pathe office for two days last week.

Sam Shapin, special representative for Warner Bros., stopped in at the Milwaukee branch on his way from Minneapolis.

G. E. Maxey has reopened the Grand theatre at Oshkosh, which the Saxe Bros. closed some time ago. F. E. Butler, formerly with Balaban and Katz, is managing director.

Otto Meister of the Whitehouse, Milwaukee, celebrated his birthday last Wednesday by holding open house at the theatre.

Kansas City

BILLY GANZ, organist at the Isis theatre, Kansas City suburban house, was headlined in daily newspapers as a hero of the hour last week. Wednesday night as Billy was playing a solo he noticed flames leaping up behind the dark wings in the rear of the stage. Only six months ago he had been playing a solo in the Sedalia theatre, Sedalia, Mo., when fire broke out. In Sedalia Billy rushed to the basement and attempted to help extinguish the flames, but the theatre and $200 worth of Bill's music was burned. He decided to profit by that lesson this time. Quietly pressing a buzzer, Billy informed an usher to tell "Mickey" Gross, manager, the house was on fire. Gross walked out onto the stage and told the audience in a quiet voice that Billy would play an exit march and requested the audience to file out slowly. The audience did, but just as the last of the patrons filed out of the theatre the burning curtain fell onto the console of the organ, scattering flaming debris over Billy. But Billy hurriedly piked up his music and made a dash in "0" flat from the organ to the front door. The damage to the theatre was estimated at $15,000. Friction in new velvet drops on the stage caused the fire, Emmett Scanlon, fire inspector, said, the process working pretty much on the same order that enables one to scuff one's feet over a new rug, then observe electric sparks come from the finger tips when applied to the proper substances.

Harry Taylor again will head the Kansas City Film Board of Trade, having been re-elected president at a meeting the other day. A. H. Cole, Paramount branch manager, was re-elected vice-president and C. A. Schultz, Midwest Film Distributors branch manager, secretary-treasurer. E. S. Olsmith and L. J. Doty, were elected to the board of directors.

Universal branch managers from Dallas, San Antonio, Des Moines, St. Louis, Minneapolis, Milwaukee, Omaha, Sioux Falls, Chicago and Oklahoma City attended a sales meeting of Universal at the Hotel Muehlebach, Kansas City, Sunday. Lou Metzger, general sales manager, and M. Van Praag, division manager, presided. Ted Schalanger, manager of short subjects, also attended. The latter three left for Los Angeles after the meeting.

It all started when "Berny" Bernfield, Educational salesman, tipped the operator of the Strand theatre, Emporia, Kan., for screening three 1-reel subjects last week. The other day Russell Borg, Educational branch manager at Kansas City, received a letter from that operator, inclosing ten cents, and saying that Bernfield had given him fifteen cents for one hour's extra work, which, the operator believed, was an "excessive" tip.

"Perhaps, after all, that guy smoked 5-cent cigars," was "Berny's" comeback.

The DeLuxe theatre, Bucklin, Kan., has been sold by Mrs. Emma Elland to C. C. Johnson & Son of Ellinwood, Kan.

The Gem theatre and Pratt's Opera House of Fulton, Mo., have been taken over by Barney Dubinsky, manager of the Miller and Jefferson theatres, Jeffrson City, Co.

William Sars, who has been manager of Universal theatres in Boonville, Mo., for the last eight years, has been transferred to St. Joseph Mo., by the Midland Circuit, which recently acquired the Universal houses.

The Hubbell theatre, Trenton, Mo., was damaged by fire last Tuesday.

Eight policemen were required to quell a riot in the Globe theatre, first run house of Kansas City, last Tuesday night, when a man saw his wife with another man. A free-for-all fight started, with only about one-tenth of those participating in in the fight knowing what it was all about.

M. C. Sinift, Warner Bros. branch manager of Kansas City, was out in the territory hustling for more business this week, as were Bob Withers, Enterprise branch manager, and Russell Borg, Educational branch manager.

Capt. McLeod Baynes, president of Kinograms Corp., was a Kansas City visitor.

Max Stahl, former Paramount salesman, has joined the Fox force.

William Flynn, Jr., son of Bill Flynn, manager of the Globe theater, Kansas City, is covering Southern Missouri for Warner Bros.

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St. Louis

SOME of the theatres in the extreme Northwestern Section of St. Louis were inconvenienced on the night of February 4 when a feed wire supplying that section with electric light broke. For about one hour and thirty minutes the district affected was without electric lights.

St. Louis Film Stocks listed on the St. Louis Stock Exchange closed February 4 as follows: St. Louis Amusement A, $36 offered compared with $45 a year ago. Skouras A, $40 asked.

Meeting the competition of the Ambassador and Loew's State in the down-town theatrical district which in recent months have added elaborate vaudeville and specialty numbers to their programs, the Orpheum Theatre at Ninth and St. Charles Streets left the two-a-day field on Sunday, February 5, and entered upon a policy of continuous entertainment at reduced prices.

The time between the vaudeville numbers on the Orpheum's bill will be filled by motion pictures. Tickets on the main floor will be 65 cents, the general price charged by the Ambassador and State, while the balcony scale will be 25 cents and 50 cents compared with 65 cents charged by the motion picture houses.

During the week the matinee rates at the Orpheum will range from 15 cents to 35 cents. Children at all times will pay 25 cents.

Fire in the operator's booth of the Palm Theatre, 3010 North Union boulevard, St. Louis, Mo., destroyed $600 worth of film and damaged musical instruments which had been stored in the room a few minutes before about $600.

Edward Baker, operator, was burned severely on the hands in attempting to extinguish the fire.

The Skouras Brothers Circuit has closed its Woodland Theatre on Gravois just west of Morganford Road.

The Granada Theatre, several blocks east of Woodland, has gone over so successfully the Skouras Organization decided that the new house and the Kingsland on Gravois near Kingshighway could take care of the motion picture fans of that district.

Motion picture scenes in Hamburg, Cologne, Dresden and along the Rhine and Danube rivers brought to St. Louis by Dr. George Ahrens, German consul, were shown at Alhambra Grotto at 8 p. m., February 3.

George Johnpeter of Posey, Ill., reported to the St. Louis police that his pockets were picked as he passed along an aisle in the Grand Opera House, St. Louis, on February 1. The thief secured $155. Johnpeter did not discover his loss until he returned to his room in a local hotel.

Dr. Cora Johnstone Best, who has hunted grizzly bears in the wilds of Canada and guided a canoe through swirling rapids, told of some of her ventures in a talk before the St. Louis Rotary Club on February 2. Her discussion was illustrated with motion pictures taken on her trips through the wilds of North America.

Hurley B. Gould and George H. Bauer have transferred the Phoenix Theatre, Lawrenceville, Ill., to P. V., George H. and George W. Burlison.

Thomas Curley has purchased the Robin Theatre, St. Louis, from Frank Calhoun.

Ruby Jones is reported to have transferred the Gayety Theatre, St. Elmo, Ill., to T. T. Sellers.

The dinner dance given by the St. Louis Film Board of Trade at the Chase Hotel on the night of Saturday, February 4 proved a big success and it is certain that it will be a fixture for many years to come.

The successful affair was largely due to the work of the special committee headed by Harry Weiss, manager of the First National office in St. Louis.

Minneapolis

THE following officers were elected at the regular meeting of the Minneapolis Film Board of Trade, held last week: Bob Workman, branch manager of Metro-Goldwyn-Mayer, president; W. R. Friedman of the Friedman Film Corporation, executive secretary. Tom Burke, manager of First National's branch office, and Moe Levy, manager of the Fox exchange, were elected to serve with the three executive officers on the board of directors for the coming year.

The product of the Sterling company is to be handled in this territory by a new exchange which has just been formed in Minneapolis, to be known as the Sterling Pictures company. The new exchange will be headed by W. C. Lestico, well known Minneapolis exchange man.

Recent visitors in Minneapolis included C. E. Bond, divisional manager of Warner Bros., S. A. Shirley, district manager of the middle northwest division for M-G-M, Art Johnson, owner of the Orpheum theatre, Aberdeen, S. D., Fred Aiken, mid-west divisional manager of Pathe, and Tom North, representative of Topics of the Day and Fables.

Manager Moe Levy of the Minneapolis Fox exchange has had as his assistant for the last two weeks Eddie Grainger, home office representative. Mr. Grainger has been helping Levey to close some important key run situations.

Ray Menzel has purchased the Bluebird theatre in Argyle, Minn., from W. O. Gast and Joe Coninx.

Matt Biggins of Bonesteel, S. D., has purchased the Star theatre at Osmond, Neb., from Victor Gross., who has bought a half interest in his uncle's theatre at Bloomfield, Neb.

The State theatre in Minneapolis staged a revival of the old time fiddlers' contest last week, and more than a score of the veterans around town sent in their entries.

Minneapolis' new theatre, the Minnesota, which will open on March 24 under the direction of Finkelstein and Ruben and the Publix interests, is to be decorated inside by a local contractor, although large firms from New York and other eastern centers competed for the job. The contract for $40,000 has been let to Harold A. Larsen, a member of the Minneapolis Builders' exchange.

The decorating scheme will be carried out in Spanish and Italian motifs. The ornamental plaster work is almost completed and the remainder of the work consists in painting and laying of silver leaf. The auditorium has a dome 5,000 square yards in extent and this will be covered with silver leaf and lacquered in various colors. Mr. Larsen expects to use sixty men in the work. Final inspection of the theatre, total cost of which will be $2,000,000, was made last week by Ben H. Serkowich, representative of Publix interests. A party of Minneapolis newspapermen were conducted through the structure later and they pronounced the structure wonderful in size and arrangement.

Bob LaPiner, who was recently appointed commissioner of film publicity for Minneapolis, has made a good start on his job by collecting three motion pictures for the permanent film record of the city.

Canada

THE Oriental Amusement Company has been established at London, Ontario, with a capitalization of $100,000, for the purpose of erecting a new moving picture theatre at 705-707 Dundas Street, the site already having been purchased. The theatre will have 1,000 seats. Max Lerner and W. H. Hawkins are directors of the corporation.

The Strand Theatre, 91-93 Yonge Street, a landmark of Toronto, Ontario, is no more as a result of the sale of the rear half of the structure by the owner, the Holy Trinity Church, for $80,000 to a syndicate which will erect a business arcade in the downtown block.

The Strand was the original variety or vaudeville house in Toronto and was operated for many years by Jerry Shea for vaudeville and pictures before he built the Victoria Street and Hippodrome theatres. For some time, Clarence Robson, now with Famous Players Canadian Corp., was the proprietor of the Strand and Famous Players had control of the house for a while. In recent years it had experienced a precarious career because of the erection of fine cinema palaces.

One of the outstanding stars of the Ontario Badminton Championships at Ottawa on February 2 to 4 was Harry Sedgwick of Toronto, important official of Famous Players Canadian Corp. Mr. Sedgwick played game after game in the men's singles to the finals.

Maidstone, Sask., now has a neat new theatre which replaces the amusement structure which was burned down some weeks ago.

Harold A. Bishop, new manager of the Capitol Theatre, Edmonton, Alberta, has announced that this theatre is now a big-time film house, special pictures only being booked for week engagements.

During the performance at the Capitol Theatre, Regina, Sask., the house was thrown into darkness by a break in the power lines, the whole city being dark for two hours. Manager E. P. Fields had his hands full when some miscreant in the balcony blew up a paper bag and exploded it with his fist. The noise caused a flurry of excitement but a panic was avoided when the ushers spotted the scene.

Seattle

AL ROSENBERG, who with Al Finkelstein comprises the DeLuxe Theatres, Inc., of this city, returned last week from Los Angeles and has just announced that within the next few weeks work will begin on the installation of Vitaphone and Movietone apparatus in the company's Egyptian theatre in the University district. The announcement has signal significance in this territory because it represents, as far as is known, the first installation of this apparatus in a second run suburban theatre on the Pacific Coast, and gives Seattle the distinction of being one of the first cities in the nation to have two theatres both equipped with the "speakie" apparatus. It is now in use in John Hamrick's Blue Mouse, from which theatre the Egyptian will get its Vitaphone subjects.

The first meeting of the new Arbitration Board of the Seattle Film Board of Trade was held last week, and the officers who were installed include Walter Graham of Shelton, Leroy V. Johnson of the Jensen-VonHerberg chain, and Ned Edris of the Blue Mouse in Tacoma as exhibitor members; Matt Aparton, Universal manager; L. J. McGinley, Columbia Pictures manager; and Ben Fish, Metro-Goldwyn- Mayer manager, exchange representatives. Johnson will preside as chairman and Fish will act as secretary.

Ray Felker, new manager of the Universal chain theatres in the Pacific Northwest, announced last week the appointment of F. F. Vincent as publicity and exploitation dircetor of the ten Seattle suburban houses, the downtown Winter Garden theatre, and the Universal houses in Corvallis and Eugene, Oregon. Mr. Vincent was formerly in the exploitation department of the Pacific Coast Universal exchanges. He will maintain headquarters at the Winter Garden theatre here.

Seattle friends of Jake Millstein, former sales representative for Manager Ben Fish's local Metro-Goldwyn-Mayer office, were pleased to hear last week of his appointment as manager of the M-G-M branch office in Los Angeles. During his few months in this territory Mr. Millstein was acting as assistant to District Manager George Hickey.

Joe Goldburg, buyer for the West Coast Theatres circuit, accompanied by Mrs. Goldburg and Herman Wobber, district manager for Paramount Famous Lasky, arrived in Seattle last week on a brief visit to Manager Herschel Stuart's local headquarters for the Wesco group in this territory. The incoming party were met at the depot by a delegation that included L. O. Lukan, First National district manager; George Endert of Paramount; Les Davis of First National; A. McRae, local West Coast booker; and Mr. Stuart himself.

The Princess theatre at Prosser, Washington, was sold last week by B. J. Paccius to Don Pearl, according to information just received on Film Row.

Howard Sheehan, district manager for the Fox Film Corporation, was a guest of Manager George Ballentine in this city last week, making a tour of his Coast territory.

With the opening of the new 3500-seat Seattle theatre just a few weeks away, plans are already under way for the assembling of the large staff of house employees. Bernard J. Hynes, assistant manager of the Fifth Avenue theatre, who will assume the same position at the new Seattle, is already spending several hours daily interviewing would-be ushers, stage employees, operators, etc., in special offices opened for the occasion in the Skinner Building.

O. W. Newton, well-known exhibitor of this territory, died last week at his home in this city after a very brief illness. He was at one time operator of the Hillyard theatre, a suburban house, and more recently operated the Green Lake theatre here. The latter house has been taken over by Glen S. Bishop, according to latest reports.

A. J. Kennedy, special exploitation director for Manager Les Davis' local First National exchange, left last week for the Oregon territory after a brief visit to his headquarters in this territory. He plans to spend several weeks in Portland.

Two new installations of Vitaphone and Movietone were announced in this territory during the last two weeks. The former contrivance is being installed in Dr. E. T. Mathes' Avalon theatre in Bellingham, Washington, and the Movietone apparatus is now performing at Pilz & Swanson's new Granada theatre in Everett.

Jack Lannon is looking for an immediate location for his Greater Features Exchange! The reason is the fact that he has just received notification that he must vacate his present quarters at 2006 Third Avenue within three weeks to make way for a new motor bus station project. Mr. Lannon plans the erection of a building on the new Film Row, but this will require about three months, and so for the present he is almost "homeless."

News was received on Film Row last week of the death of R. C. Hobson, formerly of the Astoria theatre in Astoria and the Woodstock theatre at Portland. At the time of his death, Mr. Hobson was associated with Harry Poole, exhibitor at Klamath Falls, Oregon.

Herschel Stuart, general manager of West Coast Theatres in the Washington and Oregon territories, last week announced the appointment of [illegible] as manager of the Wesco Hollywood theatre in Portland. For the last five years he has been managing the Liberty theatre at Astoria, Oregon, in which position he has been succeeded by Edgar Hart.

Les Davis, manager of the local First National exchange, who is also dividing his time as manager of the Portland branch, left for a short visit in the Oregon territory last week. J. W. Perry, veteran assistant manager of the local office, assumes control during the time that Mr. Davis spends out of the city.

W. Stefan Perutz, genial manager of the United Artists theatre in this city, last week received a prize of $250 from the officials of West Coast Theatres, Inc., for his recent record business at that house. During the few months that he has been in charge, the house has shown a gain from 24th to first place in increased business in the Northwest territory, and the prize is a reward for this showing.

George Pampel, publicity and advertising manager of Carl Reiter's local Orpheum theatre, returned recently from a trip to California and Tia Juana. He was the guest of one of the Seattle newspapers on the entire trip, having won a recent contest staged by the newspaper telling about its most entertaining and interesting features.

Florida

THE big South Florida Fair and Gasparilla Carnival opened last week for a fortnight run. Of course it will have its effects on business of the theatres. Show folks are used to these "breaks" and it all makes 'em hustle to keep the customers coming.

Well, you "gotta" hand it to George Peck, the boy at the helm of the Victory, Tampa, for the way he put over the first showing of the Vitaphone in Tampa. His campaign was a corker and how the people did flock to it last Sunday. They simply mobbed him. Four shows to absolute capacity and hundreds turned away, followed up by a full week of immens ebusiness. Peck says there are "four of 'em in a bushel." Peck knows his onions but this is one week where Peck was the full bushel.

A man, who is in a position to know, tells the writer that St. Petersburg interests have purchased a corner on Lafayette street in the Hyde Park section, and will build a neighborhood theatre there. There have been several rumors lately about a theatre for this section of Tampa, which is the most thickly settled residential section, but nothing developed. This time, according to information, it is sure-fire, with the land actually bought. Neighborhood theatres don't seem to prosper in Tampa, outside of the theatres in Ybor City and West Tampa, which are the Latin sections. Three neighborhood houses have closed within the last six months, the last one being the Palm in Sulphur Springs. The Seminole, which is the best of the neighborhood houses, had a hard struggle for existence until the Consolidated Amusements added it to their string, gave it their pictures, and put O. G. Finley in charge with theatres.

C. E. Lindall, who has been operating a circuit of six school auditoriums, where he gave a weekly picture show, has gone in for "roller skating." He is building a rink on 7th avenue, between 20th and 21st Streets in Ybor City and expects to have it in operation before the first of March.

Announcement of the engagement of Miss Eleanor Bagnall McKenna, of Dunbar Road, Palm Beach, Fla., and A. P. Talley is of outstanding interest to many friends and acquaintances in the South.

Miss McKenna is a native of Palm Beach and popular in social circles. Mr. Talley is manager of the Arcade theatre at West Palm Beach, one of the E. J. Sparks instructions to put it over, which he did.

Albert Williams, organist, formerly with the Missouri theatre, St. Louis, came to the Florida theatre last Sunday to preside at the console.

The Publix district offices, formerly located at 32 West Adams street, Jacksonville, have been moved to the sixth floor of the Florida theatre building.

F. O. Burgess, Wallace theatre, Bradenton, Fla., visited the Jacksonville Paramount exchange last Monday.

Manager C. P. Lester, Jacksonville Universal exchange, is on a trip around West Coast territory.

Jesse Clark, district manager of Publix, was in Jacksonville last week.

Chicago

IT is reported that Great States will erect a magnificent three thousand seat house in Aurora, the site selected being immediately back of the Aurora-Leland Hotel.

R. C. Seery, of First National, and his son, Junior, are enjoying a vacation at Miami, Florida, and before returning to Chicago expect to visit the Bermuda Islands.

Tom Watson is again operating the Superba at Freeport, which he recently disposed of to W. B. Jury.

J. S. Abrose has been appointed manager of United Artists exchange. He comes from the Omaha office where he occupied a similar position. Freddie Martin remains as office manager and C. C. Wallace has been advanced to district manager.

Mrs. Rose Lang opened her handsome, new, one thousand seat Capitol Theatre at Rockford on February 4th and got away to a good start. Mrs. Lang also owns and operates the Dreamland Theatre of that city.

The Majestic Theatre at La Salle has installed a Vitaphone and is now prepared to give the full Warner Brothers' Vitaphone programs.

Walter Beadell has been appointed resident manager of the Illinois Theatre, Sterling, in place of Frank Ford, resigned. This is one of the houses owned by Max Gumbiner.

Jack J. Sampson, former Chicago branch manager of F. B. O., has taken over the management of the Chicago office of Gotham Films and it is reported will shortly become exchange supervisor over all Gotham Distributors in the Midwest. Mr. Sampson is widely known as an exchange manager in this territory and was for three terms, president of the Chicago Film Board of Trade.

Jimmy Coston boarded a train for the West Coast on Wednesday evening and expects to be in California for several weeks, during which time he will look over the studio and get a line on production.

Bernard Spaulding, whom the "I knew when" boys say was an operator seventeen years ago, is opening the Martinton Theatre at Martinton, Illinois, next week. Mr. Spaulding is also operating the Opera House at St. Anne.

Jack Connelly of Fox Movietone, stopped off for a visit with Manager Clyde Eckhardt, en route from Hollywood to New York, from where he is scheduled to sail for London, England, on Monday.

The Market Street Theatre, Bloomington, is now under the management of Mrs. Hazel Ludwig of that city.

Charles Sonin, purchasing agent for Metro-Goldwyn-Mayer, is making his headquarters at the Chicago exchange and will be in this city for several days.

Jerry Abrams of the Gotham Exchange, accompanied by his wife, is spending a week's vacation in New Orleans.

Sales Director Lou Metzger of Universal stopped off for a conference with Manager Herbel, this week. Mr. Metzger was en route from Los Angeles to New York City and was only in Chicago for a few hours.

Tommy Greenwood, popular film salesman, is receiving congratulations on the arrival of a baby girl at his home. Tommy now claims to have a one hundred per cent American family, already being the proud father of a fine girl.

Abney Gibbons, son of Sir Walter Gibbons, of the Capitol Theatre, London, England, spent the week in Chicago, viewing the big local theatres under the chaperonage of Clyde Eckhardt of Fox Film Corporation. Mr. Gibbons expressed himself as particularly impressed with the atmospheric type of theatres he saw in Chicago.

Tom North claims to have established a new record for traveling, in the past ten days having journeyed five thousand seven hundred miles by railroad and more than six hundred miles by automobile during the ten day period. His journey took him as far east as Washington, New York and Boston; north west to Milwaukee and Minneapolis and west as far as Omaha, besides several shorter jumps.

Charles Steel, supervisor of exchanges for First National, is in town.

Jack Cohen of Columbia Pictures, arrived from New York, Wednesday, and is expected to remain here for several days.

A party of Finkelstein & Rubens managers enjoyed a trip to Chicago as a reward for being winners in the "Bell Ringers'" contest recently held by that circuit. The party, which was headed by H. D. Finkelstein, included Bill Recaz, Joe Ryan, Stanley Seigalbaum and Bob Guitteman. While here they visited the B. & K. theatres, legitimate shows and enjoyed the sights generally.

The Belpark Theatre has changed managers, George Aylesworth taking charge as successor to Manager Goldson, resigned.

The opening of L. & T.'s new theatre, the Regal, was an interesting event of the week. It is said to be the largest and finest house devoted to entertainment of colored people and, situated as it is in the heart of their residence district, brought out a tremendous throng. The stage entertainment is provided by colored people, including Fess Williams and his stage band of twenty-two pieces. The house is a large de luxe theatre and classes with the finest in Chicago. The outside lighting is particularly brilliant and created much favorable comment.

Philadelphia

THE Equity Theatres Corporation, representing an amalgamation of local independent theatre owners, has recently taken over several theatres, bringing the total number under their banner to more than thirty. John Smith, who has been operating the Northwestern, Liberty and Tacony theatres in the northeastern section of Philadelphia, has turned the operation of his theatres over to Equity. The Cambria theatre, in Philadelphia, which had been run for several years by George Naudascher, has been taken over by Equity, as well as the Metropolitan theatre in Baltimore, which was formerly leased by Warner Bros.

Edgar Moss, manager of the Philadelphia exchange of the Fox Film Corporation, has left for several weeks' vacation in Havana, Cuba.

Plans have been prepared by the Hoffman-Henon Company, Philadelphia architects, for a 3,100-seat theatre to be erected in East Liberty, Pittsburgh, at a cost in excess of $2,000,000 and leased to the Stanley Company of America for a twenty years' term at a reported aggregate rental of more than $2,000,000 by the Mercantile & Theatres Properties, Inc. Contracts have been awarded and work on the new structure will start immediately. It is expected that the new theatre will be completed by February 1, 1929.

Bob Lynch, general manager for the Metro-Goldwyn interests in Philadelphia, accompanied by Mrs. Lynch, sailed recently for California via the Panama Canal. Mr. and Mrs. Lynch will spend some time at the Metro-Goldwyn headquarters in Hollywood.

William Andrews, an inspector employed by the Pennsylvania Board of Motion Picture Censors, received injuries from which he died on January 24th, when the automobile in which he was riding near Media, Pa., skidded and was overturned in a ditch. Mr. Andrews, who was 24 years of age, lived in Shenandoah, Pa. Three companions in the car were cut and bruised.

Al Boyd, vice-president of the Stanley Company of America, has rented a cottage for Six weeks at Hot Springs, Arkansas, and accompaned by John Clark, division manager of Paramount-Famous-Lasky Corporation, is now enjoying a vacation there.

San Diego

THE Cabrillo theatre recently sustained a loss of $560 worth of script books which were stolen from the locker of H. Peterson, the house manager. As the books were serially numbered the thief has hesitated to present any of them at West Coast houses.

Frank Newman, who has been manager of the Granada theatre at La Jolla, one of San Diego's suburbs, has returned to Los Angeles to resume his connection with the Metropolitan theatre, and has been succeeded at the Granada by his uncle, Michael Newman, for three years connected with West Coast theatres.

The Avalon will be the name of the new motion picture house which M. Walden is building on India street in this city. It will have a seating capacity of 518, and it is expected that it will be completed about Feb. 15. Its cost approximates $20,000.

Thomas J. Lewis, who is to manage the new motion picture theatre at Encinitas, north of San Diego, announces that he will have a formal opening of the house on February 11. The theatre has been given the name La Paloma. It will represent an outlay of about $50,000 and its equipment will include a Kilgen organ.

Salt Lake City

HERMAN WOBBER, district manager for Paramount, with headquarters at San Francisco, arrived in this city for a short stay February 1st.

A change is being made at the Paramount Empress theatre here in the orchestra, due to the resignation of Curg Peterson, former director. The new director will be announced shortly.

Louis Marcus, head of the Louis Marcus Enterprises throughout this territory, is back from Pueblo, Colo., where he has been due to the passing away of his brother-in-law there.

Verle McKay of the Elite theatre at Mt. Pleasant, Utah, recently conferred with local exchange managers.

The Bonita theatre of Provo, owned by J. W. Nixon, opened to a crowded house the evening of January 28th.

"Hep" Fredericks, manager of the local Columbia office, is making the entire state of Idaho.

S. B. Steck was in this city, looking over the new season's product in the interest of his Lyceum theatre at Ogden, Utah, as was B. G. Thatcher of the Capitol at Provo.

The Rex theatre at Pocatello, Idaho, formerly managed by N. B. Grossman, is now operated by T. M. Morris of the Iris theatre at American Falls.

Manager Fred Lind of the F. B. O. office in this city is making the entire state of Montana this trip, leaving Ross Bluck, assistant manager. Marie Larson has recently been promoted to the position of cashier. Carl Lind, brother to Manager Lind, is now biller at this exchange.

Earl Steele of the Venice theatre at Nephi, Utah, was among exhibitor visitors here last week.

John Rugar, operating the Egyptian, Orpheum and American theatres of Park City, spent a few days looking over the new productions.

Dave Bershon, Western Divisional Sales Manager for United Artists, left the Salt Lake office for Denver a few days ago, while on his tour of the Western territory.

H. C. Borger, Western Divisional Manager for Tiffany Productions, was in this city from Los Angeles en route to Seattle. Able Davis, formerly of this organization, has recently resigned to take up some work in Chicago, and is to be replaced by George Caldars, who has been with Tiffany since it was organized in Los Angeles. Caldars will supervise Denver and Salt Lake.

Louis Strike and Andy Floor, exhibitors throughout this territory, have just bought the Thorley theatre of Cedar City, Utah, from A. J. Ririe and E. E. Colt, it is announced. It is stated that it is now called the Therley Theatre Company, Inc., with Strike as principal owner. Floor states that they have installed a new organ as well as $25,000 worth of improvements at this newly acquired house, which makes the fourth theatre which they now have in this state, including the Star at Salt Lake, the Gem at Provo, the Venice at Nephi, and the Thorley at Cedar City.

A new lobby arrangement has recently been made at the Star theatre, according to Andy Floor, including French windows and new carpets.

Max Kennard, projectionist of the Photoplay theatre at 207 South Main street, was badly burned about the nose and mouth Sunday evening, January 29th, in combating a fire which broke out in his booth when a hot carbon ignited a film roll. Kennard, after using an extinguisher for five minutes without success, dropped from the room and notified other employees to call the fire department. In the meantime the proprietor, W. D. Harrison, had succeeded in leading the crowd of about 250 patrons out of the theatre. Damage was estimated at more than $1,000, and Harrison said insurance on the equipment had recently expired. This theatre was recently taken over by Harrison from H. E. Clissold.

Fred Brown of the DeLuxe exchange in Salt Lake and Denver has now left for this city, after having recovered from an illness, it is reported. He is to take the place of E. J. Drucker here, who is taking his place in Denver.

District Manager Seth D. Perkins of the Metro-Goldwyn-Mayer Corporation, has been transferred to work with George A. Hickey, newly appointed district manager for Metro-Goldwyn-Mayer, this territory having now been transferred to Hickey's division.

Manager Al O'Keefe of the Pathe exchange here returned from Butte, Montana, a few days ago, after having supervised the transfer of this office to the Salt Lake exchange. O'Keefe was accompanied by District Manager R. S. Ballantyne and L. L. Savage, Special Representative.

An addition has been made to the personnel of the Pathe Salt Lake branch following the taking over of the Montana territory. V. J. Dugan has been added to the booking department of the local branch. Dugan was formerly with Pathe in Denver and Spokane. George Hayes has just returned from a very successful trip on the Yellowstone branch in Idaho.

Jack Connors of the Pathe sales force has been transferred from the Idaho territory to the block immediately surrounding Salt Lake City.

Louis and Harmon Peery of the Egyptian and Ogden theatres of Ogden were recent visitors.

Albert Van Wagner of the Alhambra theatre at Pleasant Grove, Utah, was lining up some new productions along the row last week.

C. C. McDermond has been added to the Universal sales force here recently. Cecil J. Farnes, former booker, has now gone out on the road, and E. S. Winward is back in the office as assistant manager. Tony Hartford is still in his Southern Utah section.

Dave Farquhar, having completely recovered from the "flu," is up in Idaho for several days.

Cincinnati

THE general offices of Isaac Libson, executive head of the chain controlling nine principal theatres in the downtown section of Cincinnati, and houses in many other cities, are being considerably enlarged. In fact, the entire third floor of the Palace theatre building will be utilized for this purpose with the exception of two small offices now occupied by the Board of Elections. The clerical staff has likewise been very materially increased to properly care for the new houses recently acquired by the Lisbon chain.

Doris Stecker, popular manager of the Forest theatre, Avondale, a neighborhood house, part of the "L" circuit, is adding to her prestige through special Saturday afternoon matinees given weekly for the exclusive benefit of children, at which appropriate pictures for the juvenile clientele are exhibited.

According to reports, Columbus, Ohio, is to have another theatre with a seating capacity of 1,600, the project being sponsored by the J. Real Neth Amusement Co., which recently took over the interests of the William M. James Theatre Enterprises. The building is to be erected at Ogden avenue and West Broad street, on a site acquired by James while he was still at the head of the chain. Estimated cost $200,000.

Announcement has been made by Williams and Jackson, owners of the Empress theatre, Columbus, that they will shortly form a corporate company to operate a chain of theatres in Ohio for exclusive use of negroes. The first house, for which plans are already being developed, will be located at Garfield avenue and Long street, Columbus.

The association of E. E. Bender and Sol Bernstein, Canton, Ohio, operating the Lyceum, Palace and Valentine theatres, has been dissolved, Bernstein acquiring Bender's interests, the latter retiring from the game after 30 years' active service. The company has been reorganized with Chas. J. Wolf, president, Sol Bernstein, vice-president, and V. U. Young, secretary and treasurer.

The Dayton, Ohio, friends of Ernest Emmerling, former manager of Loew's theatre in that city, are rejoicing over his promotion to post of managing director of the State, Majestic, Strand and Police theatres at Memphis, Tenn. Incidentally, Emmerling is rated as one of the youngest theatre managers in the United States.

The new Mayflower theatre, owned by the Troy Amusement Co., composed of Pfister and Maier, was formally dedicated at Troy, Ohio, a short time ago. The house is modern in every detail including a Wurlitzer organ. The house, which is located at corner of Main and Cherry streets, will play pictures and vaudeville.

Harry Brown, Jr., manager of the Ohio and Majestic theatres, at Mansfield, Ohio, has demonstrated a hitherto unsuspected talent, his latest departure being that of a lecturer. Harry was recently a guest of the Business and Professional Women's club banquet, at which he delivered a highly interesting address.

W. A. Partello, former manager of the Majestic theatre, Mansfield, Ohio, was renewing old acquaintances in that city recently. Partello is road show manager of a First National picture.

Coincidentally with the celebration of its eighth birthday, the Palace theatre, Hamilton, Ohio, has otherwise come into the limelight. Joe Mayer, who handles the publicity for that house, was winner of one of the $50 dollar prizes recently awarded in the contest for exploiting Harold Lloyd in "Speedy." Joe, who says he didn't know there was that much money in the world, has announced his intention of using the money for the first payment on a new Ford car.

Phil Chakeres, who operates the Majestic, at Springfield, Ohio, is remodelling the house at an estimated cost of $75,000. The Movietone is also being installed.

Harry L. Moller, who has been doing theatrical duty at Marion, Ohio, has become associated with the interests controlling the Gem and Capitol theatres, Sidney, Ohio, which are managed by Thomas Larkin and Thomas Broad.

Pittsburgh

ALTHOUGH it seems to be a foregone conclusion that the Forbes Street Film Row will soon be deserted, a location for the new film center has as yet not been definitely settled. Rumors are persistent, however, that a decision has been reached to construct a series of buildings each adjacent to the other, and all but one story in height.

Three sites are said to be under consideration, according to rumor, are a large plot of ground on the 1900 block on the Boulevard of Allies; the site of the old Children's Hospital (on Forbes street near Craft Ave.), and the corner of Forbes and Craft, diagonally across the street from the car barns.

More definite information is promised within a few days.

Al Harteau, office manager of the Pathe exchange, worked over time last Monday night, and didn't get to his home in Dormont until nine o'clock in the evening, whereupon he was treated to the surprise of his life. No sooner had he entered the front door of his home when at least 40 voices shouted out "surprise!" and Al suddenly remembered that the day had been his birthday anniversary, and the crowd of men and women who had so surprised him were his co-workers at the Pathe office.

David Silverman, booker at the Pathe exchange, played leading male role in a play given by A. P. Moore club at the Y. M. and Y. W. H. A., Bellefield avenue, Oakland, on the evening of Thursday, February 2nd. Herman Fineberg, manager of the Lincoln theatre, Boggs Ave., was in charge of the ticket sale.

Stanley S. Neal, former FBO salesman here, and now manager of the Theatre Ad Mat Service of Uniontown, was in town last Saturday.

Louis Engel, former Pathe salesman, is now traveling the West Virginia territory for the Warner exchange.

When you want a cool drink of electrically cooled water, drop into the offices of the Columbia Film Service.

J. O. Hooley, manager of the Sheridan Square theatre, East Liberty, is confined to his home with an attack of illness. He has been keeping in touch with things with his phone, however, and expects to be on the job again within the next week or two.

Recent exhibitor visitors included Samuel Haimovitz, New Kensington; William Gray, Monongahela; Theodore Mikalowski, Masontown; and Carl Becker, Butler.

Charles Molte, one of the best known film salesmen in the local territory, has joined the Lumas Film Corp. in New York in the capacity of special representative.

Sidney Rosenfield, Pittsburgh's youngest theatre owner, is changing the name of his Vendome theatre at 2424 Wylie Ave., to the Rosedale. Rather a pretty name. "Sid" is doing a lot of extra advertising these days, and everybody is wishing him the best success with his house.

Film Row's basketball teams are suddenly springing into action. Last week the boys representing the Fox exchange challenged the whole world and now Pathe and Universal both rush forth to challenge all comers. Looks like we're going to have some thrills. A three-cornered fight for the championship of the Row. Following are the team captains: David Silverman, Pathe; Joseph Hanna, Fox; and Joseph Pemberton, Universal.

Miss Simons, formerly of the MGM exchange, is now with the Warner exchange, serving as a stenographer to Booker "Bob" Dunbar.

Sherwood Goerge, erstwhile film salesman of Film Row, is now connected with the Pittsburgh Press, working on the road in the interests of the circulation department. Everybody wishes George lots of luck.

George Tice, formerly booker at the Universal exchange, is now with the local Paramount branch in a similar capacity.

Miss Ruth Sell, formerly in the cashiers' department at the MGM exchange, this week took up new duties as head cashier at Warner Bros.

South West

THE Tri-State Theatres Corporation is a new unit developing smaller towns in Arkansas, Tennessee and Mississippi. S. A. Arnold is the principal officer in Arkansas and the Star at Marked Tree and the Fitzen & Blum house at Searcy, Ark., are recent acquisitions.

W. F. Curry will erect a new theatre building at San Angelo, Texas.

Mrs. Rufus Hobbs has let contract for a new $40,000 theatre building at Alice, Tex.

Ross Dorbandt will erect a new theatre building at Jacksonville, Texas, soon.

The Gem at Waldron, Ark., has reseated and added reflector arcs to projectors.

Robert Pearson and Ray Gaston have purchased the new theatre at Paris, Ark.

Rafel Galvan has opened the Galvan theatre at Corpus Christi, Texas.

Snodgrass & Mitchell have opened their Rialto theatre at Claude, Texas.

F. W. Zimmerman has remodeled his Palace theatre at San Marcus, Texas.

Port Houston Investment Company has purchased the Boulevard theatre at Houston, Texas.

T. W. Morre has purchased the Joyland theatre at Boonville, Ark., and name changed to Dixie.

The Capitol theatre at Newport, Ark., has reopened after redecorating, etc.

J. C. Weigand is the new manager of the Lewis and Wally Akin manager of the Elliot theatre at Independence, Missouri.

J. Dozier Stone has let contract for a new $135,000 theatre at Columbia, Mo.

Boyd LeVerne Shereffler, popular Topeka, Kansas, violinist, has left for Waterloo, Iowa, where he will become associated with the Publix-Paramount Theatre Co., Inc., as the orchestra conductor and master of ceremonies in state productions.

Dallas

THE Dallas Film Club gave a dance on the Roof Garden of the Jefferson Hotel Saturday evening, Feb. 4th.

W. E. Calloway, Southern Division Sales Manager for First National, and Mr. Wilkes, manager of the Dallas exchange, recently paid a visit to San Antonio.

W. E. Calloway's mother, who was seriously injured in an automobile accident in Ft. Worth, Jan. 17th, is now reported out of danger.

George Elmo, traveling auditor from the First National home office, has been in Dallas on business.

Claire Hilgers, formerly of Dallas, is now manager of the Fox exchange in Kansas City. Mr. Hilgers had only been employed by the Kansas City branch two weeks when he was advanced to the position of manager.

Fred Cullimore is the latest addition to the Fox sales force at Dallas. Mr. Cullimore will travel south Texas for the Dallas branch.

Marion Osborne, Fox salesman, has been transferred from the Dallas office to the Oklahoma City office.

Sam Benjamin, manager of the Oklahoma City exchange for F. B. O., and L. E. Harrington, of the Dallas exchange, made a business trip to New Orleans.

Si Charninsky of the Capitol theatre states that business couldn't have been much better than it has been the past few weeks. In fact, business was so good that the chief of police called to see him about the aisles, which were "gummed" up with humanity. Charninsky being a good fellow, proved to the "Chief" that he was really doing his patrons a favor.

The trial of Stinnett & Chaninsky vs. Paramount has been set for Feb. 20th.

A general sales meeting of the Metro-Goldwyn salesmen was recently held, outlining the Victory Three.

J. S. Groves, Metro-Goldwyn salesman, reports that Jack, Jr., who arrived the first day of the year, is growing fast. Both Mrs. Groves and the baby are doing nicely.

The East Texas Amusement Co. took over the Martin theatre at Mount Pleasant, Texas, Feb. 1st, and will open on Feb. 6th.

Ross A. Wiegand is the advertising manager for the Melba, the new Publix theatre at Dallas.

Harry W. Diehl, San Antonio News cameraman, was overcome by heat while shooting a burning gas well at White Point, Tex.

The East Texas Amusement Company is erecting a theatre at Jacksonville, Texas.

A new theatre was opened on Jan. 23rd at Odessa, Texas, by Joe W. Rice.

Mart Cole will have charge of the Auditorium at Sugar Land, Texas, after the first of February.

The John Victor Theatres, Inc., opened the Harlandale at San An- fessional oil well fighter.

New England

THE first dinner and entertainment of the new Pathe Club, organized by members of the Pathe exchange, was held at the Arlington Hotel, Monday evening, Feb. 6, with Buddy Sheppard as master of ceremonies, assisted by Tom Howard. The committee in charge consisted of Dick Sears, Charles Charles Hayes and William C. Cuddy.

Leavitt's theatre at Rochester, N. H., has closed temporarily.

On Thursday morning Miss Agnes Crowley of the Pathe sales control department rendered several vocal numbers over Station WLOE, Boston, the new Metro-Goldwyn station.

Harry Decker of Decker's Film Transfer is confined to his home with an attack of tonsilitis.

Del Bibber, sales manager of First National, who has been in the hospital for some two months, was able to call at the exchange this week for the first time, where he received a royal welcome. He will be absent from business for some days yet.

Balin Motion Pictures, Inc., have taken quarters at 46 Church street, Boston. Aaron Baum is in charge.

While transportation conditions have returned to normal in Vermont and shipment of films may now be made as formerly, business conditions in that state are far below those of recent years. The motion picture theatres are, as a rule, receiving only a part of the usual patronage and it may be several months before the industry returns to normal again.

R. J. Curran, Maine salesman for Metro-Goldwyn-Mayer, was a visitor to the Boston office during the week.

James Greeley, formerly associated with the Keith circuit in Bangor and later representative of Universal, has become an exhibitor and taken the Rialto theatre at Sanford, Me.

E. J. Bolan, who was formerly with the Black circuit in Maine, is now managing the Mutual theatre at Saco, Me.

The new Maine theatre at Portland has been opened by Lee Gorman. The theatre is located on Congress street, opposite the Lefayette Hotel, is of the community type and seats some 900.

Olive Borden, actress with Fox Films. Her latest release is "Come to My House"

Kenneth Forkey of the Regent theatre, Norfolk Downs, Mass., has entered the ranks of matrimony. Miss Charlotte Singer, former secretary of Phil Markel, is now Mrs. Forkey. Friends of both in the film industry are extending felicitations.

Thad Brown, .president of the Motion Picture Operators Union and chief operator of the Metropolitan theatre, Boston, underwent an operation for appendicitis last week and is now convalescing at his home.

The United theatre at Westerly, R. I., has changed from a three-change a week to a two-change a week policy.

Miss Marion M. McCullough, from the home office of the Film Board of Trade, New York City, completed her work at the Boston office and after spending two days at the New Haven office has returned to New York.

Fox salesmen met Sunday and discussed plans for the James Grainger drive, starting out Monday on a six weeks' intensive campaign.

The Community theatre at Newton, Mass., which has been providing three changes of program weekly, has returned to two changes.

The Opera House at Poultny, Vt., of which C. Costello is manager, has closed.

Walter Young of the Strand theatres in Farmington and Pittsfield was a visitor to film row during the week.

District Manager E. J. O'Leary of FBO is spending a few weeks' vacation in Florida and is expected back at his desk the latter part of the month.

Charles Stearns has been appointed branch manager of United Artists exchange at New Haven. He was for a time in charge of the Bangor office and later was greater Boston salesman from the Boston exchange of the same company.

A. L. Wood is operating the Bijou, formerly the Cosy theatre, at Springfield.

Sam Moscow, sales manager of Independent Films, has returned to Boston after some weeks spent in Florida on account of his health. He is much improved and expects to be back in the harness shortly.

Doris Natalie is the name of the new daughter who arrived at the home of Mr. and Mrs. Samuel Pinanski on Monday. This is their second daughter. Mr. Pinanski is president of the newly organized $25,000,000 New England Theatres Operating Corporation, with headquarters in Boston.

Grange Hall at Freedom, Me., has been sold by P. Williams to R. Clement, Jr.

Morris Pouzzner has acquired the Orpheum theatre, Canton, Mass., from Paul Kunze. It now becomes part of the Regional Theatres chain.

Maurice N. Wolf, district manager at Metro-Goldwyn-Mayer, was called to Houston, Texas, last week and arrived there a few hours before the death of his mother in that city. Exhibitors and distributors had previously planned a testimonial dinner in his honor at the Copley Plaza for Tuesday night. This affair has been postponed to a later date. Mr. Wolf returned to Boston the middle of the week.

Frank Lydon has purchased from Cy Bunce the Ideal theatre at Milford, Mass.

A new company of local business men has purchased the K. P. Hall at Fryeburg, Me., formerly operated by R. C. Gaffner.

The Union theatre at Taunton, Mass., will be ready for its formal opening within a short time.

Frank Harris of the Natick theatre at Natick, Mass., passed away during the week.

Cleveland

PAUL GUSDANOVIC, who now owns and operates four local motion picture theatres, and has a fifth under construction, last week announced that he will build still another theatre and office building at Miles Ave. and East 131st Street. It will cost $700,000. The new building will have fourteen store rooms on the two street fronts, fourteen suites above and a theatre with 2500 seats. Plans for the structure have been drawn by Nicola Petti, Cleveland architect, and will be of the Spanish atmospheric type.

E. J. O'Donnell has joined the Security Pictures Corporation as special sales representative for Gotham pictures in this territory. O'Donnell has been with United Artists in Chicago.

The Film Bldg. register revealed the following out-of-town exhibitors' guests for the past week; A. H. Abrams, Mozart, Canton; Mrs. Rogers, Lyric, Fairport Harbor; John Palfi, Opera House, Kent; W. F. Fowler, Idol, Lodi; C. S. Taskonski, Strand, Newton Falls; H. Rosenthal, Ohio and Strand, Ravenna; and Caldwell Brown, New Liberty, Zanesville.

Burritt Jacocks has joined the sales staff of the local United Artists exchange.

Movietone is playing in two theatres in this territory. They are the Vita-Temple, Toledo and the Grand, Columbus.

Ely Fuller, prominent vaudeville entertainer, has opened the Standard Theatrical Agency at 215 Film Exchange Bldg. booking tabloids, revues and specialty acts for theatres in this territory.

United Artists exchange has undergone a change of personnel. Saul Resnick has come from the New England territory, as sales manager for this district. Cleveland will be his headquarters. Harry Gold is district manager, also with headquarters in Cleveland. William Rosenthal is district manager over the Pittsburgh, Washington, Atlanta and Charlotte offices, and his headquarters are now in Pittsburgh.

Mrs. G. G. Harrington, well known in local theatre circles, has been appointed manager of the Park theatre, Painesville, a new theatre which was opened last summer.

Paul Meltzer is a new member of the Standard Film Service Company's sales force. He is working in the Toledo territory.

Herman Garfield was in town last week. Garfield has been in the production end of the business for the past two years. This is his first trip to Cleveland for almost a year.

George W. Armstrong has recovered from a nervous breakdown which caused his temporary withdrawal from business and is again actively engaged with the National Theatre Supply Company. It is understood that he is district manager over fourteen offices in the west. Armstrong was manager of the Cleveland office of the National Theatre Supply Company until he became ill last summer.

South East

A NEW house was added to the Stevenson chain of theatres with the opening of the Stevenson theatre, Rock Hill, S. C., Monday night, January 23rd.

The new theatre has been attractively and tastily designed.

Among those present were W. D. Burwell, president of Stevenson Theatres, Inc; Mr. and Mrs. R. P. Rosser, of Raleigh; Mr. and Mrs. Sidney S. Stevenson, Mr. and Mrs. George Stevenson, J. R. Teague and Stewart Vick, of Henderson; Bob Hester, of Goldsboro; Fred McCauley, of Raleigh; Mr. and Mrs. Stanley Hand and daughter, Miss Ruth Hardin, Harry Hardy, Mr. and Mrs. Ashton Matthews, Mr. and Mrs. Robert Parker, Mr. and Mrs. J. U. McCormick, Peter Rosian, M. E. Wiman and Mr. and Mrs. Walter Griffith.

The Imperial theatre, Charlotte, a Publix house, has ordered two new Simplex projectors.

Messrs. Boone and Benbow announce that their new theatre in Mound City, N. C., will be opened about February 15.

O. A. Kafer announces that the Masonic theatre, New Bern, has been equipped with new fireproof booth equipment and renovations which have been in progress for the past sixty days, have been completed. The house was not closed during the construction work.

J. P. Quarles, former owner of the Dixie theatre, Burlington, announces that he will soon start construction on his new theatre in that city.

The boys of the Jackson Training School, Concord, presented Mr. and Mrs. Walter Griffith, of the Horlacher Delivery Service, with a beautiful bookcase which they made, in appreciation of the free delivery service rendered their institution during the past year.

E. L. Garrett of Ahoskie, contemplates the immediate erection of a new theatre in that town. The theatre now in operation is owned by Mr. Garrett.

Ground was broken last week for Messrs. Beam and Plummer's theatre in Mount Holley. Excavation was begun early this week for the theatre which J. P. Quarles will build in Burlington, N. C.

A new theatre is to be erected at an early date in Louisburg, N. C.

R. T. Wade's new theatre at Morehead City is nearing completion. Mr. Wade at present operates the Palace theatre in Morehead City. The name for the new theatre has not yet been announced nor the opening date.

A new colored house is being erected in Reidsville, N. C., by Mr. Pin who is connected with the Pin Tobacco Warehouse.

E. L. Lewis has taken over the management and ownership of the Peoples theatre, a colored house, Kinston, N. C. The theatre, which was formerly owned by George Logan of Durham, has been closed for a few weeks but was opened by the new manager on January 28th.

J. E. Mitchell has assumed the ownership of the Lincoln theatre, negro house, in New Bern, N. C., the old owner being George Logan. The theatre has been closed for three weeks in order that renovations could be made. It was opened January 28th.

Tom Little, formerly branch manager of the Producers Distributing Corporation in Atlanta, more recently the manager of the Rivoli theatre in Hickery where he severed his connections on the 23rd, is now operating the Lincoln theatre in Lincolnton and the Palace theatre in Stanley. The Lincoln theatre is a new house while the Palace theatre was formerly operated by Dr. F. V. Taylor.

R. R. Ozmer is the new owner of the Princess theatre, Marshall, N. C., succeeding R. E. Kellar.

Mr. and Mrs. Reynolds Wilbanks and Ed Crowell, of the Paramount Famous-Lasky Corporation, have returned from a week-end visit in Atlanta. Mrs. Wilbank's mother, Mrs. Young, accompanied them there.

Mr. and Mrs. R. H. Bradley announce the birth of a daughter, Mildred Blanche, on January 30th. Mr. Bradley is very well known in this territory, being connected with the Arthur C. Bromberg Attractions.

Walter Griffith, general manager of the Horlacher Delivery Service, was confined to his home for the past week on account of illness.

C. A. Anderson, salesman for the Universal exchange, sustained a broken rib in an accident last week. However, this is not keeping him from his territory this week as he is out accompanied by Mrs. Anderson, who is driving.

Visitors in town last week were, J. E. Webb, Webbs theatre, Shelby; Mr. and Mrs. M. F. Schnibben, Opera House theatre, Florence, S. C.; Mr. and Mrs. Jack Marcus, Lincoln theatre, Florence; D. Holt, Troy theatre, Troy; Russell Ransome, Duke University theatre, West Durham; E. J. Sharpe, Y. M. C. A. theatre, Kannapolis; Tom Little, Palace theatre, Stanley; Lincoln theatre, Lincolnton; Gus Mitchell, Imperial theatre, Newton.

Ed Turner has returned from a trip to St. Petersburg, Fla.

W. P. Hogard of the Kentucky theatre, Marion, Ky., was recent visitor in Louisville.

James M. Bishop of the Auditorium theatre at Dawson Springs, Ky., is spending some time in Louisville. He is contemplating entering the University of Louisville for the second semester, and, in his absence, his theatre will be operated by his father.

The American theatre at Tompkinsville, Ky., re-opened January 20th.

Manager Neale announces that 300 new and modern seats are to be installed at once in the Dixie theatre, Mayfield, Ky. The seats now being used at the Dixie will be placed in the new Lincoln theatre, colored show house, on East Water Street. The Lincoln, which is being built by the Columbia Amusement Co., owners and operators of the Dixie and Princess, will soon be ready for business.

The Grand theatre, Kingston, Tenn., formerly operated by Walter Howard, will be taken over February 16 by W. E. Randall.

Bell's Playhouse, Madisonville, Ky., went out of business January 25.

Maurice White, manager of the local First National exchange, called on Leo Keiler of the Columbia Amusement Co., Paducah, Ky., last week.

C. D. Arnold, Griffith theatre, LaGrange, Ky., was in Louisville last week, also Fred J. Jahrries, Newcastle theatre, Newcastle, Ky.

C. A. Clegg, special Home Office representative of First National Pictures, has been spending some time in the Kentucky and Tennessee territory.

The Auditorium theatre, Dawson Springs, Ky., was turned over to the Dawson Dalight Coal co., for a Safety Rally January 23.

Denver

H. BRADLEY FISH, former Fox manager in Kansas City, Mo., has succeeded Jack Krum as the manager of the local United Artists exchange. Mr. Fish entered upon his new association the latter part of this week. Mr. Krum has not announced his future plans although it is believed he will still remain in the Denver district. He is at present out on a sales trip for United Artists.

The America theatre of Colorado Springs, Colo., reopened last Wednesday night after being closed for remodeling and redecorating for a period of three months. Over $50,000.00 was expended in making the theatre one of the finest of its kind in the mountain territory. The organ has been completely overhauled also. C. G. "Pat" Argust is the manager of the theatre.

The Broadway theatre of Pueblo, Colo., has been re-equipped and will open again Saturday night February 4, 1928 under the management of Gordon B. Ashworth, formerly of the Federal theatre, Denver, Colo. The theatre has been closed for the past year.

The Burns theatre of Colorado Springs, Colo., also reopened last Friday night after being closed for some time to allow redecorating and repairs. An entire new carpet has been placed throughout the theatre, new curtains, new seats in the loges and a new smoking compartment in the balcony have been installed.

The Amusu theatre of Cortez, Colo., closed last week on account of a scarlet fever epidemic in that vicinity. The theatre is owned and operated by D. D. Purcell.

V. S. Hennen of Burlington, Colo., spent the week on business in Denver.

The Sanford theatre in Sanford, Colo., is also reported as having closed on account of quarantine.

Ben Rosenberg, district manager for Fox, returned a few days ago after visiting the branch office of his company in Kansas City, Mo.

S. D. Weisbaum, F B O manager, returned Thursday night after spending the past four weeks visiting exhibitors in the southern part of the territory.

J. J. Goodstein of the Colorado Realty Company, owner of the Palm theatre, Pueblo, Colo., is a Denver visitor for a few days. He is accompanied by Chas. Ernst, manager of the Palm.

Sam H. Horner has sold his Emblem theatre in Denver to S. L. French and bought the Hollywood theatre of Aurora, Colo., which he will open very shortly. Mr. Horner is a member of the Board of Arbitration.

Actual work has been started toward the erection of a new United Artists branch office in Denver. The building on the site to be used is being razed and construction will soon begin. The builder says the new exchange should be ready for occupancy by May 1st, weather permitting steady work on the building.

It looks as if the Avalon theatre of Denver, after a rather stormy and uncertain career, is a thing of the past. The equipment has been removed and it is understood that the theatre building will be used as a retail store.

Two of the season's pictures have just completed very successful runs over a period of two weeks in Denver. "Seventh Heaven" did an enormous business at the Aladdin theatre and "The Circus," Charlie Chaplin's latest, has just completed a successful engagement at the Rialto theatre. Both theatres had holdouts during the entire two weeks.

San Francisco

GASTON J. LEY has been appointed manager of the Alexandria theatre by Ackerman-Harris and Oppen, the popular firm which recently acquired that house. Henry Pincus, manager of the Cameo theatre, and one of the city's best known managers, has been delegated to manage this house together with the Cameo until Ley takes full charge. Ley, who hails from Los Angeles, was connected with the film producing industry in the south.

The Royal, among the first of the modern neighborhood motion picture theatres, which has been in the hands of architects, structural engineers and decorators for the past six months, was re-dedicated January 25th.

It is a new Royal, with increased seating facilities, a new balcony accommodating 250 overstuffed loges, a new mezzanine lounge floor and a complete new front, according to M. A. Naify, president and general manager of T and D Junior Enterprise, Inc. Naify and his associates, R. A. McNeil, William Nasser, E. H. Emmick and George Nasser, purchased the Royal in June, 1923, from I. Oppenheimer, A. C. Karski and Frank Levy who had operated the house since its opening September 6, 1916. An Oriental device of wrought iron shadow pictures, has been introduced in the lobby scheme. A policy of de luxe motion picture presentations will be adopted, the owners state in catering to the exclusive Nob Hill and adjacent apartment districts. Timothy L. Pflueger was the architect. The Royal is a sister theatre to the Alhambra at Polk and Green streets.

Owen Sweeten is the new orchestra leader at the Granada theatre in this city, having taken the place of Frank Jenks, who is now at the California theatre at San Jose.

Elaine Gilmore, who completed a seven months' engagement as organist at the Granada theatre, is now the feature organist and will prepare special music scores for pictures at the Orpheum.

G. A. Chamberlain has taken over the Progress Exchange, which was formerly operated by Edmunds. Edmunds is at the present time in Los Angeles with two pictures he will road-show there.

Wally Feehan of the Beach & Kahn Circuit has been on the sick list, having been ill for some time with pneumonia.

Wm. Heineman, Universal's local manager, is feeling very wonderful, as William Heineman, Jr., made his first appearance in this world January 9th and tipped the scales at nine pounds.

J. Frank Shea, division manager of FBO Pictures, was in San Francisco recently.

The Galt Union High School at Galt, California, has installed complete projection room equipment, including lamps and rectifier. The auditorium seats about 500 children and will hereafter run regular picture programs.

J. M. McClure of Co-Operative has now been assigned to the Sacramento Valley territory and Joe Solomon to the San Joaquin Valley.

Border and footlights and other equipment for the Endert theatre at Crescent City are being installed Endert does not intend to open this new 700-seat house for about two months.

The town of Byron near Byron Springs will henceforth have movies. Complete installation of equipment, including Preddey Reflector Lamps, is now being installed.

C. B. Paden and M. N. Zar returned from a sales meeting held in Chicago for all the salesmen of the National Theatre Supply Company.

Mel Hulling, former San Franciscan connected with Pathe Sales Department and now branch manager of Warner Bros. in Los Angeles, has been elected president of the L. A. Film Exchange Board of Trade.

The New Majestic theatre, operated by Henry Heber of Sacramento, purchased complete equipment on the One-Contract Plan Basis.

Lon Chaney, Metro-Goldwyn-Mayer star, is playing one of his unique roles in "The Big City"

Among recent theatrcial sales are: Deal just closed for the account of Allen E. King sold to the Oregon & California Amusement Co., the New Palace theatre property (lot and building) located on the corner of Twenty-third Ave. and East 14th St., Oakland.; for the account of S. Davis, sold to the Irving Theatre & Realty Co., the Sunset theatre property (lot and building) located on Irving St. between Ninth and Tenth Aves., San Francisco; for the account of Heyman & Louis Harris, to the T. D. Jr. Enterprises, the Novelty theatre, located at Martinez; for the account of the Excelsior Amusement Co., sold to the A. B. Frank, business property (improved) on Mission St. near Brazil Ave., San Francisco; for the account of the Golden State Theatre & Realty Corp., sold to the King Investment Company, three unimproved lots in Oakland; for the account of E. E. Pollock, sold to Paul Reardon a home in Mill Valley and another improved property in Santa Rosa; for the account of Paul Reardon, sold to E. E. Pollock the Big Creek theatre located at Big Creek, Calif.; for the account of T. & D. Jr. Enterprises, sold to J. L. Seiter the Selma theatre, located in Selma, California.

James J. Donohue, booker for Paramount-Famous-Lasky Corporation, was the main speaker at a dinner given by "The Girls' Club of San Francisco" to their patrons and trustee.

J. L. Seiter, who has just taken over the Selma theatre, Selma, purchased two of the latest type Peerless Arc Reflector Lamps.

Goldberg of the Peralta theatre in Oakland has installed reflector lamps.

Charles H. Hoskins, formerly with Keith Publix Theatres, and well known throughout the amusement industry, having been identified with theatres for the past twenty years, has located in San Francisco. Mr. and Mrs. Hoskins have just returned from abroad.

The National Theatre Supply Company was successful in selling complete equipment to the Royal theatre, Stockton, now under construction. This house contemplates opening about February 15th.

Central Penn

ALL the newsboys of Altoona were invited to be guests at a special matinee arranged by Manager Jack Maloy, in the State theatre, that city, on the afternoon of January 30th.

Flames in the projection room of the Penn theatre, Monaca, Pa., at 9:15 o'clock the evening of January 27, caused a frightened audience to make for the doors. The exits of the theatre proved adequate and no one was injured.

Albert I. McEvoy, manager of the Globe theatre, Bethlehem, which recently passed from receivers' hands to the control of the newly formed Globe Amusement Corporation, backed by Col Brill, of New York City, has announced that all the employees of the house will appear in new uniforms shortly.

John P. Culbertson, known for many years on the professional stage as "Keene," the magician, and afterward identified with motion picture theatres and other amusements, died in a hospital in his home town of Carlisle, on January 28. He was 58 years old and at the time of his death owned and operated the Bellaire amusement park along the Conodoguinet creek, near Carlisle.

R. S. Steele, owner of the Strand theatre, Carlisle, and formerly owner of the Rosedale, in Chambersburg, and several other theatres, is recovering from the recent severe injury he received when struck in the head by a falling beam in an apartment house he is erecting in Carlisle. For a time it was thought he could not survive.

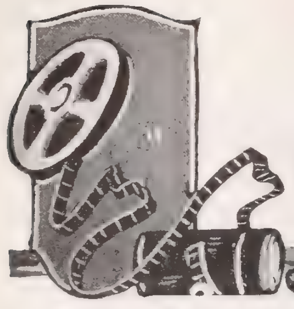
Charles J. Jones, manager of the Colonial theatre, Harrisburg, who participated in the recent contest in which prizes were offered by Harold Lloyd, the film comedian, for exploitation ideas for the Lloyd play "Speedy," received an autographed letter from Mr. Lloyd, which gave him honorable mention for the ideas he submitted.

Weiss, Freed & Henry of Mauch Chunk, who control a chain of theatres in towns of that section, have appointed Silas Henry of Nesquehoning as manager of their theatre in White Haven.

Mrs. James Ogle, manager of the Wardman Park theatre, Washington, was the guest of Mrs. George W. Kehr, of Camp Hill, a suburb of Harrisburg, on January 25th, on the way to attend a luncheon in New York in honor of E. H. Sothern and other prominent theatre folk.

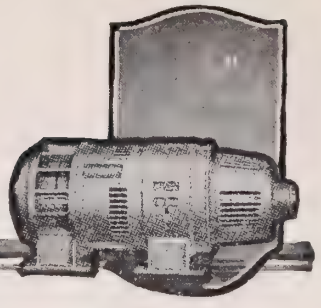
An extra force of men has been put to work on the Park theatre, Williamsport, to rush it to completion and it is now estimated by the Luppert interests, which are erecting this 1,400 seat picture house, that it will be ready for the formal opening about March 1st. The theatre is located on West Fourth street.

Rapid progress also is being made in Williamsport on the big new theatre that the Comerford Amusement Company of Scranton is erecting there at an expenditure of $600,000. Announcement has just been made by Charles A. Ryan, superintendent of construction, that the theatre will be known as the "Capitol."



Projection

Optics, Electricity, Practical Ideas & Advice



Inquiries and Comments

A More Powerful Mazda Projector?

A CORRESPONDENT from Portland, Maine, who seems a bit bashful about making known his name, writes in and wishes to know what are the chances of his obtaining a more powerful incandescent lamp for use in his Mazda projector outfit.

He says he is well satisfied with the operation of the Mazda equipment in general but that his employer thinks a little more screen illumination would be desirable, especially when dense prints are being projected.

He writes thus:

Dear Sir:

I have noticed some discussions of Mazda equipment in the Projection Department recently and as I am using this equipment also it occurred to me that perhaps you could offer some advice which would help me overcome my trouble.

I am using the General Electric Mazda lamp projector and find it very satisfactory as far as general operation is concerned. When this equipment was first installed about a year ago, my boss was well satisfied with the light it gave and although it took me a little while to learn to handle it properly I did not object but proceeded to learn what it was all about.

The results obtained now are pretty good, if I do say so, but lately the boss has been after me to see if I cannot get a brighter screen because lately we seem to be getting some prints which are rather dense. While this is the principal reason why he believes we should have more light, another one, I think, is because he has become used to seeing the screen that bright and it has become kind of stale, if you know what I mean.

In looking around for ways to get this brighter screen, it appears that the only way is to use a bigger, more powerful incandescent lamp. My outfit is equipped with parabolic condensers and as these are the latest development, nothing can be done here. The projection lens is a Series II Bausch and Lomb, so no improvement at this point in the optical system seems likely.

Can Raise Current

Of course, I know that I can increase the current through the lamp by means of the regulator and I have tried this for a few minutes at a time just to see what would happen. I know that this shortens the burning time of the lamp as the lamp people spent plenty of time explaining this to me.

I told my boss about raising the current and showed him how much brighter the screen was at 32 amperes than at 30. Everything was lovely and he was just tickled until I went on to explain to him that if this was done all the time the lamp bill would be doubled. Then he lost all enthusiasm and said ''not so good.''

So there you are. The screen is all right because a new one was installed along with the Mazda equipment.

It seems to me that I read something in the Projection Department about a more powerful incandescent lamp being developed for motion picture projection but I have been unable to locate this in looking over the back numbers.

I certainly would appreciate it if you will advise me concerning this new incandescent lamp and at the same time tell me what are the chances of using it in my equipment. If new equipment is required, I don't believe that we would get it as the boss feels that he cannot afford any more expense. However, that may be a natural feeling which might be changed if the results were much better.

I hope you will excuse the length of this letter but this thing is important to me because I feel that it is up to me to find a satisfactory answer to the problem.

I shall also appreciate it if you do not use my name in connection with this letter.

New Lamp Not Available

Friend Portland, we shall grant your wish this time about that matter of not publishing your name, although we cannot see a single sensible reason why you should refuse to make it known.

A Washington, D. C., projectionist made the same request some time ago and we refused it because there was absolutely nothing in his letter to make anyone ashamed of signing his name to it. We never heard from this chap again so we assume that he was peeved at the outrage we committed and never will write to us again.

As concerns a new and more powerful incandescent lamp for projection purpose, Friend Portland, you are right in your belief that such a lamp was described in this department. Nothing much was said about it at the time other than it had a ribbon of tungsten in place of the 4 section filament of coiled wire used in the 900 watt lamp for motion picture projection.

Requires 150 Amperes

This new lamp is rated at 150 amperes and 10 volts, making it a 1,500 watt lamp. The filament consists of a solid sheet of pure tungsten which is ''crimped,'' sawtooth fashion or like the folds in an accordion, to take up the expansion and contraction in the filament. The overall dimensions of this crimped filament are 10 mm. high by 14 mm. long which makes the filament of approximately the same proportions as the aperture in the projector head.

Because the filament is solid, no mirror can be used with this lamp so that in this respect it is less efficient for motion picture projection than is the 900 watt type.

The net gain in screen illumination is about 15 per cent when the lamp is operated at the same temperature as the 900 watt lamp. This comparatively slight gain in screen brightness is hardly worth while in view of the fact that 600 additional watts are required to obtain it.

The most serious objections to the use of this lamp are its size and current requirements. The lamp measures about 13½ ins. overall, which means that special (?) is required to adapt it to the present projectors. The high current required by the lamp makes it an awkward proposition because a special socket is required to hold it. In fact, the lead wires of the lamp terminate in two large brass prongs which stick out of the base of the lamp. These prongs are inserted in a base block which both supports the lamp upright and also leads current into the prongs.

Life Is Uncertain

The life of this lamp, at present, is very uncertain and is critical for various operating conditions so that it still is unsuitable for general use by persons unexperienced in handling such lamps. The cost of the lamp, also, is quite high.

This lamp, Friend Portland, is not yet ready for general use in projecting motion pictures so it would be well for you to put it out of your plans for the time being.

Operate Lamps Above 30 Amperes

We believe that the best thing for you to do is to operate the present 900 watt lamps at about 32 amperes during such times when dense film is being projected if you do not wish to stand the expense of operating them continuously at that current.

If the lamps are operated constantly at 32 amperes the average life will be about 60 hours instead of 100 hours. The lamps are rated on a basis of 100 hours average life when operated at not over 30 amperes. If more than 30 amperes are used the theatre must bear the expense of early burnouts when such occur.

But even so, these lamps are now perfected to such an extent that they can be used with confidence and no theatre should hesitate to use 32 amperes in order to raise the screen brightness about 50 per cent, even though the usual life is not 100 hours.

The cost of increased lamp burnouts is not great enough to justify passing up the excellent screen illumination thus obtained, especially in view of the fact that the incandescent lamp equipment is so economical in the matter of operating costs.

Schreck To Build House in Ashland, Pa.

A modern motion picture theatre, to be equipped also with a stage for vaudeville attractions, will be erected in Ashland, Schuylkill County, Pa., by J. V. Schreck, of that city, and several associates, he recently announced. William H. Lee, architect, of Philadelphia, is preparing the plans for a house that will seat 1400 and which will be erected at a cost of $200,000, on the Fred Lauer plot on Center street, between Fifth and Sixth, with a frontage of 62 feet and a depth of 125.

Construction work will begin at once, excavations for the foundations having been started the first week in February. The seats will be arranged in a spacious parquet and an attractive balcony. The equipment will include a modern Moller concert organ and a costly ventilating system.

Mr. Schreck is a pioneer motion picture exhibitor in Ashland and for the last fifteen years has been engaged in the successful management of the Temple Theatre in that city.

Charters Issued to Penn Theatre Owners

Among theatre concerns that received Pennsylvania charters at the capitol in Harrisburg recently, was the Harris Amusement Company, of Dormont, Pa., with offices in Pittsburgh, which was formed for "establishing, maintaining and operating a theatre or theatres." The capital stock is $150,000, consisting of 1,500 shares with a par value of $100 each, of which $1,500 is paid in. The treasurer is George S. Harrison, of Oakmont, Pa., and the incorporators D. A. Harris, who owns 250 shares; F. J. Harris, 50 shares, and John H. Harris, 50 shares, all of Crafton, a suburb of Pittsburgh. They are the same Harrises who control the big Harris chain of theatres in Western Pennsylvania, Ohio and other states.

The Keystone Amusement Company, of Pittsburgh, obtained a Pennsylvania charter to "establish and maintain a theatre or theatres." The capital stock is $25,000, consisting of 500 shares of a par value of $50, of which $2,500 is paid in. The treasurer is Milton Jaffe, care of the Academy Theatre, Pittsburgh, who also is one of the incorporators and owns one share of stock. The other incorporators are George Jaffe, Pittsburgh, 498 shares, and Daniel Nocholson, Pittsburgh, one share.

New Colored Consoles for Marr and Colton Organs

New color schemes for organ consoles developed by the Marr & Colton Organ Co. during the past year are meeting with favor among exhibitors in various sections of the country, one of the most popular being the white and gold which shows up very well when colored spots are used. Another popular scheme is the Chinese Red and gold. Other color combinations include the Burmese Blue, Antique Mahogany, Palmetto Green, Abbott Gray, Oriental Gold, Bolero Cream and Driftwood Smoke.

Recent installations of Marr & Colton instruments were made in the Great Lakes theatre, Detroit; the Plaza theatre, East Stroudsburg, Pa.; the Palace theatre, Johnsonburg, Pa., and the Cameo theatre, Allentown, Pa. More than a dozen other instruments were recently installed in upper New York State and Middle West theatres.

Sentry Negotiating Sale of English Rights

Negotiations for English rights to the merchandising of the Sentry Safety Control, fire preventive device manufactured by the Sentry Safety Control Corporation, Philadelphia, and distributed in this country by the National Theatre Supply Co., were practically concluded last week when Jos. E. Cohen, head of Sentry, talked to London from Philadelphia by long-distance telephone.

It is probable that Mr. Cohen, accompanied by Senator Aaron, attorney for the Sentry Safety Control Corporation, will go to England shortly to consummate the final details.

New West Va. Theatre To Open April First

Point Pleasant's new motion picture theatre, being built in Main Street, opposite the post office, by the Lyric Amusement Company, of which Ross Filson is local manager, will be ready for opening by April 1st, it has been announced by Manager Filson.

The theatre building will be 40 by 135 feet in size, and will be constructed so that a balcony can be added when needed. At present a small apartment will be in front of the second story. A foundation capable of holding three stories is being constructed by the Lyric company.

Brick and fire-proof tile are being used in the outer walls.

The seating capacity of the new theatre will be 608.

Shearer Coast Manager for Heywood-Wakefield

B. F. Shearer who recently severed his connection with National Theatre Supply Company has been appointed Western Manager of the Heywood-Wakefield Public Seating Division. In his new position Mr. Shearer will have charge of all his firm's public seating sales.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Players	Distributed by	Length	Reviewed
Angel of Broadway, The	L. Joy-V. Varconi	Pathe-De Mille	6555 feet	Dec. 16
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 27
Back to God's Country	R. Adoree-R. Frazer	Universal	5751 feet	July 28
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Big Parade, The	Gilbert-Adoree-Dane	M-G-M	12550 feet	Nov. 28, '25
Blackjack	B. Jones-B. Bennett	Fox	4777 feet	
Border Cavalier, The	Fred Humes	Universal	4427 feet	
Born to Battle	Bill Cody	Pathe-De Mille	5 reels	
Boy of the Streets	J. Walker-M. Bennett-B. Francisco	Rayart (S. R.)	5059 feet	
Broadway Madness	M. de la Motte- D. Keith	Excellent Pict. (S.R.)	6945 feet	Oct. 14
By Whose Hand?	R. Cortez-E. Gilbert	Columbia	5432 feet	Jan. 7
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	9692 feet	May 6
Cancelled Debt, The	R. Lease-C. Stevens	Sterling Pict (S.R.)	5200 feet	
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Marshall-G. Astor	Universal	7790 feet	May 20
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F B O	5701 feet	Aug. 26
Cruise of the Helion, The	E. Murphy-D. Keith-T. Santschi	Rayart (S. R.)	6089 feet	Sept. 30
Drop Kick, The	R. Barthelmess - D. Revier-B. Kent	First National	6802 feet	Sept. 30
First Auto, The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Flying U Ranch, The	Tyler-N. Lane	F. B. O.	4924 feet	
Foreign Devils	Tim McCoy	M-G-M	4658 feet	
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5524 feet	Sept. 23
Girl From Gay Paree, The	Sherman-Bedford-McGregor-Blythe	Tiffany-Stahl	5233 feet	Sept. 23
Girl From Rio, The	Carmel Myers	Lumas	6990 feet	
Honor First (Re-issue)	J. Gilbert-R. Adoree	Fox	4851 feet	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.	6000 feet	Nov. 11
Isle of Forgotten Women	Tearle-Sebastian-A. Calhoun-G. Gowland	Columbia	5645 feet	Jan. 21
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros	5569 feet	Sept. 30
Joy Girl, The	O. Borden-N. Hamilton-M. Alden	Fox	6162 feet	Sept. 23
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National	6712 feet	Sept. 16
Lone Eagle, The	R. Keane-B. Kent	Universal	5862 feet	
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox	8538 feet	Oct. 7
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O	4912 feet	Aug. 12
Nevada	G. Cooper-T. Todd	Paramount	6258 feet	Oct. 28
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
One Round Hogan	M. Blue-J. J. Jeffries-L. Hyams	Warner Bros	6375 feet	Oct. 7
One Woman to Another	F. Vidor-Von Eltz	Paramount	4551 feet	Sept. 30
Out All Night	R. Denny-M. Nixon	Universal	6170 feet	Oct. 7
Out of the Past	R. Frazier-M. Harris	Peerless Pict. (S. R.)	5701 feet	
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Prince of the Plains	Tex Maynard	Rayart (S. R.)	4134 feet	
Ragtime	J. Bowers-M. de la Motte	First Division (S. R.)	6700 feet	Sept. 9
Red Raiders, The	K. Maynard-A. Drew	First National	6280 feet	Dec. 9
Road to Romance, The	R. Novarro-M. Day-R. D. D'Arcy	M-G-M	6544 feet	Jan. 21
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros	5685 feet	Oct. 14
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia	5892 feet	
Slightly Used	M. McAvoy-C. Nagel-R. Agnew	Warner Bros	6412 feet	Sept. 30
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National	6548 feet	Sept. 9
Soda Water Cowboy, The	Wally Wales	Pathe-De Mille	4546 feet	Nov. 4
Stark Love	Special Cast	Paramount	6203 feet	Mar. 11
Swim, Girl, Swim	B. Daniels-G. Ederle-J. Hall	Paramount	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft-Hill-Luden	Paramount	6006 feet	Oct. 28
Three Miles Up	Al Wilson-E. Clair	Universal	4136 feet	June 10
Two Girls Wanted	J. Gaynor-G. Tryon	Fox	6293 feet	Oct. 7
We're All Gamblers	Meighan-M. Millner	Paramount	5935 feet	

OCTOBER

Feature	Players	Distributed by	Length	Reviewed
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National	6333 feet	Oct. 21
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict. (S.R.)	5980 feet	
Ben Hur	Novarro-McAvoy-Bronson-F. X. Bushman-C. Myers	M-G-M	12000 feet	Jan. 16, '26
Blondes By Choice	Claire Windsor	Lumas	6987 feet	
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M	5902 feet	Nov. 25
Boy Rider, The	Buzz Barton	F. B. O	4858 feet	Sept. 30
Breakfast at Sunrise	C. Talmadge-D. Alvarado	First National	6222 feet	Dec. 16
Cheating Cheaters	B. Compson-K. Harlan	Universal	5623 feet	Dec. 23
Chinese Parrot, The	M. Nixon-H Bosworth	Universal	7304 feet	Jan. 7
College Hero, The	R. Agnew-P. Garon-R. Lease-B. Turpin	Columbia	5628 feet	Dec. 9
College Widow, The	D. Costello-Collier, Jr.	Warner Bros	6616 feet	Oct. 28
Combat	G. Walsh-G. Hulette-C. Adam?x	Pathe-DeMille	5100 feet	Nov. 11
Crystal Cup, The	D. Mackaill-J. Mulhall	First National	6386 feet	Nov. 25
East Side, West Sidd	G. O'Brien-V. Valli-F. McDonaldG	Fox	8154 feet	Nov. 4
Fair Co-ed, The	M. Davies-J. M. Brown	M-G-M	6408 feet	Nov. 4
Figures Don't Lie	E. Ralston-R. Arlen	Paramount	5386 feet	
Finnegan's Ball	B. Mehaffey-Landis-C. McHugh-M. Swain	First Division (S. R.)	6200 feet	Dec. 9
Forbidden Woman, The	J. Goudal-V. Varconi	Pathe-De Mille	6568 feet	Dec. 16
Gentleman of Paris, A	A. Menjou-S. O'Hara-A. Marchall	Paramount	6017 feet	Oct. 14
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O	6310 feet	July 29
Girl in the Pullman, The	M. Prevost-	Pathe-De Mille	5867 feet	Nov. 18
Gun-Hand Garrison	Tex Maynard	Rayart (S. R.)	4879 feet	
Harp in Hock, A	Schildkraut-Coghlan-M.Robson-B.Love	Pathe-De Mille	5999 feet	Dec. 16
Highschool Hero, The	S. Phipps-N. Stuart	Fox	5498 feet	Nov. 11
In Old Kentucky	J. Murray-H. Costello	M-G-M	6646 feet	
Jake the Plumber	J. DeVorska-S. Lynn	F. B. O	5186 feet	Nov. 4
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros	7423 feet	Oct. 21
Jesse James	F. Thomson-N. Lane	Paramount	8656 feet	Oct. 28
Les Miserables	Special Cast	Universal	7713 feet	
Light in the Window, A	Walthall-P. Avery-C. Keefe	Rayart (S. R.)	5960 feet	Nov. 11
Magic Flame, The	Colman-Banky	United Artists	8300 feet	Sept 30
My Best Girl	M.Pickford-C.Rogers	United Artists	8500 feet	Dec. 2
No Place to Go	M. Astor-L. Hughes	First National	6403 feet	
Now We're in the Air	W. Beery-R. Hatton-L. Brooks	Paramount	5798 feet	Dec. 23
Obligin' Buckaroo, The	Buffalo Bill, Jr.	Pathe-De Mille	4575 feet	Nov. 11
Once and Forever	P.R.Miller-J.Harron	Tiffany-Stahl	5639 feet	
Pajamas	O. Borden-L. Gray	Fox	5876 feet	Dec. [illegible]
Pretty Clothes	J. Ralston-J. Walker-G. Astor	Sterling Pict. (S. R.)	5652 feet	Nov. 4
Publicity Madness	E. Lowe-L. Moran	Fox	5893 feet	
Racing Romeo, The	"Red" Grange-J. Ralston	F. B. O	5992 feet	Dec. 16
Ranger of the North	Ranger (Dog)	F. B. O.	4941 feet	
Ride 'Em High	Buddy Roosevelt	Pathe-De Mille	4542 feet	Nov. 11
Ridin' Luck	Tex Maynard	Rayart (S. R.)		
Rose of the Golden West	G. Roland-M. Astor	First National	6447 feet	Oct. 7
Rough Riders, The	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	9443 feet	April 1
Sailor Izzy Murphy	G. Jessel-A. Ferris	Warner Bros	6020 feet	Oct. 28
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	8500 feet	June 10
Shanghai Bound	R. Dix-M. Brian	Paramount	5515 feet	Dec. 9
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount	5179 feet	
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal	7 reels	Aug. 26
Silver Valley	Tom Mix	Fox	5011 feet	Oct. 14
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M	6705 feet	Oct. 28
Straight Shooting	Ted Wells	Universal	4251 feet	Aug. 19
Tigress, The	J. Holt- D. Revier	Columbia	5357 feet	
Underworld	C. Brook-E. Brent-G. Bancroft	Paramount	7643 feet	Sept. 9
Way of All Flesh, The	E. Jannings-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
Wheel of Destiny, The	F. Stanley-G. Hale	Rayart (S. R.)	5869 feet	
Wine (re-issue)	Clara Bow	Universal	7 reels	
Wise Wife, The	P. Haver-T. Moore	Pathe-De Mille	5610 feet	Dec. 16
Wolf's Trail	Dynamite (Dog)	Universal	4167 feet	
Woman on Trial, The	Negri-E. Hanson	Paramount	5960 feet	Oct. 14
Women's Wares	Brent-Lytell-L. Kent	Tiffany-Stahl	5614 feet	Nov. 18
Wreck of the Hesperus, The	A. Hale-V. Bradford	Pathe-De Mille	6447 feet	

NOVEMBER

Feature	Players	Distributed by	Length	Reviewed
Arizona Wildcat, The	T. Mix-D. Sebastian	Fox	4665 feet	
Bandit's Son, The	B. Steele-A. Sheridan	F. B. O	4789 feet	
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M	6433 feet	
Blood Will Tell	B. Jones-K. Perry	Fox	4556 feet	
Bowery Cinderella, A	P. O'Malley-G. Hulette	Excellent Pict. (S.R.)	6900 feet	Nov. 25
Broadway After Midnight	P. Bonner-C. Landis-G. Hughes-B. Tennant	Krelbar Pict. (S. R.)	6199 feet	Nov. 4
Cheer Leader, The	R. Graves-Olmstead	Lumas	6000 feet	
City Gone Wild, The	T. Meighan-L. Brooks-M. Millner	Paramount	5408 feet	
College	B. Keaton-A. Cornwall-G. Withers	United Artists	5362 feet	Sept. 23

Feature	Players	Distributed by	Length	Reviewed
Death Valley	C. Nye-R. Rae-R. Wells	First Division (S. R.)	588 feet	Aug. 13
Discord	G. Ekman-L. Dagover	Pathe-De Mille	8586 feet	Nov. 11
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros	5003 feet	Nov. 11
Dress Parade	W. Boyd-B. Love	Pathe-De Mille	6599 feet	Nov. 11
Fortune Hunter, The	S. Chaplin-C. Horton-H. Costello	Warner Bros.	6638 feet	Jan. 21
Galloping Fury	H. Gibson-S. Rand	Universal	5503 feet	
Garden of Allah, The	A. Terry-I. Petrovich	M-G	8200 feet	Sept. 16
Girl From Chicago, The	C. Nagel-M. Loy	Warner Bros	5978 feet	Dec. 31
Gold From Weepah	Bill Cody	Pathe	4968 feet	Dec. 23
Good-Time Charley	W. Oland-H. Costello	Warner Bros	6302 feet	Nov. 25
Gorilla, The	C. Murray-F. Kelsey-T. Marshall	First National	6300 feet	Dec. 2
Gun Gospel	K. Maynard	First National	6288 feet	
Heroes in Blue	J. Bowers-S. Rand	Rayart (S. R.)	5000 feet	
His Foreign Wife	W. McDonald-E. Murphy-G. von Rue	Pathe-De Mille	4890 feet	
Home Made	Johnny Hines	First National	6524 feet	
Hoof Marks	Jack Donovan	Pathe-De Mille	4076 feet	Dec. 23
Hook and Ladder, No. 9	D. Ellis-E Hearne-C. Keefe	F. B. O	5240 feet	Dec. 16
Judgment of the Hills	V. Valli-F. Darro	F. B. O	6481 feet	Aug. 1'
Ladies Must Dress	V. Valli-L. Gray	Fox	5599 feet	Dec. 23
Last Waltz, The	W. Fritsch-S. Vernon	Paramount	6940 feet	Dec. 30
Lure of the South Seas, The		First Division (S. R.)		
Main Event, The	Vera Reynolds	Pathe-De Mille	6472 feet	Nov. 11
Man Crazy	Mulhall-Mackaill	First National	5542 feet	Dec. 30
My Friend From India	F. Pangborn	Pathe-De Mille	6 reels	
Night Life	A. Day-J. Harron	Tiffany-Stahl	6235 feet	Dec. 2
One Glorious Scrap	Fred Humes	Universal	4172 feet	
On the Stroke of Twelve	E. Torrence-J. Marlowe-D. O'Shea	Rayart (S. R.)	5970 feet	
On Your Toes	R. Denny-B. Worth	Universal	5918 feet	Jan. 14
Opening Night, The	C. Windsor-J. Bowers	Columbia	5524 feet	
Open Range	L. Chandler-B. Bronson	Paramount	5599 feet	
Quality Street	M. Davies-C. Nagel	M-G-M	7627 feet	Nov. 18
Reno Divorce, A	M. McAvoy	Warner Bros.	5492 feet	Nov. 4
Roarin' Broncs	Buffalo Bill, Jr.	Pathe-De Mille	4375 feet	Dec. 30
Shame (Re-issue)	John Gilbert	Fox	5467 feet	
She's a Sheik	B. Daniels-R. Arlen W. Powell	Paramount	6015 feet	Dec. 9
Skyhigh Saunders	A. Wilson-E. Tarron	Univrsal	4393 feet	
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal	6218 feet	
Spotlight, The	E. Ralston-N. Hamilton	Paramount	4934 feet	
Stage Kisses	K. Harlan-H. Chadwick-J. Patrick	Columbia	5435 feet	
Tea for Three	L. Cody-A. Pringle-O. Moore-D. Sebastian	M-G-M	5273 feet	Nov. 11
Thirteenth Hour, The	Bonaparte (Dog)-J. Gadsen-L. Barrymore	M-G-M	5252 feet	
Thirteenth Juror, The	F. X. Bushman-Nilsson	Universal	5598 feet	Dec. 9
Turkish Delight	R. Schildkraut-J. Faye	Pathe-De Mille	6 reels	
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists	8250 feet	Nov. 4
Very Confidential	M. Bellamy	Fox	5620 feet	Dec. 16
Wanderer of the West, A	Tex Maynard	Rayart (S. R.)		
Warning, The	J. Holt-D. Revier	Columbia	5791 feet	Jan. 7
Web of Fate	Lillian Rich	Peerless Pict. (S. R.)	5800 feet	
Wild Beauty	Rex (Horse)-J. Marlowe	Universal	5192 feet	
Wild Geese	B. Bennett-A. Stewart-D. Keith-J. Robards-E. Southern	Tiffany-Stahl	6448 feet	
Wolf Fangs	Thunder (Dog)-C. Morton-C. Lincoln	Fox	5331 feet	Dec. 16

DECEMBER

Feature	Players	Distributed by	Length	Reviewed
Adventurer, The	T. McCoy-D. Sebastian	M-G-M	4709 feet	
Aflame in the Sky	S. Lynn-J. Luden	F. B. O.	6034 feet	Nov. 11
Alice in Wonderland		Pathe	5 reels	
Almost Human	V. Reynolds	Pathe-De Mille	6 reels	
Brass Knuckles	M. Blue-B. Bronson	Warner Bros	6330 feet	Dec. 23
Bridal Night, The	Norma Shearer	M-G-M		
Buttons	Coogan-Hanson-Olmstead	M-G-M	6050 feet	
Come to My House	O. Borden-A. Moreno	Fox	5430 feet	
Desert Dust	Ted Wells	Universal	4349 feet	
Desert of the Lost	W. Wales-P. Montgomery	Pathe	4933 feet	Dec. 30
Desert Pirate, The	T. Tyler-D. Thompson	F. B. O.	4754 feet	
Devil's Twin, The	Leo Maloney	Pathe	6 reels	
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists	8400 feet	Jan. 7
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	4295 feet	
Fashion Madness	C. Windsor-R. Howes	Columbia	5513 feet	
Flying Luck	Monty Banks	Pathe-De Mille	6400 feet	Nov. 18
Gay Defender, The	R. Dix-T. Todd	Paramount	6376 feet	Dec. 31
Get Your Man	C. Bow-C. Rogers	Paramount	5889 feet	
Girl From Everywhere, The	D. Pollard-M. Swain-S. Halloway	Pathe-De Mille	3303 feet	Dec. 2
Golden Clown, The	G. Ekman-K. Bell	Pathe	8 reels	
Grandma's Boy (re-issue)	H. Lloyd-M. Davis	Pathe-De Mille	4750 feet	
Ham and Eggs at the Front	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Haunted Ship, The	D. Sebastian-M. Love-R. Hallor-Santschi	Tiffany-Stahl	4753 feet	Feb. 4
	R. Hallor	Tiffany-Stahl	4753 feet	
Hero for a Night, A	G. Tryon-P. R. Miller	Universal	5711 feet	Dec. 2
Her Wild Oat	Colleen Moore	First National	6118 feet	
He's My Man	Phyllis Haver	Pathe-De Mille		
Honeymoon Hate	F. Vidor-T. Carmenati	Paramount	5415 feet	
Husbands for Rent	H. Costello-O. Moore	Warner Bros	5200 feet	Jan. 7
If I Were Single	M. McAvoy-C. Nagel	Warner Bros	6320 feet	Dec. 31
Irresistible Lover, The	N. Kerry-L. Moran	Universal	6958 feet	Sept. 16
Land of the Lawless	J. Padian-P. Montgomery-T. Santschi	Pathe	4131 feet	Dec. 30
Law and the Man, The	G. Brockwell-Santschi-R. Rllis	Rayart (S. R.)	5916 feet	
London After Midnight	L. Chaney-C. Nagel-M. Day-Walthall	M-G-M	5687 feet	Dec. 23
Lovelorn, The	S. O'Neill-L. Kent-M. O'Day	M-G-M	6110 feet	Dec. 30
Love Mart, The	B. Dove-G. Roland-N. Beery	First National	7388 feet	
Man's Past, A	C. Veidt-I. Keith-G. Siegmann	Universal	6135 feet	Sept. 16
Polly of the Movies	G. Short-J. Robards	First Division (S. R.)	6900 feet	
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille	5880 feet	
San Francisco Nights	M. Busch-P. Marmont	Lumas	7000 feet	Dec. 31
Satan and the Woman	C. Windsor-C. Keefe	Excellent Pict. (S. R.)		
Serenade	A. Menjou-K. Carver-L. Basquette	Paramount	5209 feet	Dec. 31
Silk Legs	M. Bellamy-J. Hall	Fox	5446 feet	
Silver Slave, The	I. Rich-A. Ferris-H. Herbert	Warner Bros	6124 feet	Dec. 9
Siren, The	D. Revier-T. Moore	Columbia	5996 feet	
Slingshot Kid, The	"Buzz" Barton J. Morgan	F. B. O	4886 feet	
Sorrell and Son	H. B. Warner-Nilsson-M. McBain-A. Joyce	United Artists	9000 feet	Nov. 25
South Sea Love	P. R. Miller-L. Shumway-A. Brooks	F. B. O.	6388 feet	
Spoilers of the West	T. McCoy-M. Daw	M-G-M	6280 feet	
Streets of Shanghai	P. Starke-K. Harlan-J. Robards	Tiffany-Stahl	5276 feet	
Swift Shadow, The	Ranger (Dog)	F. B. O.	4892 feet	Dec. 23
Temptations of a Shopgirl	B. Compson-Garon-A. Kaliz	First Division (S. R.)	5604 feet	
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	First National	7419 feet	Nov. 18
Two Flaming Youths	C. Conklin-W. C. Fields-M. Brian	Paramount	5319 feet	Jan. 7
Valley of the Giants	M. Sills-D. Kenyon	First National	6376 feet	
Wild Born	Tex Maynard	Rayart (S. R.)		
Wilful Youth	K. Harlan-E. Murphy	Peerless Pict. (S.R.)	5800 feet	
Wizard, The	L. Hyams-E. Lowe-G. Katsonaros-von Seyffertitz	Fox	5629 feet	
You'll Never Get Rich		First Division (S. R.)		

JANUARY

Feature	Players	Distributed by	Length	Reviewed
Air Patrol, The	Al Wilson	Universal	4259 feet	
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	Oct. 21
Ballyhoo Buster, The	Buffalo Bill, Jr.	Pathe	4805 feet	Dec. 30
Beau Sabreur	E. Brent-G. Cooper-W. Powell-N. Beery	Paramount	6536 feet	Jan. 28
Beware of Married Men	I. Rich-R. Tucker-S. Holmes-M. Loy	Warner Bros.	5421 feet	Jan. 28
Boss of Rustlers Roost, The	D. Coleman-E. Gilbert	Pathe	4833 feet	Jan. 14
Branded Sombrero, The	B. Jones-L. Hyams	Fox Films	5612 feet	Jan. 14
Burning Up Broadway	H. Costello-R. Frazer	Sterling Pict. (S. R.)		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal	5261 feet	
Comrades	H. Costello-G. Hughes-D. Keith	First Division (S. R.)		
Circus, The	C. Chaplin-M. Kennedy	United Artists	6700 feet	Jan. 14
Cohens and the Kellys in Paris, The	G. Sidney-J. F. McDonald-V. Gordon-K. Price	Universal	7481 feet	
Coney Island	Lois Wilson	F. B. O.		
Cowboy Cavalier, The	B. Roosevelt O. Hasbrouck	Pathe	4526 feet	Jan. 28
Creole Love		First Division (S. R.)		
Dare Devil's Reward	T. Mix-N. Joyce	Fox	4987 feet	Jan. 21
Dead Man's Curve	Fairbanks, Jr.-S. Blane	F. B. O.	5511 feet	Dec. 23
Desperate Courage	W. Wales-O. Hasbrouck	Pathe	4398 feet	Jan. 21
Divine Woman, The	D. Garbo-L. Hanson-L. Sherman	M-G-M	7300 feet	Jan. 21
Driftin' Sands	Bob Steele	F. B. O	4770 feet	
Fearless Rider	F. Humes-B. Worth	Universal	4173 feet	
Four Flusher, The	G. Lewis-M. Nixon	Universal	6193 feet	Jan. 28
French Dressing	H. B. Warner-L. Wilson	First National	6344 feet	
Gateway of the Moon, The	Del Rio-Fenton-W. Pidgeon	Fox	5038 feet	Jan. 14
Gentlemen Prefer Blondes	A. White-F. Sterling-R. Taylor-Conklin-Friganza-Swain	Paramount	6871 feet	Jan. 21
Girl in Every Port, A	V. McLaglen-M. Casaiuana-M. Loy-N. Joyce-R. Armstrong	Fox		
Glory Girl, The	E. Ralston	Paramount		
Laddie Be Good	B. Cody-R. Blossom	Pathe	4155 feet	Dec. 30
Lady Raffles	E. Taylor-R. Drew-L. Tashman	Columbia		
Last Command, The	E. Jannings-E. Brent-W. Powell	Paramount	8234 feet	Jan. 28
Let 'Er Go. Gallegher	J. Coghlan-H. Ford-E. Fair	Pathe-De Mille	5888 feet	Jan. 28
Leopard Lady, The	J. Logan-A. Hale	Pathe-De Mille	6 reels	
Little Mickey Grogan	F. Darro-J. Ralston-C. Nye	F. B. O.	5815 feet	
Love	G. Garbo-J. Gilbert	M-G-M	7365 feet	Dec. 16
Love and Learn	E. Ralston-L. Chandler-H. Hopper	Paramount	5837 feet	
	ler	Paramount	5737 feet	
Man, Woman and Sin	J. Gilbert-J. Eagles-G. Brockwell	M-G-M	6280 feet	
Man, Woman and Sin	J. Gilbert-J. Eagles	M-G-M	6280 feet	
Merry Wives of New York	P. Garon	First Division (S.R.)		
Noose, The	R. Barthelmess-L. Basquette-A. Joyce	First National	7060 feet	
No Other Woman	D. Del Rio	Fox		
On to Reno	M. Prevost-C. Landis	Pathe-De Mille	6 reels	
Peaks of Destiny, The (Ufa film)	E. Peterson-L. Riefenstahl-L. Trenker	Paramount	6940 feet	Jan. 21
Perfect Gentleman, A	M. Banks-R. Dwyer	Pathe	5626 feet	Jan. 14
Pioneer Scout, The	F. Thomson-N. Lane	Paramount	6118 feet	
Private Life of Helen of Troy, The	M. Corda-L. Stone-R. Cortez	First National	7694 feet	Dec. 23
Race For Life, A	Rin-Tin-Tin	Warner Bros		
Rawhide Kid, The	H. Gibson-G. Hale	Universal	4777 feet	
Sadie Thompson	G. Swanson-L. Barrymore-R. Walsh	United Artists		
Sailors' Wives	Astor-Hughes	First National	5484 feet	
Sharpshooters	G. O'Brien-L. Moran	Fox	5573 feet	Jan. 28

Feature	Players	Distributed by	Length	Reviewed
Shepherd of the Hills, The	A. B. Francis-M. O'Day-J. Boles	First National	8188 feet	
That Certain Thing	V. Dana-R. Graves	Columbia	6047 feet	
Tragedy of Youth, The	Collier, Jr.-P. R. Miller-W. Baxter	Tiffany-Stahl		
United States Smith	Special Cast	Lumas	7000 feet	
Walking Back	S. Carroll-R. Walling	Pathe-De Mille	6 reels	
West Point	W. Haines-J. Crawford	M-G-M	8134 feet	Jan. 7
What Price Beauty?	N. Naldi-P. Gendron-V. Pearson	Pathe	5 reels	Jan. 28
Wickedness Preferred	Lew Cody	M-G-M		
Wife Savers	W. Beery-R. Hatton-Z. Pitts	Paramount	5435 feet	Jan. 21
Wife's Relations, The	S. Mason-G. Glass-B. Turpin-A. Rankin,	Columbia		
Wizard of the Saddle	B. Barton-D. Thompson	F. B. O.	4805 feet	Dec. 30
Woman Against the World, A	G. Olmstead-H. Ford-G. Hale-S. Rand	Tiffany-Stahl		
Woman Wise	W. Russell-J. Collyer-W. Pidgeon	Fox	5050 feet	

FEBRUARY

Feature	Players	Distributed by	Length	Reviewed
Across the Atlantic	M. Blue-E. Murphy	Warner Bros.		
Age of Sex, The		First Division (S. R.)		
Alice Through the Looking Glass	Special Cast	Pathe	5 reels	
Apache Raider, The	L. Maloney-E. Gilbert-D. Coleman	Pathe	6 reels	
Bare Knees	V. L. Corbin-D. Keith-J. Winton-J. Walker	Lumas	5800f eet	Jan. 28
Big City, The	L. Chaney	M-G-M		
Blonde for a Night, A	M. Prevost-H. Ford	Pathe-De Mille	6 reels	
Blue Danube, The	L. Joy-R. LaRocque-J. Schildkraut	Pathe-De Mille	6 reels	
Bronc Stomper, The	D. Coleman-E. Gilbert	Pathe	6 reels	
Chaser, The	H. Langdon-G. McConnell	First National		
Clean Up Man, The	T. Wells-P. O'Day	Universal	4232 feet	
Crashing Through	J. Padjans-S. Rand-T. Santschi	Pathe	4480 feet	
Devil Dancer, The	G. Gray-C. Brook	United Artists	7000 feet	Dec. 30
Doomsday	F. Vidor-G. Cooper	Paramount	5665 feet	
Douglas Fairbanks as the Gaucho	D. Fairbanks-E. Southern-L. Valez	United Artists	9256 feet	Dec. 2
Enemy, The	L. Gish-R. Forbes	M-G-M	8189 feet	Dec. 31
Fangs of the Wild	Ranger (Dog)-S. Nelson-D. Kitchen	F. B. O	4578 feet	Jan. 14
Finders Keepers	La Plante-Harron	Universal	6081 feet	
Feel My Pulse	B. Daniels-R. Arlen-W. Powell	Paramount		
Flying Romeos	C. Murray-G. Sidney	First National		
Free Lips		First Division (S. R.)		
Garden of Eden, The	C. Griffith-C. Ray-L. Sherman	United Artists		
Harvester The	N. Kingston-O. Caldwell	F. B. O	7045 feet	Nov. 25
Her Summer Hero	D. Thompson-H. Trevor-S. Blane-J. Pierce	F. B. O	5146 feet	Dec. 30
Latest From Paris, The	N. Shearer	M-G-M		
Legionnaires in Paris	Al Cooke-Kit Guard	F. B. O.	5771 feet	
Little Snob, The	M. McAvoy-R. Frazer-A. B. Francis	Warner Bros.		
Love in a Cottage	B. Compson	First Division (S. R.)		
Midnight Rose	L. de Putti-K. Harlan	Universal		
Napoleon (French Film)	Special Cast	M-G-M		
Night Flyer, The	W. Boyd-J. Ralston	Pathe-De Mille	6 reels	
Night Flyer, The	William Boyd	Pathe-De Mille	6 reels	
Passion Island	Special Cast	Pathe-De Mille	7 reels	
Phantom Flyer, The	Al Wilson	Universal	4253 feet	
Riding Renegade, The	Bob Steele	F. B. O.		
Rose-Marie	J. Crawford-J. Murray	M-G-M		
Secret Hour, The	P. Negri-Hersholt-K. Thomson	Paramount	7194 feet	
Shield of Honor, The	R. Lewis-D. Gulliver-N. Hamilton	Universal	6172 feet	Dec. 30
Show Down, The	Bancroft - Brent - N. Hamilton	Paramount		
Smart Set, The	W. Haines	M-G-M		
So This Is Love	V. Dana-W. Collier, Jr.-J. Walker	Columbia		
Sporting Goods	R. Dix-G. Olmstead	Paramount	5951 feet	
That's My Daddy	R. Denny-B. Kent	Universal	6073 feet	
Tillie's Punctured Romance	C. Conklin-W. C. Fields-Fazenda M. Swain-D. Hill	Paramount	6 reels	
Traveling Salesman, The (tentative)	R. Dix-F. Sterling-G. Olmsted	Paramount		
Under the Tonto Rim	R. Arlen-M. Brian-J. Linden	Paramount	5991 feet	
Valley of Hunted Men	Buffalo Bill, Jr.-K. Collins	Pathe		
Wagon Show, The	Ken Maynard	First National		
Wall Flowers	H. Trevor-J. Arthur-L. Todd	F. B. O.		
Wedding March, The (road show)	von Stroheim-F. Wray	Paramount	12 reels	
When the Law Rides	T. Tyler-F. Darro	F. B. O		
Whip Woman, The	E. Taylor-A. Moreno-L. Sherman	First National		

MARCH

Feature	Players	Distributed by	Length	Reviewed
Adventure Mad (Ufa film)	E. Barclay-N. Asther-L. Hall-Davis	Paramount	5897 feet	
Arkansas		First Division (S. R.)		
Beauty Doctor, The	Adolphe Menjou	Paramount		
Beyond London's Lights	L. Shumway G. Elliott-J. Gadsden H. Evans			
Brunettes Preferred		First Division (S. R.)	6551 feet	Feb. 4
Buck Privates	de Putti-McGregor	Universal		
Burning Daylight	M. Sills-D. Kenyon	First National		
Chicago After Midnight	J. Mendez-R. Ince	F. B. O.		
Darling of the Gods, The	Special Cast	United Artists		
Drums of Love	E. Taylor-D. Alvarado-M. Philbin-L. Barrymore	United Artists	9000 feet	Jan. 28
Freckles	J. Fox, Jr.-G. Stratton-H. Bosworth	F. B. O.	6131 feet	Jan. 28
Heart of a Follies Girl, The	B. Dove-L. Kent- L. Sherman	First National		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Legion of the Condemned, The	G. Cooper-F. Wray-L. Chandler-I. Harris-B. Norton	Paramount	7415 feet	
Little Buckaroo, The	Buzz Barton	F. B. O		
Love Me and the World Is Mine	Philbin-Kerry	Universal	6813 feet	
Mad Hour, The	S. O'Neil-L. Kent-L. Sherman-A. White	First National		
Man Higher Up, The		Lumas		
Mary the Girl	B. Bedford-R. Ellis	Sterling Pict. (S. R.)		
Move On		First National		
Old Ironsides	E. Ralston-C. Farrell-W. Beery-G. Bancroft	Paramount	7910 feet	Dec. 18, '26
Once There Was a Princess	Billie Dove	First National		
Pair of Sixes, A	Johnny Hines	First National		
Partners in Crime	W. Beery-R. Hatton-W. Powell-M. Brian	Paramount		
Powder My Back	Irene Rich	Warner Bros		
Put 'Em Up	Fred Humes	Universal	4200 feet	
Ramona	D. Del Rio-W. Baxter-R. Drew-V. Lewis	United Artists	Feb. 4	
Red Hair	C. Bow-W. Austin-L. Chandler	Paramount		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pict. (S.R.)	5032 feet	
Something Always Happens	E. Ralston-N. Hamilton	paramount		
Speedy	Harold Lloyd	Paramount		
Stop That Man	Special Cast	Universal	5389 feet	
Surrender	M. Philbin-I. Moskine	Universal		
Tempest	J. Barrymore-C. Horn-Wolheim	United Artists		

APRIL

Feature	Players	Distributed by	Length	Reviewed
Bell ot Avenue A		First Division (S. R.)		
Breed of the Sunset	Bob Steele	F. B. O.		
Canyon of Adventure, The	K. Maynard	First National		
Chinatown Charlie	J. Hines-L. Lorraine.	First National		
Crooks Can't Win	R. Lewis-T. Hill-S. Nelson	F. B. O.		
Ladies' Night in a Turkish Bath	Mackaill-Mulhall	First National		
Law of Fear, The	Ranger (Dog)	F-B-O		
Lilac Time	C. Moore-G. Cooper	First National		
Little Shepherd of Kingdom Come	Barthelmess-G. James-O'Day-Seyffertitz.	First National		
Little Yellow House, The		F. B. O.		
Phantom of the Range, The	T. Tyler-D. Thompson	F. B. O.		
Pinto Kid, The	B. Barton-H. Trevor-G. Lee	F-B-O	4884 feet	Jan. 7
Red Riders of Canada, The	P. R. Miller-C. Byer.	F. B. O	6419 feet	Dec. 23
Royal American, The	Ken Maynard	First National		
Street of Sin, The	E. Jannings-F. Wray	Paramount		
Thanks For the Buggy Ride	L. La Plante -G. Tryon	Universal	6197 feet	Feb. 4
Three-Ring Marriage	M. Astor-L. Hughes.	First National		
Under the Black Eagle	Flash (Dog)-M. Day-R. Forbes	M-G-M		

MAY

Feature	Players	Distributed by	Length	Reviewed
Alex the Great	"Skeets" Gallagher.	F. B. O.		
Devil's Trade Mark, The.	B. Bennett-W. V. Mong	F-B-O		
Harold Teen	A. Lake-A. White-W. Bakewell-J. Duffy	First Natonal		
It's All Greek to Me	C. Murray-L. Fazenda-T. Todd	First National		
Man in the Rough, The	B. Steele-M. King.	F-B-O		
Skinner's Big Idea	B. Washburn-M. Sleeper-H. Trevor	M-G-M		
Wine, Woman and Song	Charlie Murray	First National		

JUNE

Feature	Players	Distributed by	Length	Reviewed
Baby Face	Colleen Moore	First National		
Dog Justice	Ranger (Dog)	F. B. O.		
Lady Be Good	D. Mackaill-J. Mulhall	First National		
Loves of Ricardo	George Beban	F. B. O.		
Roulette	Richard Barthelmess	First National		
Texas Tornado, The	Tom Tyler	F. B. O.		
Upland Rider, The	Ken Maynard	First National		

JULY

Feature	Players	Distributed by	Length	Reviewed
Fighting Redhead, The	Buzz Barton	F. B. O.		
Kelly's Kids	Charlie Murray.	First National		
Trail of Courage, The	R. Steele-M. Bonner	F-B-O		

AUGUST

Feature	Players	Distributed by	Length	Reviewed
Bantam Cowboy, The	Buzz Barton	F. B. O		
Barker, The	Milton Sills	First National		
Oh Kay	Colleen Moore	First National		

Coming Attractions

Feature	Players	Distributed by	Length	Reviewed
Abie's Irish Rose	F. McDonald-J. Hersholt-N. Carroll-C. Rogers	Paramount		
Ace High	Hoot Gibson	Universal		
Actress, The	N. Shearer-R. Forbes	M-G-M		
Baby Mine	G.K.Arthur-K.Dane	M-G-M	5139 feet	Jan. 14
Better Man, The		F. B. O.		
Betty's a Lady	J. Ralston-C. Ray	Universal		
Be Yourself	R. Denny-M. Nolan	Universal		
Big Game Hunt, The	W. Beery-R. Hatton	Paramount		
Big Gun, The	George Lewis	Universal		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Big Top, The		M-G-M		
Black Ace, The	D. Coleman-J. Loff	Pathe		
Blossom Time (Movietone)	J. Gaynor-C. Farrell	Fox		
Body Punch, The	J. Dougherty-V. B. Faire	Universal		
Boy of the Streets ,A	J. Walker-B. Francisco-M. Bennett	Rayart (S. R.)		
Bride of the Colorado	J. Boles-D. Blossom	Pathe		
Brides Will Be Brides	Laura La Plante	Universal		
Bringing Up Father	F. McDonald	M-G-M		
Broodway Daddies	B. Love	Columbia		
Broken Hearts		Hercules Film Prod. (S. R.)		
Butter and Egg Man, The	J. Mulhall	First National		
Casey Jones	R. Lewis-J. Robards-A. Sheridan	Rayart (S. R.)		
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		Feb. 4
Chicago	P. Haver-V. Varconi	Pathe-De Mille	9992 feet	
China Bound	R. Navarro-J. Crawford	M-G-M		
Chorus Kid, The		Lumas		
Circus Rookies	K. Dane-G. K. Arthur	M-G-M		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
City of Sin	M. Loy-L. Hyams-R. Tucker	Warner Bros		
Clash, The (tentative)	A. Moreno-C. Windsor	Tiffany-Stahl		
Clown, The (Vitaphone)	Al Jolson	Warner Bros.		
Cock-Eyed World, The	V. McLaglen-E. Lowe	Fox		
Code of Honor	A. Menjou-N. Lane-Collier, Jr-E.Brent	Paramount		
Cop, The	W. Boyd	Pathe-De Mille		
Cossacks, The	J. Gilbert-R. Adoree	M-G-M		
Count of Ten, The	C. Ray-J. Gleason	Universal		
Cream of the Earth, The	M. Nixon-C. Rogers	Universal		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M	12 reels	
Dance Fever (Ufa film)		Brill, Inc.		
Detectives	K. Dane-G. K. Arthur	M-G-M		
Devil Skipper, The	B. Bennett-M. Love-M. McGregor-M. McAllister	Tiffany-Stahl		
Dirty Work	Johnny Burke	Pathe		
Don't Marry	Lois Moran	Fox		
Down Grade, The	Wm. Fairbanks-A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O		
Dressed to Kill	E. Lowe-M. Astor	Fox		
Easy Come, Easy Go	R. Dix-N. Carroll	Paramount		
Empty Saddle, The	Fred Humes	Universal		
Escape, The	V. Valli-W. Russell	Fox		
Enemy, The	L. Gish-R. Forbes	M-G-M	8189 feet	Dec. 31
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fallen Angels	N. Kerry-P. Starke-K. Harlan	Universal		
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Fazil	C. Farrel G. Nissen-M. Busch	Fox		
Fleetwing	B. Norton-D. Janis	Fox		
Flower of Spain	Colman-Banky	United Artists		
Foreign Legion, The	N. Kerry-L. Stone-J. Marlowe	Universal		
Four Devils, The	F. Macdonald-M Duncan-C. Morton-N. Drexel-J. Gaynor	Fox		
Four Sons	J. Hall-M. Mann-Bushman, Jr.-C. Morton-E. Foxe-J. Collyer	Fox		
Freedom of the Press	L. Stone-M. Day-D. Keith	Universal		
Ginsberg the Great	G. Jessel-A. Farris	Warner Bros	5390 feet	
Girl Downstairs, The	L. Moran-G. O'Brien	Fox		
Give and Take	G. Sidney-S. Lynn-G. Lewis	Universal		
Glorious Betsy	D. Costello-C. Nagel	Warner Bros		
Godless Girl, The	L. Basquette-G. Duryea-M. Prevost	Pathe-De Mille		
Good Morning, Judge		Universal		
Grass Widows		Tiffany-Stahl		
Hangman's House	V. McLaglen-J. Collyer-L.Kent-E.Foxe	Fox		
Has Anybody Here Seen Kelly?	T. Moore-B. Love	Universal		
Hawk, The	M. Sills	First National		
Headliner, The (tentative)	A. White-C. Conklin-S. Hardy	First National		
Heart and the Man, The	P. Garon-R. Agnew	Rayart (S. R.)		
Hello, Cheyenne!	T. Mix-C. Lincoln	Fox		
Hell's Angels	B. Lyon-J. Hall-G. Nissen-G. Cooper	United Artists		
His Country	R. Schildkraut-M. Dressler	Pathe-De Mille		
Hold 'Em Yale	R. La Rocque-J. Loff-H. Allan	Pathe-De Mille		
Hold Everything (tentative)	J. Hall	Paramount		
Home, James		Universal		
Honor Bound	G. O'Brien-E. Taylor-L. Hyams	Fox		
Hoofbeats of Vengeance	Rex (Horse)	Universal		
Hot Heels	Glenn Tryon	Universal		
Horseman of the Plains	T. Mix-S. Blane	Fox		
Hyprocrite, The (Ufa film)		Brill, Inc.		
I'll Tell the World	Colleen Moore	First National		
Jazz Mad	J. Hersholt-Nixon-G. Lewis	Universal		
Jealousy (Ufa film)		Brill, Inc.		
Jungle Rose	Dolores Del Rio	Fox		
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 29
Ladies of Leisure		Tiffany-Stahl		
Ladies of the Mob	C. Bow-R. Arlen-M. Alden	Paramount		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Last Cab, The	Rudolph Schildkraut	Pathe-De Mille		
Laugh Clown, Laugh	L. Chaney	M-G-M		
Law of the Range, The	McCoy-Crawford-R. Lease	M-G-M		
Leave It to Me	Glenn Tryon	Universal		
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict. (S.R.)		
Lion and the Mouse, The (Vitaphone)	M. McAvoy-L. Barrymore-A. B. Frances-Collier, Jr	Warner Bros.		
Little Wild Girl, The	L. Lee-C. Landis-F. Merrill	Hercules Film Prod. (S. R.)		
Love Hungry	L. Moran-L. Gray	Fox		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Meet the Prince	Glenn Tryon	Universal		
Michigan Kid, The	C. Nagel-R. Adoree	Universal		
Midnight Madness	J. Logan-C. Brook	Pathe-De Mille		
Modern Du Barry, The (Ufa film)		Brill, Inc.		
Monkey Business	K. Dane-G. K. Arthur	M-G-M		
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox	6863 feet	
My Home Town	G. Rockwell-G. Glass	Rayart (S. R.)		
Naughty Marietta	Marion Davies	M-G-M		
News Parade, The	N. Stuart-S. Phipps	Fox		
Outcast Souls	P.Bonner-C.Delaney	Sterling Pict. (S.R.)		
Out of the Night	C. Palmer-F. Stanley-A. Ayres	Rayart (S. R.)		
Painted Post, The	T. Mix-N. Kingston	Fox		
Palomino	K. Maynard-M. Douglas	First National		
Paris Nights	M. Livingston-W. Baxter	Columbia		
Pssiaonate Adventure, The	R. Colman-V. Banky	United Artists		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National	11412 feet	Aug. 26
Patriot, The	E. Jannings-L. Stone-F. Vidor-N. Hamilton	Paramount		
Patsy, The	Marion Davies	M-G-M		
Pay As You Enter	C. Cooke-L. Fazanda	Warner Bros		
Phantom Buster, The	Buddy Roosevelt	Pathe		
Phyllis of the Follies	M. Nixon-C. Rogers	Universal		
Pigskin	D. Rollens-S. Carrol	Fox		
Port of Missing Children, The		Liena Pictures (S. R.)		
Power (tentative)	D. Fairbanks, Jr.-J. Ralston	Tiffany-Stahl		
Quick Lunch	Fields-Conklin-M. Alden	Paramount		
Rachel	P. Negri-G. Cooper	Paramount		
Red Dancer of Moscow, The	D. Del Rio-C. Farrell-D. Revier	Fox		
Red Mark, The	G. von Seyffertitz-N. Quartaro	Pathe-De Mille		
Riders of the Dark	T. McCoy-D. Dwan	M-G-M		
Ridin' Like Fury	Hoot Gibson	Universal		
Rip Van Winkle	Rudolph Schildkraut	Pathe-De Mille		
Robert Flaherty's Southern Skies	M. Blue	M-G-M		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Saddle Mates	Wally Wales	Pathe		
Sally of the Scandals	B. Love-A. Forrest	F. B. O.		
Sally of the South Seas		Hercules Film Prod. (S. R.)		
Saturday Night (tentative)	S. O'Neil-R. Graves	Tiffany-Stahl		
Say It With Sables		Columbia		
Shadows of the Night		Hercules Film Prod. (S. R.)		
Show Down, The		Paramount		
Show Boat		Universal		
Side Show, The	Fields-Conklin-Brian	Paramount		
Simba	Jungle Film	Martin Johnson African Expedition Corp.	8000 feet	Feb. 4
Skyscraper, The	S. Carroll	Pathe-De Mille		
Square Crooks	R. Armstrong-J. M. Brown-D. Dwan	Fox		
Soft Living	M. Bellamy-J. Mack Brown	Fox		
Song of Steel		Tiffany-Stahl		
Span of Life, The	Lon Chaney	M-G-M		
Sport Girl, The	M. Bellamy-J. M. Brown	Fox		
Squads Right		Tiffany-Stahl		
Stand and Deliver	La Rocque-L. Valez-W. Olnad	Pathe-De Mille		
Steamboat Bill, Jr	Keaton-E. Torrence	United Artists		
Stocks and Blondes	J. Logan-"Skeets" Gallagher-G. Astor	F. B. O.		
Street Angel, The	J. Gaynor-C. Farrell	Fox		
Strets of Algers (Ufa film)		Brill, Inc.		
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M	9566 feet	Oct. 7
Sunrise	Gaynor-G. O'Brien-Livingston	Fox	8729 feet	Oct. 14
Super of the Gaiety	A. Menjou-E. Brent	Paramount		
Sunset Legion	Fred Thomson	Paramount		
Survival of Slim, The	W. Wales-P. Montgomery	Pathe		
Tenderloin (Vitaphone)	D. Costello-C. Nagel	Warner Bros		
Tenth Avenue	P. Haver-V. Varconi	Pathe-De Mille		
Their Hour	D. Sebastian-J. Harron-J. Marlowe	Tiffany-Stahl		
Thirteen Washington Square	A. Joyce-J. Hersholt-Z. Pitts	Universal	6274 feet	Feb. 4
Thunder Riders	Ted Wells	Universal		
Thoroughbreds	M. Nixon-R. Walling	Universal		
Tide of Empire	J.Crawford-J.Murray	M-G-M		

Feature	Players	Distributed by	Length	Reviewed
Times Square		Tiffany-Stahl		
Trail of '98	K. Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Trick of Hearts, A	H. Gibson	Universal		
Turn Back the Hours	M. Loy-W. Pidgeon-S. Hardy	Lumas		
Two Brothers (Ufa film)		Brill, Inc.		
Uncle Tom's Cabin	Special Cast	Universal		Nov. 18
Valley Beyond the Law, The	D. Coleman-J Loff	Pathe		
Victory	George Bancroft	Paramount		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
Watch My Speed	R. Denny-B. Worth	Universal		
We Americans		Universal		
Western Suffragettes	H. Gibson-G. Hale	Universal		
What Holds Men	Leatrice Joy	Pathe-De Mille		
Wheels of Destiny The	G. Hale-E. Hilliard	Rayart (S. R.)	5869 feet	
When Danger Calls	W. Fairbanks-E. Sedgwick	Lumas	5000 feet	
Wild West Romance	Rex King	Fox		
Wild West Show, The	H. Gibson	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
Woman Disputed, The	N. Talmadge	United Artists		
Woman's Way, A		Columbia		
Wyoming	T. McCoy-W. Fairbanks-D. Sebastian	M-G-M		
Yellow Contraband	L. Maloney-G. Goatz	Pathe		
Yellow Lily, The		First National		
You Can't Beat the Law	L. Lee-C. Keefe	Rayart (S. R.)		

Comedies and Short Subjects

EDUCATIONAL

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Ain't Nature Grand	Eddie Quillan		Dec. 4	1 reel	Nov. 25
All Set	W. Lupino-Sargent-L. Hutton		Jan. 29	1 reel	Feb. 4
All Set	Wallace Lupino		Jan. 29	1 reel	
Always a Gentleman	Lloyd Hamilton		Feb. 5	2 reels	
Angel Eyes	"Big Boy"		Dec. 25	2 reels	Dec. 31
At Ease	Lloyd Hamilton		Sept. 4	2 reels	Sept. 2
Back Home	Curiosities			1 reel	Sept. 23
Batter Up	George Davis		Sept. 11	2 reels	Sept. 16
Between Jobs	Lloyd Hamilton		Mar. 18	2 reels	
Builders of Bridges—When Twilight Comes	Bruce Outdoor Sketch		Feb. 26	1 reel	
Brunettes Prefer Gentlemen.	Jerry Drew		Nov. 6	2 reels	Oct. 28
Burning Timber — Rough Country	Bruce Outdoor Sketch		Oct. 23	2 reels	Oct. 7
Call o fthe Sea, The (Color Film)	H. Hampton-M. Valles-N. Kelley		Jan. 1	2 reels	Dec. 31
Character Studies	Carter De Haven		Nov. 20	1 reel	Jan. 14
Chilly Days	"Big Boy"		Feb. 19	2 reels	
Circus Blues	Dorothy Devore		Mar. 25	2 reels	
County Me Out	Barney Hellum		Mar. 11	1 reel	
Creations Parisienne (Color Film)	Hope Hampton		Dec. 4	1 reel	Dec. 9
Cry of Winter, The—Hot Place, The	Bruce Outdoor Sketch		Sept. 18	1 reel	Sept. 2
Cutie	Dorothy Devore		Jan. 15	2 reels	
Delving Into the Dictionary	Hodge-Podge		Sept. 11	1 reel	Sept. 23
Dog Days—The Sun and the Rain	Bruce Outdoor Sketch		Jan. 29	1 reel	
Dummies	Larry Semon		Jan. 1	2 reels	Dec. 23
Eats for Two	Dunham-Thompson		Oct. 9	1 reel	Oct. 14
Fall In	Monte Collins		Jan. 1	1 reel	Dec. 23
Felix the Cat Hits the Deck.	"Sullivan Cartoon"		Dec. 11	1 reel	
Felix the Cat in Behind in Front	"Sullivan Cartoon"		Dec. 25	1 reel	Jan. 14
Felix the Cat in Daze and Knights	"Sullivan Cartoon"		Oct. 30	1 reel	Nov. 18
Felix the Cat in Draggin' the Dragon	"Sullivan Cartoon"		Jan. 22	1 reel	
Felix the Cat in Flim Flam Films	"Sullivan Cartoon"		Sept. 18	1 reel	Oct. 7
Felix the Cat in Jayanicky	"Sullivan Cartoon"		Mar. 4	1 reel	
Felix the Cat in No Fuelin'.	"Sullivan Cartoon"		Oct. 16	1 reel	Nov. 11
Felix the Cat in Ohm Sweet Ohm	"Sullivan Cartoon"		Feb. 19	1 reel	
Felix the Cat in Polly-tics	"Sullivan Cartoon"		Mar. 18	1 reel	
Felix the Cat in the Early Bird	"Sullivan Cartoon"		Feb. 5	1 reel	
Felix the Cat in the Smoke Screen	"Sullivan Cartoon"		Jan. 8	1 reel	
Felix the Cat Switches Witches	"Sullivan Cartoon"		Oct. 2	1 reel	Oct. 21
Felix the Cat in Uncle Tom's Crabbin'	"Sullivan Cartoon"		Nov. 13	1 reel	Dec. 2
Felix the Cat in Whys and Otherwise	"Sullivan Cartoon"		Nov. 27	1 reel	Dec. 30
Felix the Cat in Wise Guise	"Sullivan Cartoon"		Sept. 4	1 reel	Sept. 23
Feline Frolics—The Tonquin Valley	Bruce Outdoor Sketch		Mar. 25	1 reel	
Fighting Orphans, The—Evening Mist	Bruce Outdoor Sketch			1 reel	
Follies of Fashion	Curiosities		Sept. 25	1 reel	
For Men Only	Curiosities		Oct. 30	1 reel	Oct. 21
Fox Tales	Hutton-Dunham		Sept. 25	2 reels	Sept. 23
Green-Eyed Love	Ruby McCoy			1 reel	
Half-Pint Hero, A	Lupino Lane		Sept. 18	2 reels	Sept. 2
Hello Sailor	Lupino Lane		Dec. 25	2 reels	Dec. 16
Here and There in Travel Land	Hodge-Podge		Oct. 16	1 reel	Oct. 28
He Tried to Please	M.-Collins-L. Hutton		Nov. 6	1 reel	Oct. 28
High Strung	Jerry Drew		Jan. 29	2 reels	Feb. 4
Hints on Hunting—A Day By the Sea	Bruce Outdoor Sketch			1 reel	
His Maiden Voyage	George Davis		Feb. 26	2 reels	
How to Please the Public	Hodge Podge		Mar. 11	1 reel	
Indiscrete Pete	Jerry Drew		Mar. 11	2 reels	
Injun Food—Moods of the Sea	Bruce Outdoor Sketch		Dec. 25	1 reel	Dec. 23
It's Me	Monte Collins		Dec. 18	1 reel	Dec. 9
Kilties	Dorothy Devore		Oct. 9	2 reels	Oct. 7
Little Rube, The	Dorothy Devore		Nov. 20	2 reels	Nov. 11
Love's Springtime (Color Film)	Hope Hampton		Feb. 12	2 reels	
Lovingly Yours	Curiosities		Dec. 4	1 reel	Dec. 9
Lucky Dog	P. Dunham-L. Billetts		Sept. 11	1 reel	Sept. 23
Many Wings—Beside the Still Water	Bruce Outdoor Sketch		Nov. 20	1 reel	Nov. 4
Models in Mud	Hodge-Podge		Nov. 13	1 reel	Dec. 16
Mother Bird	Curiosities		Mar. 4	1 reel	
Mysterious Night, A	Monte Collins		Feb. 12	1 reel	Feb. 4
New Wrinkles	Lloyd Hamilton		Oct. 30	2 reels	Oct. 21
New York's Sweetheart	Curiosities		Jan. 1	1 reel	
Nothing Flat	George Davis		Dec. 11	2 reels	Dec. 16
Off Again	J. Lloyd-B. Boyd		Sept. 25	1 reel	Oct. 14
Oh, What a Man!	Larry Semon		Dec. 4	2 reels	Nov. 25
Papa's Boy	Lloyd Hamilton		Dec. 18	2 reels	Dec. 9
Paris Fashions in Color (Color Film)	Hope Hampton		Dec. 25	1 reel	Jan. 7
Peculiar Pair of Pups, A—Nobody Home	Bruce Outdoor Sketch			1 reel	
Pretty Baby	Monte Collins		Feb. 26	1 reel	
Racing Mad	Al St. John		Jan. 8	2 reels	Jan. 28
Recollections of a Rover	Hodge-Podge		Jan. 8	1 reel	Feb. 4
Red Hot Bullets	Eddie Quillan		Nov. 27	2 reels	Nov. 18
Rest Day	Monte Collins		Nov. 27	1 reel	Nov. 18
Rubbernecking	Curiosities		Feb. 5	1 reel	Feb. 4
Running Ragged	Lewis Sargent		Jan. 29	1 reel	Feb. 4
Say Ah-h	Charley Bowers		Feb. 19	2 reels	
Scared Silly	Johnny Arthur		Nov. 13	2 reels	Nov. 11
Seeing Stars	George Davis		Oct. 16	2 reels	Oct. 7
Shamrock Alley	"Big Boy"		Nov. 27	2 reels	Nov. 25
She's a Boy	"Big Boy"		Oct. 2	2 reles	Oct. 7
Shooting Wild	Jack Lloyd		Oct. 23	1 reel	Oct. 21
Simple Sap, A	Larry Semon		Feb. 12	2 reels	
Some Scout	Lupino Lane		Nov. 6	2 reels	Oct. 21
Spring Has Come	Monty Collins		Mar. 25	1 reel	
Star Shots	Hodge-Podge		Feb. 5	1 reel	Feb. 4
Stunt Man, The	Larry Semon		Oct. 23	2 reels	Sept. 30
Sword Points	Lupino Lane		Feb. 12	2 reels	Dec. 31
There It is	Charley Bowers		Jan. 1	2 reels	Jan. 7
Thoughts While Fishing—Silver Shadows	Bruce Outdoor Sketch			1 reel	
Visitors Welcome	Johnny Arthur		Mar. 4	2 reels	
Wedding Slips	Monte Collins		Jan. 15	1 reel	
What a Girl	Lupino Lane		Mar. 25	2 reels	
Whirl of Activity, A	Hodge-Podge		Dec. 11	1 reel	Dec. 31
Wildcat Valley	Johnny Arthur		Jan. 22	2 reels	Feb. 4
Wild Wool—Night Clouds	Bruce Outdoor Sketch			1 reel	

F B O

Title	Star	Rel. Date	Length	Reviewed
Alice Cartoons (Released Twice a Month)			1 reel	
Beloved Rogue, The	Eason-Hill-Cooke-Guard	Oct. 5	2 reels	
Chin He Loved to Lift	Eason-Hill-Cooke-Guard	Sent. 14	2 reels	
Fleshy Devils	Carr-Alexander-Ross	Nov. 14	2 reels	Oct. 7
Fresh Hair Fiends	Eason-Hill-Cooke-Guard	Sept. 21	2 reels	
Krazy Kat Cartoons (released twice a month)			1 reel	
Mickey's Battle	Mickey Yule	Dec. 5	2 reels	Dec. 9
Mickey's Circus	Mickey Yule	Sept. 4	2 reels	
Mickey's Eleven	Mickey Yule	Nov. 7	2 reels	
Mickey's Pals	Mickey Yule	Oct. 3	2 reels	Oct. 7
Mickey's Parade	Mickey Yule	Jan. 2	2 reels	
New Faces for Old	Eason-Hill-Cooke-Guard	Oct. 12	2 reels	Dec. 16
Panting Papas	Karr-Ross-Alexander	Jan. 5	2 reels	
Peter's Pan	Eason-Hill-Cooke-Guard	Sept. 28	2 reels	Nov. 25
She Troupes to Conquer	Eason-Hill-Cooke-Guard	Oct. 19	2 reels	
Tanks of the Wabash	Karr-Ross-Alexander	Oct .10	2 reels	
Three Missing Links	Karr-Ross-Alexander	Dec. 12	2 reels	Nov. 11
Toupay or Not To Pay	Eason-Hill-Cooke-Guard	Sept. 7	2 reels	
Wanderers of the Waistline	Karr-Ross-Alexander	Sept. 11	2reels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Argentina, The Rich	Variety	Oct. 2	1 reel	Nov. 4
Arkansas Traveler	Variety	Jan. 8	1 reel	
Art Treasures of the Vatican	Variety	Dec. 25	1 reel	
Capt. Kidd's Kittens	Animal Comedy	Oct. 23	2 reels	Nov. 4
Desert Blooms, The	Variety	Feb. 5	1 reel	
Exploring Norway	Variety	Aug. 7	1 reel	
Fool and His Honey	Tyler Brooks	Sept. 25	2 reels	Nov. 4
Four Faces West	Tyler Brooks	Jan. 1	2 reels	Dec. 16
Headhunters of Ecquador, The	Variety		1 reel	Feb. 4
Her Blue Black Eyes	M. Casajuana-E. Clayton	Oct. 9	2 reels	Nov. 4
Hot House Hazel	T. Brooke-T. Hill	Jan. 1	2 reels	
Jungles of the Amazon	Variety		1 reel	Jan. 21
Kiss Doctor, The	T. Brooke	Jan. 29	2 reels	
Lords of the Back Fence	Variety	Jan. 22	1 reel	
Love Is Blonde	D. Ellis-D. Rollens	Dec. 18	2 reels	
Low Necker, A	Marjorie Beebe		2 reels	Jan. 14
Moose Country, The	Variety	Nov. 13	1 reel	
Mum's the Word			2 reels	Sept. 2
Northern Alaska Today	Variety	Oct. 16	1 reel	
Old Wives Who Knew	Hallam Cooley		2 reels	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Silly Sailor, A		Nov. 20	2 reels	
Sky Frontiers	Variety	Sept. 4	1 reel	
Solitudes	Variety	Dec. 11	1 reel	
Too Many Cookies	T. Brooks-L. Miller		2 reels	
Twenty Legs Under the Sea	R. Walling	Sept. 24	2 reels	Oct. 7
Under Colorado Skies	Variety	Sept. 18	1 reel	
Wild Puppies	Kid Comedy	Dec. 4	2 reels	Jan. 28

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
African Adventure, An	Ufa Oddities	Aug. 2		
All For Nothing	Charley Chase	Jan. 21	2 reels	Jan. 14
Amazing Lovers	Ufa Oddities		1 reel	
Assorted Babies	Ufa Oddities	Nov. 5	1 reel	Nov. 25
Barnum and Ringling, Inc.	"Our Gang"		2 reels	
Battle of the Century	Laurel-Hardy	Dec. 31	2 reels	
Bird Man, The	Charley Chase		2 reels	
Buffalo Bill's Last Fight (Technicolor)	Special Cast	Nov. 26	2 reels	Dec. 9
Call of the Cuckoo, The	Max Davidson	Oct. 15	2 reels	
Children of the Sun	Ufa Oddities	Feb. 11	1 reel	
Death Traps	Ufa Oddities	Oct. 22	1 reel	
Dog Days	Ufa Oddities	Oct. 8	1 reel	

Title	Star	Rel. Date	Length	Reviewed
Dog Heaven	Ufa Oddities	Dec. 17	2 reels	
Dumb Daddies	Max Davidson	Feb. 4	2 reels	
Flag, The (Technicolor)	E. Bennett-F. X. Bushman-J. Walker-A. Calhoun	Oct. 1	2 reels	
Fight For Life, A	Ufa Oddities	Nov. 19	1 reel	
Fighting Feathers	Max Davidson	Dec. 10	2 reels	
Finishing Touch, The	Laurel Hardy		2 reels	
Fishing With a Microscope	Ufa Oddities		1 reel	
Golden Fleeces	Ufa Oddities		1 reel	
Happy Omen, A	Ufa Oddities		1 reel	
Hats Off	Davidson-Hardy	Nov. 5	2 reels	
Heavenly Bodies	Ufa Oddities		1 reel	
Heebee Jeebees	"Our Gang"	Nov. 19	2 reels	Dec. 9
Hidden Death Traps	Ufa Oddities	Oct. 22	1 reel	Dec. 11
Jewels of Venus	Ufa Oddities	Sept. 10	1 reel	
Jungle Round-Up, A	Ufa Oddities	Jan. 28	1 reel	Oct. 9
Lady of Victories, The (Technicolor)	A. Ayres-O. Matiesen-G. Irving	Jan. 21	2 reels	
Leave 'Em Laughing	All Star Cast	Jan. 28	2 reels	
Let George Do It	Laurel Hardy		2 reels	
Lighter That Failed, The	Charley Chase	Oct. 1	2 reels	
Lion Hunt, The	Ufa Oddities	Dec. 17	1 reel	Dec. 9
Love 'Em and Feed 'Em	Max Davidson	Nov. 12	2 reels	Dec. 9
Monarch of the Glen, The	Ufa Oddities	Feb. 25	1 reel	Jan. 21
Nature's Wizardry	Ufa Oddities		1 reel	
Never the Dames Shall Meet	Charley Chase	Dec. 24	2 reels	Dec. 9
Old Wallop, The	"Our Gang"	Oct. 22	2 reels	
Palace of Honey, The	Ufa Oddities		1 reel	
Pathfinders, The	Ufa Oddities		1 reel	
Parasol Ant, The	Ufa Oddities	Dec. 31	1 reel	
Pass the Gravy	Max Davidson	Jan. 7	2 reels	Jan. 14
Perfume and Nicotine	Ufa Oddities	Jan. 14	1 reel	
Pets and Pests	Ufa Oddities	Jan. 28	1 reel	
Primitive Housekeeping	Ufa Oddities		1 reel	
Putting the Pants on Phillip	Laurel-Hardy	Dec. 3	2 reels	Dec. 9
Rainy Days	"Our Gang"	Feb. 11	2 reels	
Sanctuary	Ufa Oddities		1 reel	
Second Hundred Years, The	Laurel-Hardy	Oct. 8	2 reels	
Secrets of the Sea	Ufa Oddities	Feb. 25	1 reel	
Sleeping Death	Ufa Oddities		1 reel	
Soaring Wings	Ufa Oddities	Sept. 24	1 reel	
Spook-Spoofing	"Our Gang"	Jan. 14	2 reels	Jan. 14
Sting of Stings, The	Charlie Chase	Sept. 3	2 reels	
Sugar Daddies	All Star Cast	Sept. 10	2 reels	
TallyHo	Ufa Oddities		1 reel	
Tokens of Manhood	Ufa Oddities		1 reel	
Us	Charley Chase	Nov. 26	2 reels	
Way of All Pants, The	Charley Chase	Oct. 29	2 reels	
What Every Iceman Knows	Max Davidson	Sept. 17	2 reels	
Wicked Kasimir, The	Ufa Oddities		1 reel	
Winged Death	Ufa Oddities	Dec. 3	1 reel	Dec. 9
Wonders of the Blue Gulf of Mexico	Ufa Oddities		1 reel	
Yale vs. Harvard	"Our Gang"	Sept. 24	2 reels	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Adoration	Novelty	Feb. 25	1 reel	
Behind the Counter	E. E. Horton	Mar. 3	2 reels	
Campus Cuties	Billy Dooley	April 7	2 reels	
Crazy to Fly (Christie)	Bobby Vernon	Sept. 17	2 reels	
Dad's Choice	E. E. Horton	Jan. 7	2 reels	
Dizzy Sights (Christie)	Billy Dooley	Dec. 17	1 reel	
Easy Curves (Christie)	Billy Dooley	Nov. 12	2 reels	
Fantasy	Novelty	Oct. 15	1 reel	
Fighting Fanny (Christie)	Featured Cast	Jan. 21	2 reels	
Find the King	E. E. Horton	Nov. 5	2 reels	
For Crime's Sake	Krazy Kat Cartoon	Nov. 19	1 reel	
French Fried (Christie)	Neal Burns	Sept. 3	2 reels	
Frenzy	Novelty	Jan. 14	1 reel	
Grid Ironed	Krazy Kat Cartoon	Dec. 31	1 reel	
Holy Mackerel (Christie)	Jimmie Adams	Feb. 11	2 reels	
Hot Papa (Christie)	Jack Duffy	Oct. 1	2 reels	
Hunger Stroke, A	Krazy Kat Cartoon	Feb. 25	1 reel	
Ice Boxed	Krazy Kat Cartoon	Feb. 11	1 reel	
Just the Type (Christie)	Neal Burns	Feb. 18	2 reels	
Ko-Ko's Bawth	Inkwell Cartoon	Feb. 18	1 reel	
Ko-Ko Chops Suey	Inkwell Cartoon	Oct. 29	1 reel	
Ko-Ko Explores	Inkwell Cartoon	Oct. 15	1 reel	Nov. 11
Ko-Ko Hops Off	Inkwell Cartoon	Sept. 17	1 reel	
Ko-Ko's Jerm Jam	Inkwell Cartoon	Feb. 4	1 reel	
Ko-Ko Kicks	Inkwell Cartoon	Nov. 26	1 reel	
Ko-Ko's Earth Control	Inkwell Cartoon	Mar. 31	1 reel	
Ko-Ko's Kink	Inkwell Cartoon	Jan. 7	1 reel	
Ko-Ko's Klock	Inkwell Cartoon	Nov. 12	1 reel	
Ko-Ko's Kozy Korner	Inkwell Cartoon	Jan. 21	1 reel	
Ko-Ko's Smoke	Inkwell Cartoon	Mar. 3	1 reel	
KoKo's Tattoo	Inkwell Cartoon	Mar. 17	1 reel	
Ko-Ko's Quest	Inkwell Cartoon	Dec. 10	1 reel	
Ko-Ko the Kid	Inkwell Cartoon	Dec. 24	1 reel	
Ko-Ko the Knight	Inkwell Cartoon	Sept. 3	1 reel	
Ko-Ko the Kop	Inkwell Cartoon	Oct. 1	1 reel	
Loco Motifs	Krazy Kat Cartoon	Sept. 24	1 reel	
Love Sunk	Krazy Kat Cartoon	Mar. 24	1 reel	
Long Hose (Christie)	Jack Duffy	Mar. 17	2 reels	
Love Shy (Christie)	Jimmie Adams	Mar. 24	1 reel	
Mad Scramble (Christie)	Neal Burns	Nov. 26	2 reels	
Milk Made	Krazy Kat Cartoon	Dec. 3	1 reel	
Moony Mariner, A (Christie)	Billy Dooley	Sept. 24	2 reels	
Nifty Nags (Christie)	Jack Duffy	Dec. 24	2 reels	
Ocean Blues (Christie)	Jimmie Adams	Nov. 19	2 reels	
Oh Mummy (Christie)	Jimmie Adams	Oct. 8	2 reels	
Pie Curs, The	Krazy Kat Cartoon	Nov. 5	1 reel	
Pig Styles	Krazy Kat Cartoon	Jan. 14	1 reel	
Rail Rode	Krazy Kat Cartoon	Sept. 24	1 reel	Oct. 4
Save the Pieces (Christie)	Bobby Vernon	Jan. 28	2 reels	
Scared Pink (Christie)	Jack Duffy	Oct. 29	2 reels	
School Daze	Krazy Kat Cartoon	Sept. 10	1 reel	
Shadow Theory	Krazy Kat Cartoon	Jan. 28	1 reel	
Short Tail, A	Novelty	Sept. 10	1 reel	
Splash Yourself (Christie)	Bobby Vernon	Dec. 3	2 reels	
Stork Exchange, The	Krazy Kat Cartoon	Dec. 17	1 reel	
Sweeties (Christie)	Bobby Vernon	Mar. 10	2 reels	
Swiss Movements (Christie)	Jimmie Adams	Dec. 31	2 reels	
Tired Wheels	Krazy Kat Cartoon	Oct. 8	1 reel	
Toddles	Novelty	Dec. 10	1 reel	Oct. 7
Topsey Turvey	Krazy Kat Cartoon	Oct. 22	1 reel	
Uncle Tom's Caboose	Krazy Kat Cartoon	Oct. 22	1 reel	
Water Bugs(Christie)	Billy Dooley	Feb. 4	2 reels	
Wedding Wows (Christie)	Bobby Vernon	Oct. 22	2 reels	
Wired and Fired	Krazy Kat Cartoon	Mar. 10	1 reel	

PATHE-DE MILLE

Title	Star	Rel Date	Length	Reviewed
Alien Antics	Sportlight	Nov. 13	1 reel	Nov. 11
All Bull and a Yard Wide	"Aesop Fables"	Oct. 9	1 reel	Oct. 7
Assistant Wives	Charley Chase	Dec. 4	2 reels	Dec. 2
Beach Club, The	Bevan-Hurlock	Jan. 22	2 reels	Jan. 14
Benares (Educational)	Geographical Number	Jan. 24	1 reel	
Best Man, The		Feb. 19	2 reels	
Big Tent, The	"Aesop Fables"	Oct. 23	1 reel	Oct. 21
Boats and Fishermen of the Arctics and Tropics (Educational)	Science Number	Mar. 4	2 reels	
Boy Friend, The	"Aesop Fables"	Jan. 22	1 reel	
Brave Heart, A	"Aesop Fables"	Oct. 30	1 reel	
Broncho Buster, The	"Aesop Fables"	Jan. 1	1 reel	
Bucking the Handicap	Sportlight	Dec. 25	1 reel	Dec. 23
Buddhists of Burma, The (Educational)	Geographical Number	Feb. 5	1 reel	
Bull Fighter, The	Billy Bevan	Nov. 27	2 reels	Dec. 2
Busy Bodies	Sportlight	Jan. 8	1 reel	Dec. 31
Calcutta (Educational)	Geographical Number	Dec. 13	1 reel	
Carnival Week	"Aesop Fables"	Dec. 4	1 reel	
Chicken Feed	"Our Gang"	Nov. 6	2 reels	Nov. 4
Christmas Cheer	"Aesop Fables"	Dec. 18	1 reel	
Comrades in Work	Mabel Normand		2 reels	
Cups and Contenders	Sportlight	Nov. 27	1 reel	Nov. 25
Cutting a Melon	"Aesop Fables"	Sept. 11	1 reel	Sept. 2
Daddy Boy	Ben Turpin	Oct. 23	2 reels	Oct. 21
Delhi (Educational)	Geographical Number	Feb. 2g	1 reel	
Do Detectives Think?	Roach Stars	Nov. 20	2 reels	Nov. 18
Down to the Sea	Sportlight	Oct. 30	1 reel	Oct. 28
Exploring England with Will Rogers	Travelesque	Dec. 18	1 reel	Dec. 16
Family Frolics	Sportlight	Jan. 22	1 reel	Jan. 14
Fiddlesticks	Harry Langdon	Nov. 7	2 reels	Nov. 25
Flying Elephants	Roach Stars	Feb. 12	2 reels	
Flying Fishers	"Aesop Fables"	Nov. 27	1 reel	
Flaming Fathers	Max Davidson	Dec. 18	2 reels	Dec. 16
Football Officials	"Football Sense"		1 reel	Oct. 21
For Sale a Bungalow	Madeline Hurlock	Oct. 30	2 reels	Oct. 28
Fox Hunt, The	"Aesop Fables"	Nov. 20	1 reel	
Frolics in Frost	Sportlight	Dec. 18	1 reel	
From Soup to Nuts	Rarebits	Oct. 23	1 reel	Oct. 21
Gold Digger of Weepah, A	Bevan-Bennett-Burke	Oct. 2	2 ree s	Sept. 30
Golf Nut, The	Bevan-Quillan-A. Bennett	Sept. 4	2 reels	
Good Ship Nellie, The	"Aesop Fables"	Feb. 5	1 reel	
Have a Drink	Rarebits	Nov. 20	1 reel	Dec. 2
Hawaii, the Beautiful (Educational)	Geographical Number	Nov. 29	1 reel	
High Stakes	"Aesop Fables"	Jan. 15	1 reel	
Honeymoon Hints	Rarebits	Jan. 15	1 reel	
How Man Suits His Life to Differing Surroundings	Science Series		2 reels	
Houses of the Arctic and the Tropics (Educational)	Science Number	Feb. 12	2 reels	
Human Fly, The	"Aesop Fables"	Sept. 25	1 reel	Sept. 30
In and Out Again	"Aesop Fables"	Sept. 18	1 reel	
Junk Man, The	"Aesop Fables"	Dec. 25	1 reel	
Just Kidding	Rare-Bits	Dec. 18	1 reel	Dec. 23
Kashmir, Old and New (Educational)	Geographical Number	Jan. 10	1 reel	
King Harold	L. Baird-T. Holmes	Nov. 13	2 reels	Nov. 11
Ladies' Day	Sportlight	Dec. 11	1 reel	Dec. 9
Lateral Pass, The	Sportlight		1 reel	Oct. 14
Lindy's Cat	"Aesop Fables"	Oct. 16	1 reel	Oct. 28
Love at First Flight	Pollard-Hurlock-Cowley	Jan. 29	2 reels	Jan. 21
Love in a Police Station	E. Quillan-M. Hurlcok	Dec. 25	2 reels	Dec. 23
Man Without a Face (Serial)	A. Ray-W. Miller	Jan. 15	10 episodes	Jan. 14
Mark of the Frog, The (Serial)	M. Morris-D. Reed		10 episodes	
Masked Menace, The (Serial)	L. Kent-J. Arthur	Nov 6	10 episodes	Nov. 4
Now I'll Tell One	Chase-Laurel	Oct. 9	2 reels	Oct. 14
Olympic Games	"Our Gang"	Sept. 11	2 reels	Sept. 2
Outwitting Time	Spotlight	Oct. 2	1 reel	
Over the Bounding Blue with Will Rogers (Travelesque)		Feb. 12	1 reel	
Playing Hookey	"Our Gang"	Jan. 1	2 reels	
Prowling Around France with Will Rogers	Travelesque	Sept. 18	1 reel	
Rats in His Garret	"Aesop Fables"	Dec. 11	1 reel	
Reeling Down the Rhine with Will Rogers	Travelesque	Jan. 15	1 reel	Jan. 7
River of Doubt, The	"Aesop Fables"	Oct. 2	1 reel	Sept. 30
Run Girl, Run	Sennett Girls	Jan. 15	2 reels	Jan. 14
Sailors, Beware!	Roach Stars	Sept. 23	2 reels	Sept. 30
Saved By a Keyhole	"Aesop Fables"	Nov. 13	1 reel	
Shalimar Gardens, The (Educational)	Geographical Number	Mar. 18	1 reel	
Signs of Spring	"Aesop Fables"	Nov. 6	1 reel	
Should Second Husbands Come First?	Max Davidson	Oct. 23	2 reels	Oct. 21
Should Tall Men Marry?	Roach Stars	Jan. 15	2 reels	Jan. 7
Small-Town Sheriff, The	"Aesop Fables"	Sept. 4	1 reel	Sept. 2
Smile Wins, The	"Our Gang"	Feb. 26	2 reels	
Smith's Army Life	Hiatt-McKee-Jackson	Feb. 5	2 reels	Feb. 4
Smith's Bargain	Hiatt-McKee-Jackson		2 reels	
Smith's Candy Shop	Hiatt-McKee-Jackson	Aug. 21	2 reels	
Smith's Cook	Hiatt-McKee-Jackson	Oct. 16	2 reels	Oct. 21
Smith's Cousins	Hiatt-McKee-Jackson	Nov. 13	2 reels	Nov. 11
Smith's Holiday	Hiatt-McKee-Jackson	Jan. 8	2 reels	Dec. 31
Smith's Modiste Shop	Hiatt-McKee-Jackson		2 reels	Dec. 9
Smith's Pony	Hiatt-McKee-Jackson	Sept. 18	2 reels	
Soldier Man	Harry Langdon			
Spider's Lair, The		Feb. 19	1 reel	
Sunnyside (Re-issue)	Charlie Chaplin	Dec. 25		
Swim Princess, The		Feb. 26	2 reels	
Tackles and Touchdowns	Sportlight	Sept. 18	1 reel	
Their Second Honeymoon	Baird-Holmes	Oct. 16	2 reels	
Twenty-Four-Dollar Island	Novelty		1 reel	Dec. 23
Up the Ladder	Sportlight	Oct. 6	1 reel	Oct. 21
Versatility	Sportlight	Feb. 5	1 reel	Jan. 28
Volcanoes (Educational)	Geological Number	Feb. 19	1 reel	
Wandering Minstrel, The	"Aesop Fables"	Jan. 29	1 reel	
Weaker Sex, The	Rarebits	Sept. 25	1 reel	
Winning Around Europe With Will Rogers	Travelesque		2 reels	Nov 18
Women Workers of Ceylon (Educational)	Geographical Number	Dec. 27	1 reel	
Work of Running Water (Educational)	Geological Number	Mar. 11	1 reel	
Yellow Cameo, The (Serial)	Allene Ray		10 episodes	
Young Hollywood	Special Cast		2 reels	Dec. 9

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Bare Co-Ed, The	Murdock-Cavalier-Lancaster	Bray		2 reels	Jan. 7

Title	Star		Rel. Date	Length	Reviewed
Bear Escape, A	Parker-Reavis	Capitol Prod.		2 reels	Aug. 1
Berth Mark	Tarbell-Finch-Shaw	Red Seal		2 reels	
Daze of '49	J. Cooper-L. Carver	Bray		2 reels	Feb. 4
Dream of the Sea, A (Binocolor)		Film Dist. Corp		1 reel	May 27
Fat and the Canary	McDougall Kids	Bray		2 reels	Dec. 9
Fresh and a Devil	Clyde-Malone-Irving	Bray		2 reels	Oct. 21
Helpless Helper	Al Joy	Cranfield-Clarke		2 reels	
Here's Another One	Novelty	Bray		1 reel	Oct. 7
Here's Another One	Novelty	Bray		1 reel	Dec. 2
Here Comes the Bride	Sketchograf	Cranfield-Clarke		1 reel	
Heroes of the Wild (Serial)	Jack Hoxie	N. Levine	Dec. 1	10 episodes	
His Off-Day	Tommy Albert	Cranfield-Clarke		2 reels	
His Ticklish Predicament	Jack Cooper	Bray		2 reels	Oct. 21
Iron Derby, The				2 reels	Oct. 21
Isle of Sunken Gold, The (Serial)	A. Stewart	Nat Levine	Sept. 1	10 episodes	
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal		1 reel	July 22
Lost in a Pullman		Bray		2 reels	Sept. 23
Lunches and Punches	Sid Smith	Capitol Prod		2 reels	Sept. 1
Ma and the Auto (Guest Jewel)		A. C. A		1 reel	
Magic Game, The	McDougall Kids	Bray		2 reels	Dec. 2
Mr. Pooh	McDougall Kids	Bray		2 reels	Jan. 7
Mysterious Airman, The (Serial)		Weiss Bros		10 episodes	
Nothing to Live For	Al Joy	Cranfield-Clarke		2 reels	
Orphans, The	McDougall Kids	Bray		2 reels	
She Beast, The	Sid Smith	Capitol Prod		2 reels	July 1
Silence of the Snows (Guest Jewel)		A. C. A.		1 reel	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark			
Spooky Money	Al Joy	Cranfield-Clarke		2 reels	
Way of All Fish, The	J. Cooper-N. Cavalier	Bray		2 reels	Dec. 9
Who's Who	Al Joy	Cranfield-Clarke		2 reels	
Yellow Dog, The (Guest Jewel)		A. C. A		1 reel	April 15
You Can't Win (Serial)		Weiss Bros		10 episodes	

TIFFANY-STAHL

Title	Star	Rel. Date	Length	Reviewed
Bridal of Pennacock, The	Color Classic	Nov. 1	1 reel	Dec. 2
Comrades	Color Classic	Nov. 15	1 reel	Dec. 2
King of Sports	Color Classic	Sept 15	1 reel	
Memories	Color Classic	Oct. 1	1 reel	Sept. 9
Me and My Pal	Color Classic	Dec. 15	1 reel	
North of Suez	Color Classic	Jan. 1	1 reel	
Roaming 'Round the Carribbean	Color Classic	Oct. 15	1 reel	
Romany Love	Color Classic	Dec. 1	1 reel	
Rose of Killarney	Color Classic	Dec. 15	1 reel	
Scarface	Color Classic	Jan. 15	1 reel	
Souvenirs	Color Classic		1 reel	
Treasure Land	Color Classic	Feb. 1	1 reel	

UNIVERSAL

Title	Star	Rel. Date	Length	Reviewed
Africa Before Dark	Oswald Cartoon	Feb. 20	1 reel	
All Balled Up (O. R. Cohen story)	Charles Puffy	Feb. 27	2 reels	Feb. 4
All For Uncle	C. King-C. Doherty	Oct. 19	2 reels	Oct. 7
All Wet	Oswald Cartoon	Oct. 31	1 reel	
And How	"The Gumps"	Oct. 31	2 reels	
Andy Knows His Onions	"The Gumps"	Dec. 11	2 reels	Dec. 9
Any Old Count	"The Gumps"	Jan. 23	2 reels	
Back to Nature	Arthur Lake	Feb. 27	1 reel	
Banker's Daughter, The	Oswald Cartoon	Nov. 28	2 reels	
Bare Fists	Jack Perrin	Jan. 14	2 reels	Dec. 23
Battle Scarred Hero, A	"The Gumps"	Oct. 3	2 reels	Sept. 30
Battling Buckaroo, The (Western)	Bob Curwood	Nov. 12	2 reels	
Blind Man's Bluff	Jack Perrin	Nov. 19	2 reels	Oct. 28
Boss of the Rancho	Bob Curwood	Jan. 7	2 reels	
Brand of Courage, The	B. Curwood-P. Montgomery	Feb. 4	2 reels	Jan. 7
Buckskin Days	Newton House	Feb. 18	2 reels	Jan. 28
Buster's Big Chance	Trimble, Turner and Dog	Jan. 11	2 reels	Dec. 23
Buster Come On	Trimble, Turner and Dog	Sept. 14	2 reels	Sept. 9
Buster's Home Life	Trimble, Turner and Dog	Oct. 12	2 reels	Sept. 30
Buster Shows Off	Trimble, Turner and Dog	Mar. 14	2 reels	
Buster Steps Out	Trimble, Turner and Dog	Feb. 8	2 reels	Jan. 28
Buster, What's Next?	Trimble, Turner and Dog	Nov. 16	2 reels	Oct. 28
By Correspondence	Arthur Lake	Jan. 30	1 reel	Jan. 14
Case of Scotch, A	"The Gumps"	Jan. 9	2 reels	Dec. 23
Clearing the Trail (Western)	Newton House	Nov. 26	2 reels	
Cloud Buster, The	"The Gumps"	Feb. 6	2 reels	Jan. 21
Crimson Colors	Lewis-Gulliver	Sept. 12	2 reels	June 17
Dancing Fools	C. King-C. Doherty	Sept. 21	2 reels	Sept. 2
Danger Ahead (Western)	Jack Perrin	Sept. 24	2 reels	Sept. 2
Dangerous Double, A (Western)	Bob Curwood	Oct. 15	2 reels	Sept. 23
Dates for Two	C. King-C. Doherty	Jan. 18	2 reels	Dec. 31
Daze of the West (Mustang)	Fred Gilman	Sept. 3	2 reels	
Dazzling Co-Eds	Lewis-Gulliver	Oct. 10	2 reels	
Disordered Orderly, The	Sid Saylor-Jean Doree	Nov. 9	2 reels	
Empty Socks	Oswald Cartoon	Dec. 11	1 reel	
Fighting Finish, A	George Lewis		2 reels	Oct. 14
Fighting Texan, The (Mustang)	Fred Gilman	Sept. 10	2 reels	Aug. 19
George's False Alarm	Sid Saylor	Feb. 29	2 reels	Feb. 4
George Steps Out	Sid Saylor	Sept. 28	2 reels	
Great Guns	Oswald Cartoon	Oct. 17	1 reel	Aug. 19
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster		10 episodes	
Harem Scarem	Oswald Cartoon	Jan. 9	1 reel	
High Flyin' George	Sid Saylor	Jan. 25	2 reels	
His In Laws (O. R. Cohen story)	Charles Puffy	Mar. 12	2 reels	
Horns and Orange Blossoms (O. R. Cohen story)	Charles Puffy	Jan. 29	2 reels	Jan. 7
Horse Play	Long-Adams-Laymon-McPhaill	Jan. 4	2 reels	Dec. 16
Hot Stuff	Ben Hall	Oct. 24	1 reel	Oct. 14
Indoot Golf		Mar. 7	2 reels	
Keeping in Trim	Long-Adams-Laymon-McPhail	Sept. 7	2 reels	Aug. 19
King of Hearts (Northwest Series)	Jack Perrin	Dec. 17	2 reels	Dec. 9
Law Rider, The (Western)	Fred Gilman	Nov. 5	2 reels	
Lone Ranger, The	Fred Gilman	Dec. 31	2 reels	
Looters, The	Bob Curwood	Mar. 3	2 reels	Feb. 4
Love Wallop, The	Arthur Lake	Nov. 7	1 reel	
Madden of the Mounted	Jack Perrin	Mar. 10	2 reels	
Man of Letters, A	Sid Saylor	Feb. 15	2 reels	Jan. 28
Married Bachelors (O. R. Cohen story)	Charles Puffy	April 9	2 reels	
Mechanical Cow, The	Oswald Cartoon	Oct. 3	1 reel	Aug. 19
Mild West, The	"The Gumps"	Dec. 26	1 reel	
Mistakes Will Happen	Ben Hall	Feb. 13	1 reel	Jan. 21
Model George	Sid Saylor	Dec. 28	2 reels	
Monkey Shines	Ben Hall	Sept. 25	1 reels	
Neck n' Neck	Oswald Cartoon	Jan. 23	1 reel	
Newlyweds' Advice		Jan. 2	2 reels	Dec. 16
Newlyweds Christmas Party, The	Snookums-Bartlett-McPhail	Dec. 11	2 reels	Nov. 4
Newlyweds' Mistake, The	Snookums-Young-McPhail	Nov. 7	2 reels	
Newlyweds' Servant, The	Snookums-Bartlett-McPhaill	Feb. 6	2 reels	Feb. 4
Newlyweds Success, The	Snookums-Bartlett-McPhaill	Mar. 5	2 reels	
Newlyweds' Surprise	Snookums-Bartlett-McPhail	Oct 3	2 reels	Sept. 30
Newlyweds' Troubles	Snookums-Bartlett-McPhail	Sept. 5	2 reels	Aug. 19
Ocean Bruises	"The Gumps"	Nov. 14	2 reels	Oct. 28
Ocean Hop	Oswald Cartoon	Nov. 14	1 reel	Oct. 28
Ole Swimmin' 'Ole, The	Oswald Cartoon	Feb. 6	1 reel	
On Deck	Sid Saylor-Jean Doree	Nov. 30	2 reels	
Oh Mabel!	C. King-C. Doherty	Nov. 23	2 reels	
Oh Teacher!	Oswald Cartoon	Sept. 19	1 reel	Sept. 9
On Special Duty (Western)	Fred Gilman	Oct. 8	2 reels	Sept. 30
Out in the Rain	"The Gumps"	Feb. 20	2 reels	Jan. 28
Passing the Joneses	Long-Adams-Laymon-McPhail	Nov. 2	2 reels	
Picking on George	Sid Saylor	Oct. 26	2 reels	Oct. 14
Prince and the Papa (O. R. Cohen story)	Charles Puffy	Feb. 12	2 reels	Jan. 21
Racing Wizard, The	Newton House	Dec. 24	2 reels	
Rattling Good Time, A	Ben Hall	Dec. 19	1 reel	Dec. 16
Red Warning (Western)	Newton House	Oct. 29	2 reels	Oct. 14
Rickety Gin	Oswald Cartoon	Dec. 26	1 reel	
Riding Gold	Newton House	Jan. 21	2 reels	
Riding Whirlwind, The (Western)	Newton House	Oct. 1	2 reels	Sept. 23
Riding Wild	Bob Curwood	Dec. 10	2 reels	
Rival Romeos	Oswald Cartoon	Mar. 5	1 reel	
Run Buster!	Trimble, Turner and Dog	Dec. 14	2 reels	Dec. 9
Running Wild	Lewis-Gulliver-Phillips	Dec. 5	2 reels	Nov. 18
Samson at Calford	Lewis-Gulliver	Nov. 7	2 reels	June 17
Saxophobia	Arthur Lake	Oct. 10	1 reel	Sept. 30
Scarlet Arrow, The (Serial—F. X. Bushman Jr.)			10 episodes	
Scrambled Honeymoon, The	Ben Hall	Nov. 21	1 reel	
Scrappin' Fool, The (Mustang)	Bob Curwood	Sept. 17	2 reels	Sept. 9
Sealed Orders	Jack Perrin	Feb. 11	2 reels	Jan. 28
Shady Rest	"The Gumps"		2 reels	
Showing Off	Long-Adams-Laymon-McPhail	Dec. 7	2 reels	Nov. 18
Sliding Home	Lewis-Gulliver-Phillips	Jan. 16	2 reels	Dec. 30
Smiling Wolf, The (Western)	Fred Gilman	Dec. 1	2 reels	
Social Lions	Ben Hall	Mar. 12	1 reel	
Society Breaks	Long-Adams-Laymon-McPhail	Oct. 5	2 reels	Sept. 30
Sodas and Shebas	Arthur Lake	Sept. 12	2 reels	Sept. 9
Some Babies (O. R. Cohen story)	Charles Puffy	Mar. 26	2 reels	
Some Pets	Arthur Lake	Jan. 2	1 reel	Dec. 16
So This Is Sapp Center	Ben Hall	Jan. 16	1 reel	Dec. 30
South of Northern Lights (Western)	Jack Perrin	Oct. 22	2 reels	Oct. 7
Splashing Through	Lewis-Gulliver-Phillips	Dec. 19	2 reels	
Start Something	Long-Adams-Laymon-McPhaill	Feb. 1	1 reel	Jan. 14
Swell Clothes	Arthur Lake	Dec. 5	1 reel	Nov. 18
There's a Will	C. King-C. Doherty	Dec. 21	2 reels	
Too Much Sleep	"The Gumps"	Sept. 19	2 reels	Sept. 2
Total Loss, A	"The Gumps"	Nov. 28	2 reels	
Trail of the Tiger, The (Serial)	Jack Daugherty	Nov. 7	2 reels	Aug. 5
Trolley Troubles	Oswald Cartoon	Sept. 5	1 reel	Aug. 19
Unexpected Hero, An	F. Gilman-M. King	Feb. 25	2 reels	Jan. 28
Valiant Rider, The (Western)	Bob Curwood		2 reels	
Vanishing Rider, The (Serial)	Wm. Desmond	Jan. 16	10 episodes	
What a Party	C. King-C. Doherty	Feb. 22	2 reels	Feb. 4
When Greek Meets Greek	"The Gumps"	Oct. 17	2 reels	Oct. 7
Winged Hoofs	Newton House	Mar. 17	2 reels	
Winning Five, The	Lewis-Gulliver-Phillips	Sept. 26	2 reels	Sept. 16
Winning Goal, The	Lewis-Gulliver-Phillips	Jan. 2	2 reels	
Winning Punch, The	Lewis-Gulliver-Phillips	Nov. 21	2 reels	
Wolves of the Range	Fred Gilman	Jan. 28	2 reels	

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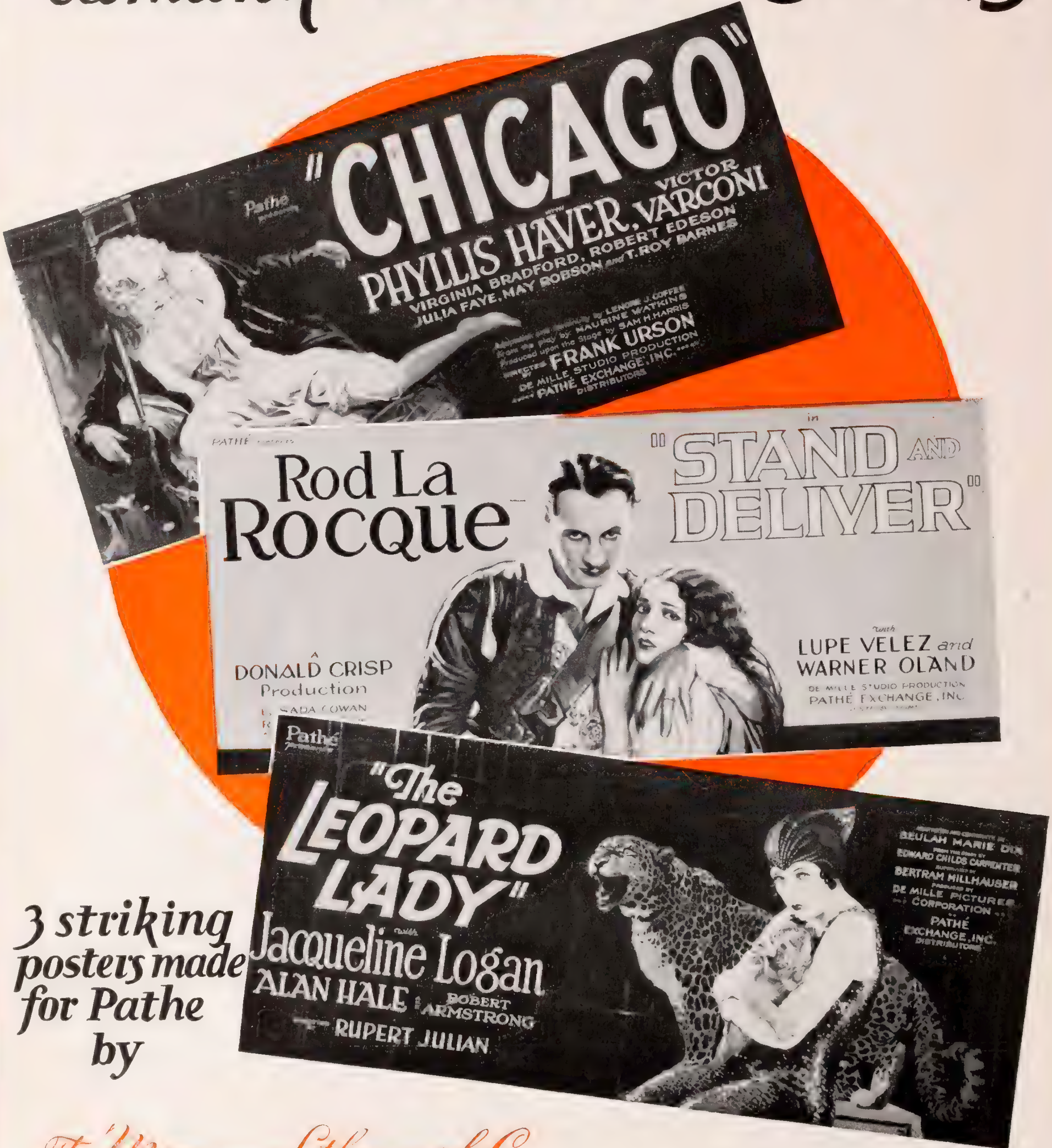

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February 18, 1928

Motion Picture News

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Vol. XXXVII No. 7

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"GENTLEMEN PREFER BLONDES"
"BEAU SABREUR" "OLD IRONSIDES"
"THE LAST COMMAND" *(Jannings)*
"TILLIE'S PUNCTURED ROMANCE"
"BEHIND THE GERMAN LINES"
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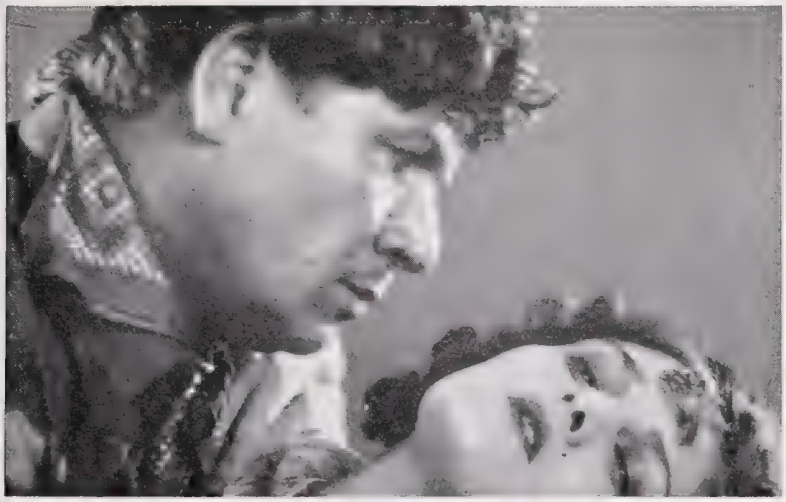

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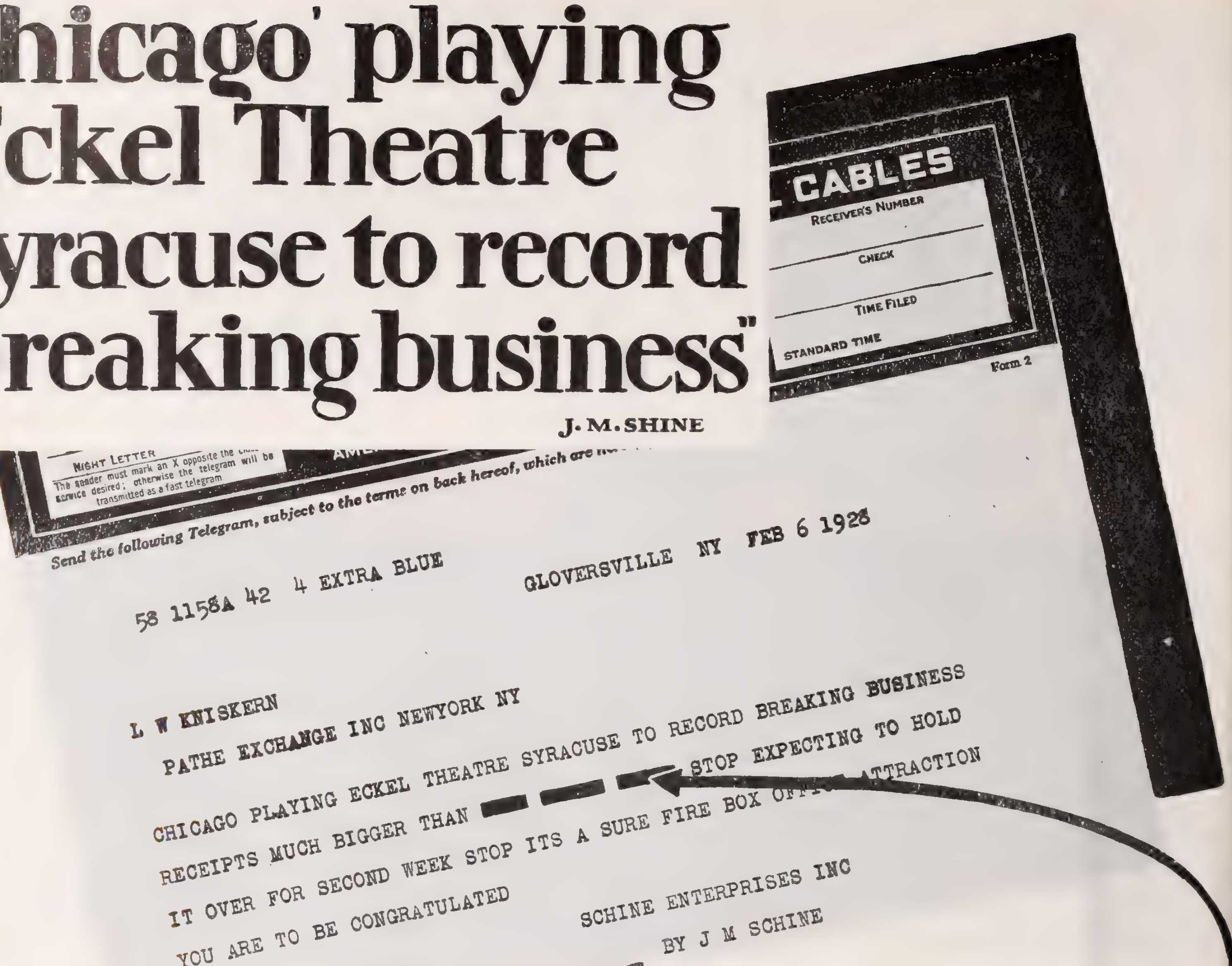
J. M. SHINE



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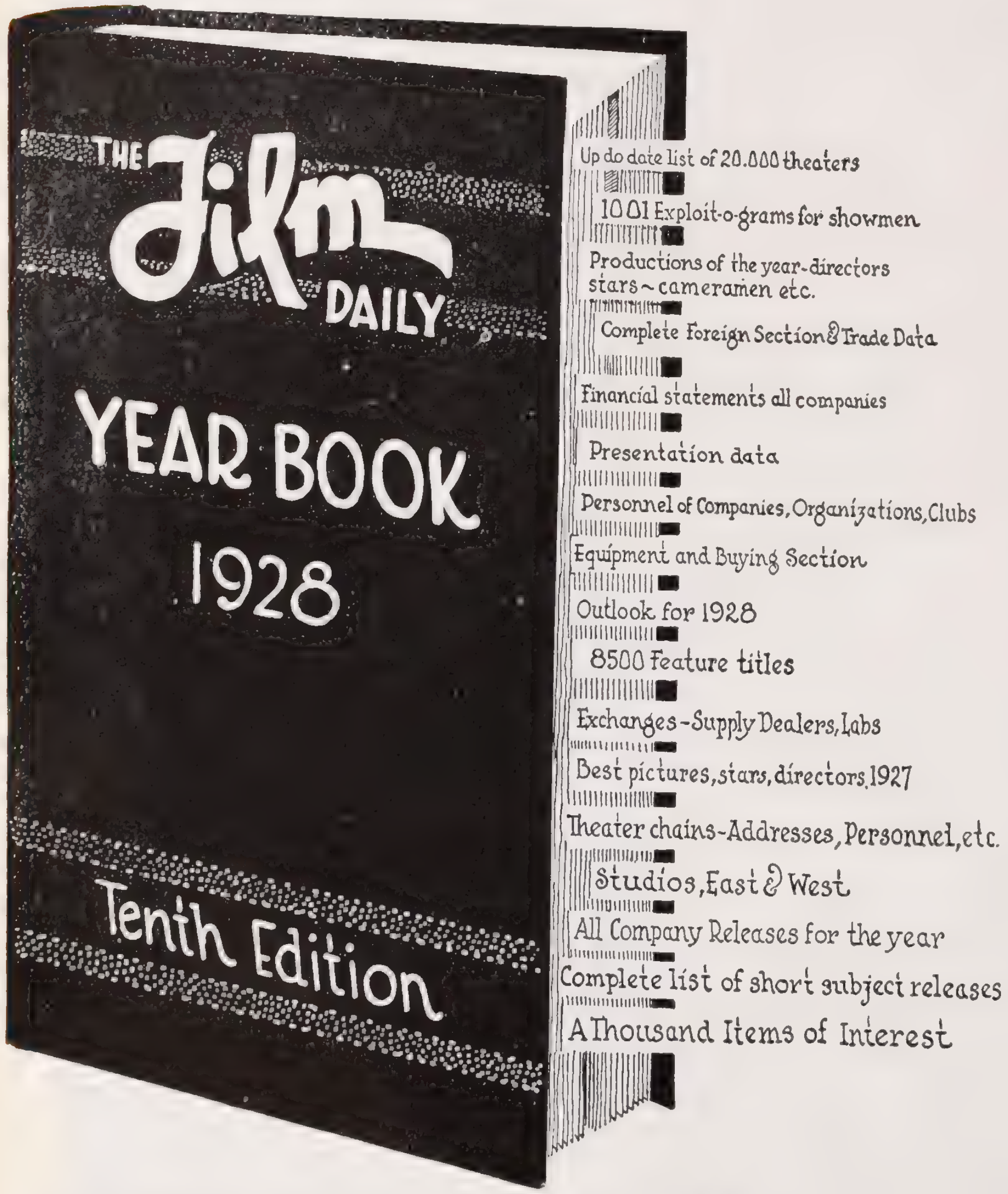
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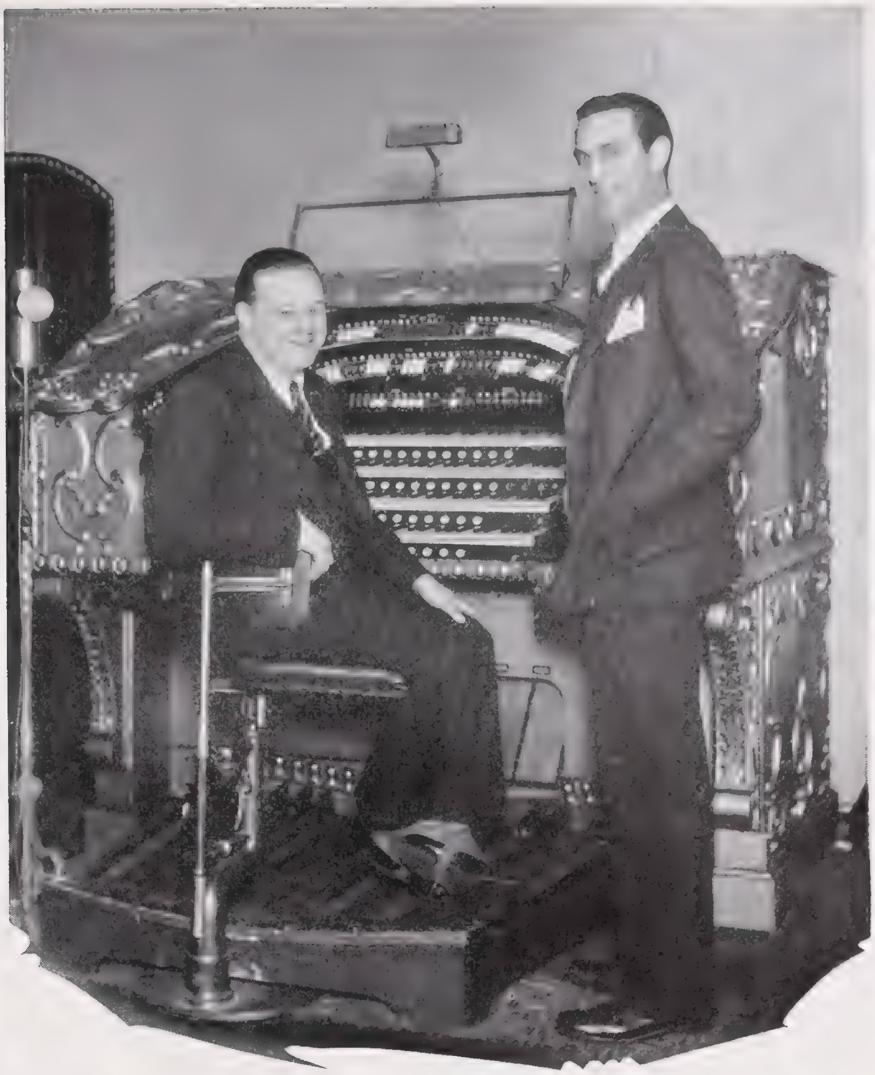

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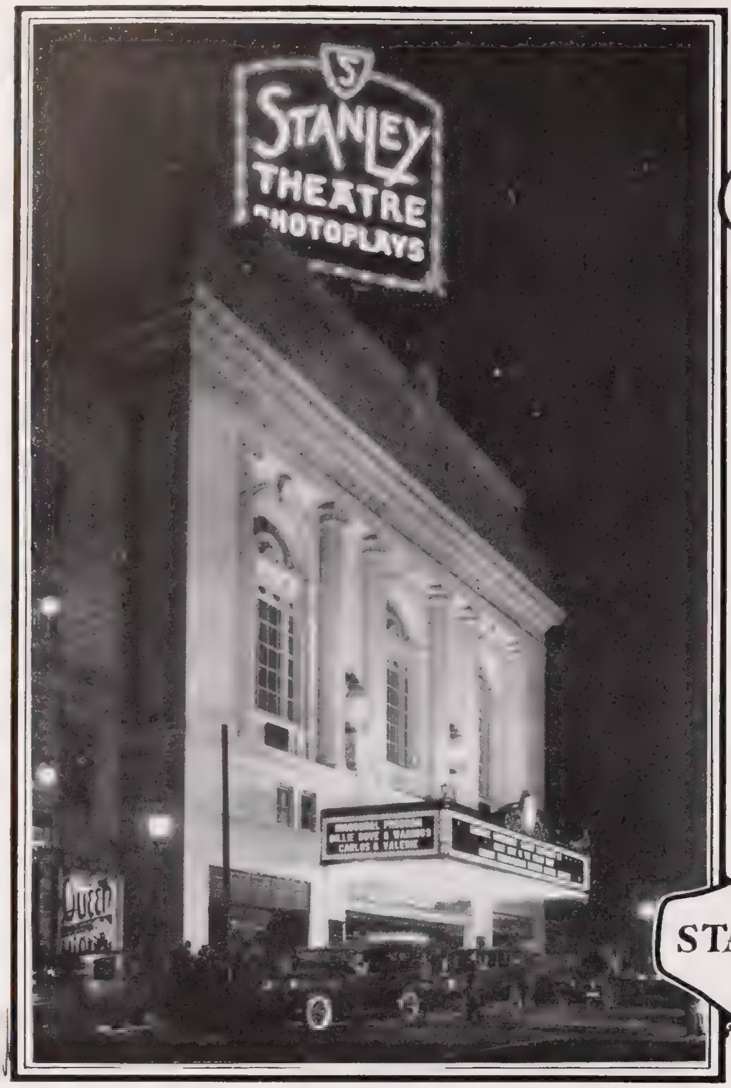

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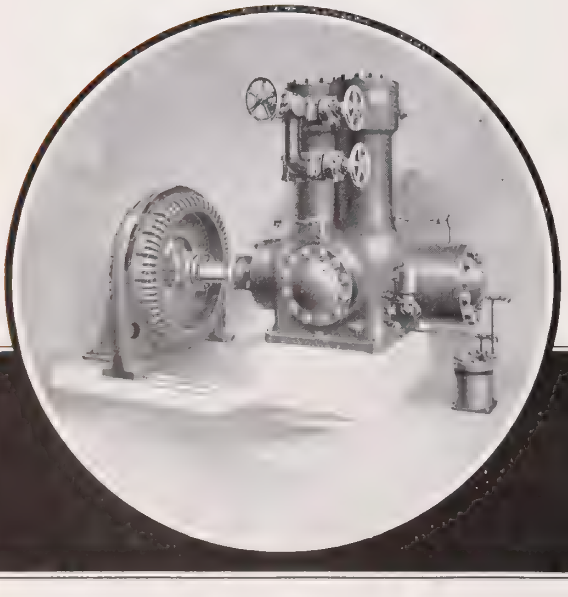

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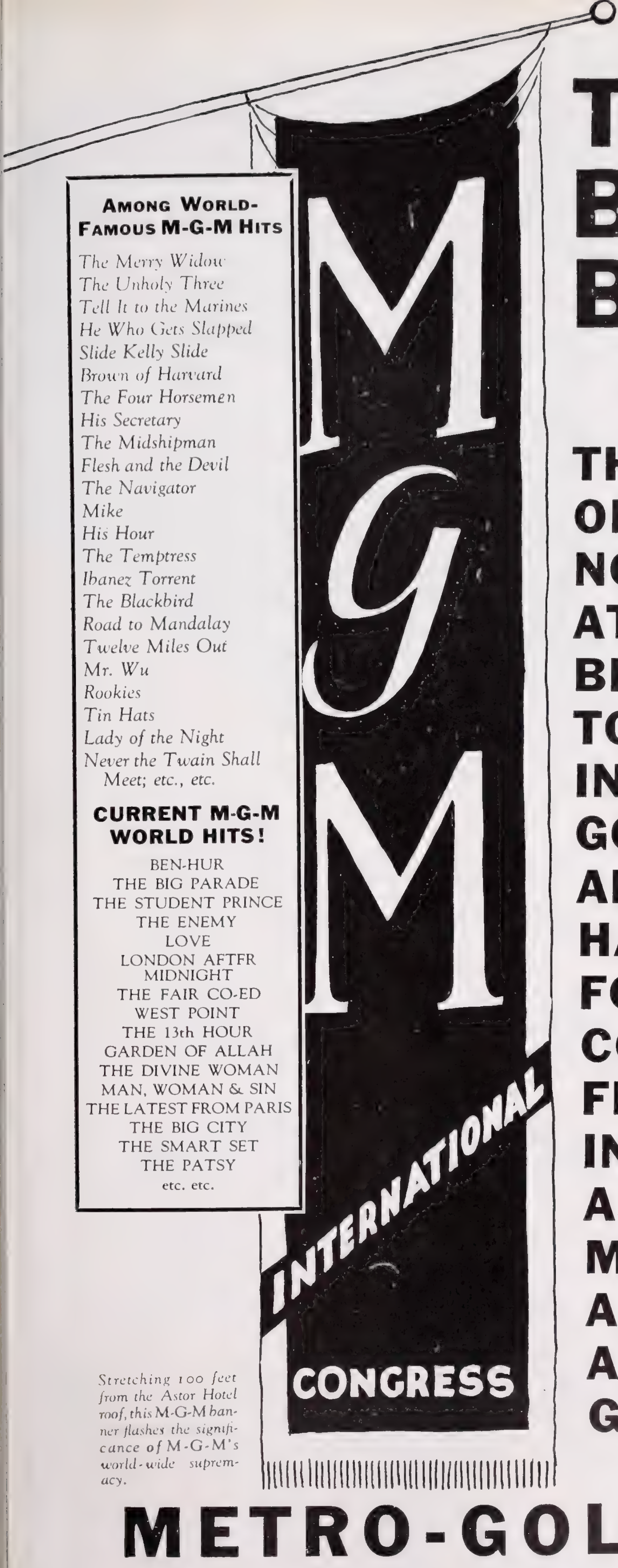

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Invite the Attention of Critical America
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"The PASSION of JOAN of ARC"

A CARL DREYER PRODUCTION

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How would you like to
BREAK YOUR HOUSE RECORD
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This greatest of all thrills of the movie game can now be YOURS—any week you say.

Simply wire your exchange now for a "PATENT LEATHER KID" play-date—and the thing is as good as done.

Of the Showmen who have played this famous First National Special at popular prices following its 16-week Broadway $2.00 run, such a high percentage have broken their house records by tremendous margins, that we can almost GUARANTEE results for You.

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Directed by **ALFRED SANTELL**
Production management **AL. ROCKETT**
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A First National Special

WHAT THESE MEN HAVE DONE YOU CAN DO!

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LAWRENCE LEHMAN
got biggest gross in history of his Main Street Theatre, Kansas City.

* *

TOM H. BOLAND
broke all previous records in Oklahoma City.

* *

A. W. SAMS, Jr.
broke all B. O. records at the Auditorium, Winston-Salem, N. C.

* *

AND
many others previously reported.

300
FIRST RUN BOOKINGS IN FEBRUARY!

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Wouldn't you like to be—

JOHN F. KUMLER—

He got largest single day's receipts in history of his Pantheon theatre, Toledo, with **RICHARD BARTHELMESS in "THE NOOSE".** His Saturday and Sunday opening beat even his "Patent Leather Kid" record by $218. Is holding "THE NOOSE" for second week.

or M. L. FINKELSTEIN—

He got higher money with **"THE PATENT LEATHER KID"** at the Strand, Minneapolis, than with widely heralded new comedy of circus life which he played week before.... Also 20% better than average gross at the Lyric, Minneapolis, with **"FRENCH DRESSING"** featuring H. B. Warner, Clive Brook, Lois Wilson, Lilyan Tashman.

or E. V. RICHARDS—

He broke his house record at Loew's State, New Orleans, with **RICHARD BARTHELMESS in "THE NOOSE".**

or B. S. MOSS—

He played **"THE PRIVATE LIFE OF HELEN OF TROY"** at his Cameo, New York, last week—third Broadway engagement of this Special—and drew such crowds he had to hold it second week.

or SPYROS SKOURAS

He spent last week listening to his Ambassador, St. Louis, audiences roar at **"LADIES NIGHT IN A TURKISH BATH" with DOROTHY MACKAILL–JACK MULHALL** and finished the week with a way-above-average gross.

or J. H. KUNSKY—

He led Detroit at the Michigan with **"THE SHEPHERD OF THE HILLS" by HAROLD BELL WRIGHT.**

or ASCHER LEVY—

He did steady stand-out business all week at the Main Street, Kansas City with **"THE PRIVATE LIFE OF HELEN OF TROY".** Reviewers raved.

—Wouldn't you like to be

A FIRST NATIONAL *Showman*

First National Pictures

these days?

Motion Picture News

Volume XXXVII NEW YORK CITY, FEBRUARY 18, 1928 No. 7

Percentage As the Solution

Independent Exhibitor Attacks Brookhart Bill

By William A. Johnston

HERE'S a letter from an independent exhibitor who is unalterably opposed to the Brookhart Bill. He tells why in pointed language:

February 13, 1928.

Mr. Wm. A. Johnston,
Motion Picture News,
New York.

Dear Mr. Johnston:

We are independent exhibitors. I have been in this business for twelve years and I am unalterably opposed to the Brookhart Bill. The more I hear and read, I realize that I am pretty much alone and I can only wonder what business experience the majority of exhibitors had prior to their entrance into our business, if they think that Governmental regulation can cure the evils of our industry.

I have always found that problems are bound to exist between buyer and seller, but mine are no greater in this than any other business. I battle with salesmen and exchange men but have never had a problem that couldn't be adjusted some way, and I am not in the habit of taking all the lickings. Square shooting more often finds a mark than a miss.

There is one of the numerous angles of this whole mess that I would like to have answered: Who is going to pay for the flops? Who, by the way, is to determine the value of a picture—the exhibitors—after a review in a cold projection-room? (They're all rotten there.) Of course, there will be poor ones. Are the producers going to take it on the nose every time they make one? If they do, how long will they continue to make pictures for us and maintain distributing centers that we may get the pictures we think our patrons are going to pay us for? Can the Government make them do that?

If the whole industry doesn't absorb its share, what is to prevent the producer-theatre owners making pictures for their own theatres and sending the shows around as they do presentations? Couldn't Paramount, Loew, Fox and Universal do that? They would eliminate the cost of distribution and could easily absorb the cost in their own and allied houses.

Consider the plays that closed on Broadway this season—forty or more. Small casts, three or four stage sets, something concrete to mold and improve—and the public refused to buy. Compare that relatively simple operation with the production of a picture, with all the elements that are vital and the money that our average good pictures cost—and tell me that the producers are going to hold the bag for the poor ones, unable by regulation to put the cost of a poor one onto the good one that we will all want—and they honestly trying to make good pictures for their own theatres as well as ours.

If you think we are soft picking for the producers, get a line on us from any distributing headquarters in New York. Our account is well known there. I hold no brief for any of them, but business is business and I fear for the future under the guidance of radical politics.

It was only a short time ago that Senator Brookhart was condemned by all loyal Republicans for his stand against our President. This bill, with its attendant publicity, is meat for a man of his inclinations. It's a wonder to me the forces back of this bill didn't go to Helfin—or Heflin—either looks rotten to me. I am a Republican, too. Reading the statements of some of the bill's proponents reminds me of his tirades. A prominent exhibitor in our territory figures that the bill must be good for us because the producers are opposed to it. And such is the power behind it.

Perhaps my attitude is biased because for years I have advocated straight percentage. I was laughed at when I sprung it at the inception of Artcraft. I have lived to see it come and lay this fact to the fair dealings and relations that invariably

(*Continued on Following Page*)

Editorial by William A. Johnston

exist between the exchanges with whom we do business and us. If the picture dies, we both suffer and we profit by the reverse. However, I know that legislation will never make 100 per cent perfect pictures. We will rue the day it comes.

Yours very truly,
(Signed) E. D. Rhind,
Manager,
Bates Theatre Company,
Attleboro, Mass.

That's a two-fisted, sensible, constructive viewpoint stated in a letter that is almost sensational because it is written by an independent exhibitor who actually gives fair expression to the producers' side of the question.

Like Mr. Rhind, we have for twelve years advocated straight percentage. We, too, were laughed at. But we have gone right along, consistently maintaining our position.

We will say now that if straight percentage were universally practiced and fairly administered in this industry, we doubt whether there would be any Brookhart Bill today.

Also, we are in favor of the exhibitor booking in block, if he wishes to do so. It should be a matter of election with him, and not a matter of coercion or intimidation.

Our unalterable opposition to the Brookhart Bill is, by this time, well known, of course.

We have stated—and we repeat—with equal emphasis that self-regulation, not outside regulation, is the solution for the industry's ills.

The first step toward real self-regulation is doing away with all forms of coercion, intimidation, trade restraint and unfair practice.

Unless and until this is done, you'll have more than one Brookhart Bill, and the industry will continue to be under the menace of political control.

The enforcers of coercive block-booking, by persisting in their attitude, are endangering the life of the whole industry.

Let these people realize that it is they who are responsible for the present situation, because they are perpetuating the evils that open the way to radical legislation.

Let's see some real action by the powers-that-be so that such dangerous and paralyzing political control will be rendered impossible. Unless these evils are removed by the people responsible for them, the menace of political control will persist.

Walker Declined to Head Stanley Company At Salary of $150,000 a Year

MAYOR JIMMY WALKER of New York was made an offer of $150,000 a year to become the President of the Stanley Company of America, according to authentic advices this week. The offer was said to have been made directly to Mayor Walker by Mrs. Mastbaum, widow of the late Jules Mastbaum, who was a very close personal friend of the Mayor.

It is said that the first offer of Mrs. Mastbaum called for an annual salary of $125,000 and that when Walker declined that the figure was raised to $150,000, which he also declined.

Mrs. Mastbaum endeavored to persuade Mayor Walker to give up his political career to assume the presidency of this extensive theatre chain and she also urged others to bring pressure upon him to accept the post and fill the vacancy in the unexpired term of John McGuirk, who recently resigned as president.

The Mayor is said to have been considerably tempted by the offer when repeated requests were made to him by Morris Wolf, counsel of the organization, and Irving Rossheim, treasurer. After he positively declined, however, Rossheim was named as McGuirk's successor.

That Mayor Walker will ultimately be inducted into an important administrative position in sports or amusements seems more than likely and the Stanley Company had every confidence that their proposition would be an appealing one. The Mayor's name has frequently been used in connection with stories that had to do with administrative powers in baseball and amusements. He at one time was prominently mentioned as the likely successor of Ban Johnson, when the latter resigned the presidency of the American League.

Inside
Slants
on the
Industry

PICTURES AND PEOPLE

The
Mirrors
of
Filmdom

IT'S been a long time between pictures—good pictures—for Gloria Swanson. Not since the days of "The Humming Bird," has she been presented with anything worthy to be called a celluloid document 'til she hit upon the happy idea of filming "Rain."

To screen this memorable stage hit offered a problem at the start. Conferences were held to seek some way of getting in out of the rain and still preserve some of the moisture of the original. Someone (it may have been Gloria) hit upon the happy idea of adapting the story, "Sadie Thompson," upon which "Rain" was founded. And someone else presumably said—"well, what of the Reverend Davidson? Can't he be made over or divested of the cloth so he won't offend the clergy?" And the clergyman turned over a new leaf and became Alfred Atkinson, a welfare worker or reformer or what have you.

So the play and story emerge as "Sadie Thompson," and praises must be sung in Gloria's behalf and those of her sponsors who saw her through with it. At last she has a picture. It is presented with remarkable fidelity to the play considering it was supposed to be adapted from the story. But there wasn't so much to Somerset Maugham's yarn as there was to the play. Hence Sadie of the stage is the same Sadie of the film—and she still sports the same flamboyant manners, clothes and trimmings—and the same flamboyant manners. She has her affairs with a marine or three—and the welfare worker sows his wild oats, gives vent to his inhibitions, and finally seeks the easiest way out.

It is told with fine simplicity and treated with first rate dramatic skill. The characterization of Sadie is touched with a splendid warmth and intensity. Even those who saw Jeanne Eagels in the original can say that Gloria's performance approaches it. None of the color is lost. Lionel Barrymore gives a superb portrayal of the reformer.

In all "Sadie Thompson" is to be highly recommended. Those looking for dirt won't find it, yet they won't find a Pollyanna with paint on her face.

It is good to see Miss Swanson in something which measures up to her stature as an actress. In this new film she scales the heights. It is carefully and appropriately staged, realistic, dramatic, romantic and suspensive. A tip-top entertainment any way you look at it..

* * *

WE have spoken, at various times in the past few years, about service advertising in the trade pages for the exhibitor's use. Most of our argument, we are constrained to believe, has not been understood by a good many people in the industry, notably some film executives, whose knowledge of what advertising is, and what it is intended to do, seems very limited.

We are greatly interested, therefore, when we see an actual example of service or exploitation advertising in our pages. Recently, First National has been using this style of copy in its "Stories of Success," in which an exhibitor tells exactly how he put a picture over, in this case "The Patent Leather Kid." The kind of exploitation and publicity used is told by the exhibitor himself. This is, of course, real service; and it is presented in so attractive a layout that it can not fail to register.

"BANKER regulation" was the term we used last week in speaking of the new era in the industry. The oft-repeated prophecy that the bankers would run the business is coming true—or, shall we say, coming to the surface of the news, as it has been pretty much true for some time?

The correctness of the term is evident enough in the announcement that Joseph P. Kennedy is becoming an advisor to Pathe in order to help alleviate the present situation. Mr. Kennedy is, of course, both a banker and a film man; and it is obvious enough why the Pathe bankers would turn to him in the emergency.

We spoke last week of the new idea that is evolving in Wall Street—namely, the selection of a contact man among different groups, allied in interest but not merged as to capital structure.

The designation of Mr. Kennedy is perhaps the first visible evidence of the working out of the new idea. This shows something of an evolution in the minds of the bankers themselves. "Contacting" instead of "merging" is likely to be increasingly used in the Wall Street handling of the industry.

To us it has been obvious for some time that the picture industry is not a particularly fertile field for the mere Wall Street merger. That is to say, the merger for the sake of a financial set-up.

But, if you keep two or more companies operating separately—and economically—with the contact man smoothing out the wrinkles, the chances of success in this industry, at any rate, are far better.

Apparently, Wall Street has seen this. In any case, the designation of Mr. Kennedy is unprecedented in film annals, is an entirely new departure and its final result will be watched with great interest.

* * *

ACCORDING to the report of our Berlin correspondent, British International, the well known English concern, have just started a distributing organization of their own in Germany by acquiring Suedfilm A. G., which used to be part of the Emelka Concern before the recent von Lustig deal linked up Emelka and the remains of the Phoebus concern.

The former Nucleus of Emelka, Munchener Lichtspielkunst A. G., will in the future be a producing company only, their product to be handled by the Bayrische Film G. m. b. H. (which also used to be part of Emelka) and the old Phoebus renting organization.

The Emelka theatre circuit which is now controlled by Herr von Lustig and linked up with the Phoebus circuit will be run as a separate joint Stock Company.

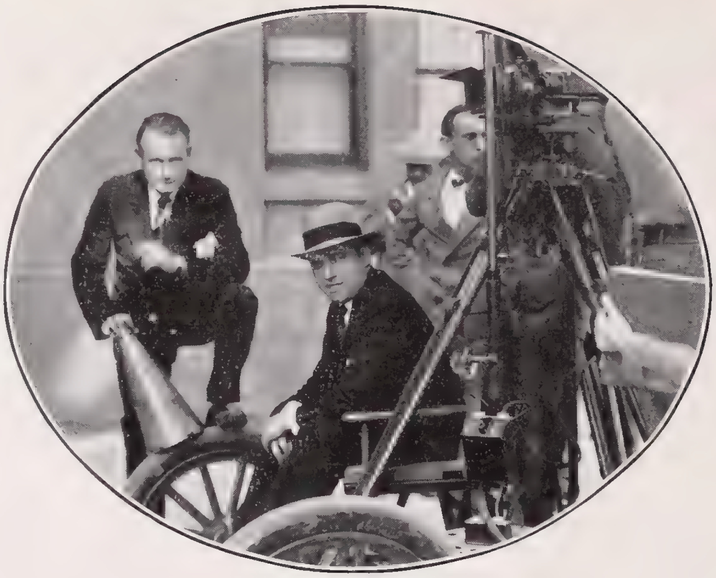
Part of the former Emelka circuit which had been controlled by Suedfilm, has now been taken out of this company and joined into the von Luftig group, so that the British company has only a renting organization but no theatres on the German market.

* * *

VIVIAN M. MOSES joins Paramount as head of its story department on the Coast, according to official word this week from Walter Wanger.

We are glad to hear of the appointment of Mr. Moses to this post, because we regard him as exceptionally well-fitted for the work, and we congratulate Paramount on acquiring him.

David Lake, general sales manager for M-G-M in Australia, who is now in New York attending M-G-M's International Convention of sales executives



Allan Dwan, directing a Ben Hecht newspaper story for First National, does his megaphoning from a rolling camera car. Dwan has been one of the busiest directors out in Hollywood of late

Malcolm Stuart Boylan, who did such an excellent job with his titles for "What Price Glory." His latest work for Fox is "The Red Dancer of Moscow"

Irving Berlin, song writer, is presented with a life pass to Grauman's Chinese Theatre on the occasion of the "Irving Berlin Jubilee." Witnessing the presentation of the gift, a watch, are Fred Niblo, Joseph M. Schenck, Berlin, Grauman and Charlie Chaplin

Before shooting an intimate scene for the Paramount film, "The Patriot," a few moments are devoted to its discussion by Lewis Stone, Florence Vidor and Ernst Lubitsch. Emil Jannings has a fine supporting group in this production dealing with the Russia of the czars

Ramon Novarro seems to have acquired a liking for sea stories since he appeared in "Romance." He is now working in "China Bound"

These girls have a right to be happy for they are the new crop of Wampas baby stars. Here they are having tea with Mary Pickford. Left to right, standing, Dorothy Gulliver, Sally Eillers, June Collyer, Molly O'Day, Ann Christy, Gwen Lee, Miss Pickford, Lina Basquette and Lupe Valez. Seated, Alice Day, Flora Bramley and Sue Carol

It hasn't taken Monty Collins long to attract favorable notices as to his talent. He will soon be starring in two-reelers

Pictures and People—*Continued*

Mr. Moses is one of the very ablest of the younger executives in the industry. He has had wide experience in newspaper and magazine work both here and abroad, and brings to his new position the exceedingly valuable distribution background gained while Director of Advertising and Publicity for Fox over a period of eight years.

The work he did in that capacity established him in the forefront of advertising and publicity executives. We have had the opportunity to observe him at close range over a long period, and we do not hesitate to say that he is a real asset to this industry.

His very fine personal qualities have brought him a host of friends, among whom we are proud to number ourselves.

* * *

FOR the first time in two years, Skouras Brothers eliminated their stage show last week to find out whether a special could stand on its own merits. The picture, in question, was "Old Ironsides." The box-office receipts at the end of the run justified their decision. The picture was the whole show.

* * *

THE European production giant begins to stir. He is not yet fully in action, but he will be.

A clear indication is a British film, "The Battles of Coronel and the Falkland Islands," being shown at the Cameo Theatre, New York City. It's history, and it has been put on the screen in a vivid, workmanlike way. There is no fiction story; none is needed. Just the stirring, gripping facts of an authentic page of British naval history in the Great War.

We do not call it the best picture ever made; but we say it certainly ought to be given a place in the American market.

Most important of all, it shows what may be expected when England gets fully under way with its production activities. That it will cut a large figure in the world market, there can be no doubt.

In view of this, we repeat once more our firm belief that film reciprocity with foreign nations should assuredly be undertaken by the American industry. Reciprocity on the basis of film merit, of course; but reciprocity of that kind, sincere and business-like.

If the American trade is doing anything in that direction on a settled policy, we'd like to know what it is. All we hear about are detached instances, and not many of them.

The ostriches-in-the-sand on this side of the water ought to wake up. They know, of course, that the income from our films abroad is absolutely necessary to the life of the American industry. They must know, too, that because America is pre-eminent in picture sway now, it does not follow that America always will be. And there are the quota restrictions and the other barriers to be hurdled.

The foreign policy of the American industry is mostly composed of blunders, blunders, blunders, plus a smug provincialism that would be laughable if it were not dangerous.

How much longer is this shortsightedness going to continue?

* * *

"I HAVE come to realize that exploitation is 50 per cent; no, I would say even 60 per cent of a picture star's success."

No, this is no movie producer speaking, but Mary Pickford, Mrs. Douglas Fairbanks, recognized leader of the film colony socially and artistically—admitting that stars owe more of their success to clever producers, directors and advertising managers than to their own merits!

Mary establishes a Hollywood record for unorthodoxy and perfect candor in an interview to be published in *Photoplay Magazine* for March. For example, she doesn't consider that either she or Doug has produced the world's best picture, and says so!

"The best picture ever made? I think it was 'What Price Glory,'" she declares. "Even its vulgarity enchants me. And I loved 'Seventh Heaven.'"

Of her own pictures, she declares that she has always disliked "Daddy Longlegs," which won a large share of her fame. She likes "Pollyanna," "Suds," "Through the Back Door," and admits that a few others are passable.

"But 'Lord Fauntleroy' was a mistake," she says. "No woman could ever play a male role—ever! And 'Dorothy Vernon of Haddon Hall' came when there were so many costume pictures, and most of them done better than mine."

* * *

THAT Wall Street and the bankers continue to be interested in the motion industry is indicated by the amount of space the *Wall Street News* devotes from time to time to events as they happen in the business.

A recent issue of the *News* comments on the Stanley-West Coast control of First National.

"The link-up provided First National with a fixed and steady market for its films, while it gave the Stanley and West Coast a definite motion picture producing and distributing agency," the publication states. "Each concern, under the arrangement, continued to function separately, maintaining its own identity in the trade. The affairs of the three are directed by a joint committee composed of representatives of all companies. As the amalgamation took the form of a co-operative movement, it did not entail any exchange of properties or financing.

"First National Pictures has been enabled to concentrate more on film production and as a consequence has not only increased producing activities, but has turned out a higher grade of photoplays.

"Likewise this new procedure has been reflected in augmentation of the company's earnings."

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Schenck-P. C. T. Deal Is Result of Paramount Expansion

JOSEPH M. SCHENCK'S deal with P C T was only for the purpose of insuring proper distribution over the Provincial Cinematograph Circuit, according to word just advanced from London. This was the result of the continued theatre acquisition on the part of Paramount in England and the further fact that British theatre interests are rapidly acquiring larger holdings, according to the explanation.

The new Standard Film Company is being organized to take over the Standard concern, which controls P C T. Schenck is said to receive 25 per cent of the new company stock, which gives him 25 per cent of the controlling interest of the circuit, but not 25 per cent of the whole P C T issue.

Richey Denies Brookhart Bill Price Tilt

Warns Exhibitors Not to "Be Kidded" That Raise in Rentals Would Follow Passage of Measure

H. M. RICHEY, general manager of the Michigan exhibitor unit, has warned members of the exhibitor body not to "be kidded" by the plea of the Brookhart bill opponents that its passage will mean higher picture rentals. He denies that the bill will have such an effect, and also that it will mean governmental control.

Richey laughs at the exchange men who are endeavoring to have petitions signed in opposition to the measure with the warning that it would bring higher rentals. He declares no exchange manager could hold his job who would oppose anything which advocated or would bring about higher rentals. It is his opinion that a careful reading of the bill only, is necessary to show conclusively that it would not bring about higher rentals.

The Richey statement, in part, is as follows:

"Can you imagine a film exchange manager worrying about the poor exhibitor having to pay higher film rental? Say, if his boss overheard him spout off in earnest like that there would be an empty chair the next Monday morning.

"He was trying to scare the exhibitor into thinking that the Brookhart bill provided that a film company had to sell their pictures not more than two at a time. But that is not true. It provides that if they want to place a total price on the pictures sold not more than two pictures can be tied together, nor can he go to the exhibitor and offer him 30 individual pictures, the prices of which individually shall bear such a relationship to one another as to work an unfair restraint on the exhibitor who does not want to buy the entire 30. That is what the bill really provides. It takes away the big stick. But it does not prevent the salesman from coming to you with 10, 20, 30, or even 40 pictures at a time, but it does not let you pick what you want without penalizing you in price because you will not take all.

"Section 5 of the bill makes it necessary that the exchange, or rather the producer or distributor, make the picture before they offer it for sale. No more change of titles, stars, stories, or directors. No more paying known prices for unknown quantities. No more buying from press sheets alone. And do not let any one tell you it cannot be done. If the law passes, as it looks like it will, it will be done. It is done in every other business, you know that, and it is time we quit hiding behind the statement 'this business is different.'

"This does not mean higher film rentals either. It means actually money saved the exhibitor. For the price of pictures will never be higher than the trade can absorb. How silly it is to threaten smaller theatre owners with such statements as contained in this so-called petition. Do you think the government that would pass this bill would allow such a situation to exist? Such a statement simply reflects the ego of some producer, not good common sense.

"The last section provides against the producer affiliation with exhibitors, and sets up that every one must be given a free and fair chance to buy the pictures, which today is not the case.

"There is no government regulation of your profits, or your methods of doing business. But let us assume there is. Isn't that better than positive obliteration, which will be the case if the situation becomes more aggravated?

"But whatever is done, I insist on getting the truth. Not a lot of half truth as contained in such petitions as are now in the hands of film salesmen who do not know it but are actually out being paid to work against their own interests. They have not gone into the situation far enough to discover that fact. If they will they may pass the petition around, but it will be in a mighty half hearted manner, for you cannot blame any one for not becoming enthusiastic about bringing about a situation where salesmen and some managers will not be needed. That is a point not covered by the petition."

Mo. Senator Is Against Amusement Taxes

STATE SENATOR McCAWLEY, of Carthage, Mo., who is the first candidate to file for the Democratic nomination for Governor subject to the August primaries, has included in his platform a plank against amusement and other special taxes. He led the successful fight against Governor Baker's 10 per cent amusement tax at the last session of the Missouri General Assembly.

Tax on Traveling Shows Upheld in Alabama

The validity of the $300 per week license tax on traveling shows in Alabama, imposed by the last legislature, has been upheld by the Supreme Court in a decision in the appeal case of H. D. Hale versus the State. Mr. Hale, a partner of the concern owning and operating the Milt Tolbert Big Tent Theatre, alleged that the tax was confiscatory, prohibitive and illegal, and that even in their show's best year, had they been forced to pay the tax, they would have been unable to make a profit.

The Supreme Court held that the Legislature, in passing the statute, evidently intended to discourage the operation of itinerant shows, as a class, throughout the state. Between itinerant shows and vaudeville, said the Court, existed a valid distinction as vaudeville and theatrical performances in a regularly maintained theatre were constantly subjected to the police supervision of the town or city.

Virginian's Bill to Tax Admissions Set Back

Delegate L. L. Watts' bill to impose a 10 per cent tax on theatre admissions for two years, to provide funds to establish an institution for the blind apart from the Staunton School for the Deaf and Blind, has been passed by indefinitely by the House Committee on Finance. It is believed by supporters of the bill that an effort will be made to bring it to the floor of the House by asking that the committee be discharged.

Delegate Watts has estimated that the bill will yield a million dollars' revenue for the two years starting July 1, 1928, and ending July 1, 1930. Ten-cent admissions under this bill would be exempt from the tax.

Mintz Dines Paramount New York Salesmen

Charles B. Mintz, producer of the Krazy Kat cartoons released on the Paramount program, threw a lunch last Saturday for the sales force of the Paramount New York exchange. The luncheon was in the nature of a thank offering for the manner in which the New York salesmen have pushed the Mintz cartoons. There were no set speeches the guests ad libbing when the mood seized them.

Present were Charles B. Mintz, president of Charles B. Mintz, Inc., and Nat. L. Mintz, vice-president.

Col. J. A. Cooper Becomes Toronto Red Cross Head

Col. John A. Cooper, Toronto, president of the Motion Picture Distributors and Exhibitors of Canada, has been elected president of the Toronto Branch of the Canadian Red Cross Society.

Brookhart's Home State Votes Against His Bill

Iowa Exhibitor Unit Says Bad Features Of Measure More Than Offset Good Ones; Hearings Postponed

THERE have been a number of new developments during the past week with regard to the heated controversy being waged for and against the Brookhart Bill, as the author of the measure waits an opinion from the Department of Justice regarding its constitutionality. Meantime the principal feature, perhaps, is the turning down of the bill by the Iowa unit, which functions in Senator Brookhart's home state.

At a meeting held during the week the Iowa exhibitor association commended the spirit of their Senator's bill, but went on record as opposed to its passage. There were a number of factors that brought about this decision, which came following an address by C. E. Williams of Omaha, President of the Nebraska and western Iowa unit. In the course of his address President Williams said he was personally opposed to the passage of the measure and announced that his organization would take a stand against it at the next meeting.

The action taken by the Iowa exhibitors was explained by President E. P. Smith as being because of fear of school and free show competition, which it was anticipated would result. He expressed the opinion that the bad features of the bill would overshadow the good ones.

Sargent's Opinion Awaited

Some time ago Senator Brookhart petitioned Attorney General Sargent in Washington for an opinion on his measure and he is still waiting a reply from the Department of Justice. It is expected it will be forthcoming within the next few days, though no date has yet been announced. Hearings were expected during the week, but it is now likely they will not be had for some ten days.

Meantime it is anticipated that if the block booking bill is ever passed by Congress there will be considerable controversy as to who fathered the measure in the House of Representatives, there now being four copies of the bill introduced. The last measure was filed last week by Congressman Hudson of Michigan, Republican. Previously the bill had been introduced by Representatives Cannon of Missouri and Celler of New York.

The measure was introduced originally in the Senate. The bill was sponsored by Senator Brookhart of Iowa, and the measures in the house are the same as his bill, with the exception of that of Congressman Cannon, who shortened the bill by eliminating a section or two.

Opposition to the measure has been voiced by the Northern California exhibitors because they consider it likely it will result in Federal control. Thomas D. Van Osten, business manager of Allied Industries of California and also publisher of *The Independent Exhibitor,* expressed himself as deploring open endorsement by exhibitor organizations. He says that if the contract committee writes a permanent and unbreakable contract on motion picture distribution, blind and block booking the Brookhart Bill will be made unnecessary.

From Washington comes the word that action of the Federal Trade Commission on its cease and desist order against Paramount is expected to depend upon the outcome of the Brookhart and other similar bills now before Congress. Paramount has offered to compromise on the order in accord with Trade Practice Conference action and agreeing to the dictum of the conference, as concerns its future policy on block booking and theatre acquisition.

It is likely, according to Washington advices, that the matter will be given a complete airing before committees when hearings get under way on the Brookhart and other block booking bills.

Seattle seems to be somewhat agitated against the Brookhart Bill. During the past week opponents to the bill have been making the rounds of the exchanges getting signatures on petitions against the measure on the basis of government intervention.

Cleveland's Campaign

On the other hand, Cleveland exhibitors are getting a big response to the petitions they are circulating in their theatres urging patrons to support the bill. It is claimed that approximately 20,000 signatures have been affixed to petitions distributed by the exhibitor members of the Cleveland Motion Picture Exhibitors Association. The petition explaining the bill as interpreted by the exhibitors, and asks the support of the public in securing its passage.

Salt Lake City reports a special meeting attended by about seventeen exhibitors for the purpose of considering the bill. No definite announcement was made at the conclusion of the meeting.

Contract Committee Again Meets

Major Part of Job Reported Still to Be Done; T. O. C. C. Sends Demands to Exhibitor Conference

SESSIONS of the National Joint Contract Committee were resumed in Chicago February 15th, after the eight-day recess. The distributor group, composed of R. H. Cochrane, Felix Feist and Ned E. Depinet, returned there and joined the exhibitor delegates who remained in Chicago during the recess. Phil Reisman, distributor delegate, was unable to go back to Chicago with them, his departure being delayed by the details of the Pathe reorganization.

R. F. Woodhull, president of the M. P. T. O. A., also went back to the scene of the conference.

As the sessions were resumed, strict secrecy as to developments continued to be maintained, but in some quarters it was said that the major part of the work remained to be done.

The Theatre Owners Chamber of Commerce of New York made public a letter it sent to the exhibitor members of the contract committee, in which it was urged that the whole contract be written by an impartial judge, in case the producers would not make any concessions of consequence. The letter said, in part:

"We regret and sympathize with you in the tiring out process which has made this protracted adjournment necessary, in consequence of which you have been kept away from your various businesses. Without any official information having been received by us, we cannot see that the necessity of any delay on the part of this conference is necessary.

"We again point with pride to the fight we have put up in order to obtain for you the concession of a seventh arbitrator to settle your disputes, and we believe that, if this concession is properly insisted upon by you, it is simply a question of you stating your demands, and if they are not conceded, allowing them to be arbitrated.

"We again make our position very clear, that we believe we are entitled to the decision of the seventh arbitrator on any of the points which we have asked for and which are not conceded by the producers. We believe it is your duty that these points, as well as the demands of the other bona-fide exhibitor organizations, shall receive the consideration of the seventh arbitrator, and, if, as is usual, the producing delegation has once more made up its mind that no concessions of any consequence will be given, we are of the opinion that you should

(*Continued on Following Page*)

Labor Union Considering National Motion Picture Chain

A NATION-WIDE chain of motion picture shows, to be used at first as an inducement to union men to attend meetings, is under consideration by officials of the International Brotherhood of Electrical Workers. If successful, the exhibitions may be put on an admission-charge basis and a special effort made to have union men attend the shows operated and managed by their union brothers.

The plan was suggested by the Hollywood union, composed of studio electrical workers, who, it is understood, have found men with sufficient funds to underwrite the scheme. It contemplates the showing of pictures in the various labor temples, lodge rooms and meeting halls throughout the country, of which, it is claimed, there are some 6,500 here and in Canada.

So far, the plan is only in the formative state and officials of the brotherhood are awaiting the reaction which will follow the formal announcement that it is under consideration. It is contended that labor can easily operate a chain of exhibition halls and, eventually, production and distribution of its own pictures. The success of the unions with banks and the work now being done through the labor insurance company are cited as proof that the union men can do more than produce for others.

First Albany Bill Due

Hearing Scheduled Feb. 28 on Measure Relating to Admission of Unaccompanied Children

THE first hearing scheduled on any of the motion picture bills that have thus far been introduced during the present session of the New York State Legislature will take place at the state capitol in Albany, on Tuesday, February 28, according to an announcement made this week by Charles A. Freiberg, of Buffalo, a senator, and the sponsor of a bill relating to the admission of unaccompanied children to motion picture theatres in New York state.

The hearing will be held at the Senate cities committee room, and, although no definite hour has yet been fixed, it is expected that it will take place immediately after the close of the morning session of the Legislature. With the session due to adjourn on March 16, it is a hard matter to definitely fix an hour for a hearing, as some sessions run for an hour or more, while others run into the afternoon.

Judging from what one hears around the state capitol there will be plenty of fireworks at the hearing on the Freiberg bill. Although the introducer of the measure declares that judges of children's courts in western New York, as well as a number of women's welfare organizations, are in favor of the bill, Senator James L. Whitley, of Rochester, declares that he has received many letters from all over the state from persons and organizations who desire to be registered as being against the bill.

The bill provides that unaccompanied children, under the age of sixteen years, may be admitted to motion picture theatres of this state between 2 p.m. and 6 p.m., provided that the theatre itself maintains a matron, at its own expense, to watch out and have supervision over such children, who must occupy a section reserved entirely for them.

M. P. Capital Corp. Out

Withdraws from Industry Because of Tightening Up of Independent Production

CONSIDERABLE speculation has been indulged in in the motion picture field as to why the M. P. Capital Corporation announced its withdrawal from the industry so far as specializing in film financing is concerned. The announcement is now made that the reason for the company's curtailing of its activities in this direction is merely because competition in the industry has narrowed down to a point where it is virtually impossible for an independent producer to secure adequate returns on his investment. With the independents thus hampered in their production activities the company considered it best to function only as an investment banking trust.

Frank R. Wilson is at the head of the M. P. Capital Corporation and he is recognized as one of the foremost financiers in motion picture transactions. His company has a paid in capital of $3,000,000 and has been in continuous operation in the industry for several years.

During its period of activity in financing picture productions the corporation is announced to have loaned about $30,000,000 in the financing of some 250 independent pictures. Among many notable productions that were fianced by the corporation were several that ranked as real financial leaders. Included in these were a number of De Mille productions.

In announcing its withdrawal from the picture field the corporation is declared to have made a profit every year since it became affiliated with the industry, but feels that with a $3,000,000 investment returns are not commensurate with the risk involved.

N. Yamins Rebuilding His Empire Theatre

Nathan Yamins, of Fall River, two of whose theatres, the Empire and Rialto, were burned in the fire which destroyed part of the business section of that city, has started excavations for the reconstruction of the Empire.

The plans were ordered prepared for the new theatre before the ruins of the old had sufficintly cooled to allow their removal. The new theatre is to be considerably larger than the former Empire theatre and will embody many new ideas.

It is probable that reconstruction of the Rialto will be delayed until work is well along on the new Empire. The plans for the new theatre provide a seating capacity nearly equal to that of the old Empire and Rialto combined.

Kansas City Blaze May Cause New Fire Rule

A city ordinance in Kansas City compelling all theatres to be equipped with non-inflammable curtains and drops may result from the recent fire in the Isis theatre, suburban Kansas City house, which suffered $15,000 by fire shortly after it had been reopened after extensive redecorations.

The fire, according to Emmett Scanlon, fire inspector, started from friction created by the raising of new velvet drops, electric sparks resulting from the friction. Despite the fact that virtually all Kansas City motion picture theatres are fireproof and fire starting among the curtains could scarcely harm patrons in the theatre, the fire backstage could easily cause a panic which would result in the loss of many lives, Matt S. Shinnick, superintendent of buildings, said.

Contract Sessions Again on in Chicago

(Continued from Preceding Page)

insist that the whole contract be written by an impartial judge.

"Under no circumstances will this organization concede the right of giving up their privilege of trial by jury by agreeing to arbitration unless the article that this arbitration is based on has been impartially arbitrated.

"We tender you every assistance at our command to help you in this most responsible work that you have undertaken."

Proposes Admission Tax in Kentucky

A TEN per cent tax on tickets of admission to motion picture shows and other commercial enterprises was proposed in a bill prepared for introduction in the Kentucky House of Representatives, Frankfort, by Daniel Boone Smith, of Barbourville. Smith said the bill was intended to produce revenue to pay for free textbooks, favored by Governor Sampson, whose home county he represented.

Joseph P. Kennedy With Pathe As Advisor; Merger Denied

FBO Chief Declares Two Companies Remain Separate; Will Recommend Lower Production Costs to De Mille at Coast

OFFICIAL announcement was made late last week that Joseph P. Kennedy, President of F B O, is joining Pathe as a business advisor, without remuneration, to assist the latter company in working out its present situation.

Mr. Kennedy, in an interview with newspaper men, denied flatly that this move meant either a merger of Pathe with F B O or of F B O with Pathe.

Denial that any merger was planned was also made by Blair & Co., the Pathe bankers, who stated that Mr. Kennedy has become associated with Pathe at the request of officials of the latter company. He would continue to be associated with it, the announcement said, "as long as needed." Blair & Co. denied that there was to be any reorganization of Pathe.

Following the announcement, the Pathe A stock reacted sharply from its low of 8⅛ to 16 on Tuesday, and the bonds rallied from 50 to nearly 70.

"No stock in either company has changed hands," Mr. Kennedy said to the press." Pathe has not bought into F B O and F B O has not bought into Pathe. I will have no title with Pathe and will get no remuneration of any nature for my services, which are founded purely on a desire to help Pathe out of a situation."

For the next few weeks, Mr. Kennedy will devote himself to a study of the Pathe distribution system in the East, after which he will go to the Coast for conferences with Cecil B. De Mille.

He indicated in the interview that he believed it economically necessary for Pathe to make pictures at a lower production cost, and this is the recommendation he will make to De Mille.

It is understood the bankers will agree to provide funds for the filming of the Pathe 1928-9 schedule on this basis, after Mr. Kennedy has made his Coast trip.

The status of Elmer Pearson appeared still undecided when this issue went to press. In some quarters, it was said that, soon after his arrival in New York from the Coast this week, he would leave the Pathe organization, but this was not official.

It is reported that curtailment of personnel in the Pathe distribution department is already under way, some sixty salesmen having been let out. A number of employees at the Pathe home office in New York have also received notice, according to reports.

The designation of Mr. Kennedy as advisor to Pathe is without precedent in film history. It resulted chiefly, according to belief, because of his close friendship with J. J. Murdock, who still remains President of Pathe.

Plan Co-Operative Association

N. Y. Independent Theatre Circuits in Combine Headed by Aaron Sapiro; Buying Power $3,000,000 Annually

AARON SAPIRO is organizing a theatre owners' co-operative association in New York City, designed to purchase product for theatres represented in its membership. It will be composed of eleven large New York circuits of independents, which are declared to pay over $3,000,000 annually in film rentals. The new body will be known as the Motion Picture Exhibitors Association, Inc. Contracts have been drawn and, it is said, will be signed by the end of the week.

Sapiro is recognized as one of the leading organizers of co-operative movements in the United States. He was responsible for the organization of the Farmers co-operative movement, which gained him national prominence.

Of the eleven chains that will be brought together in this latest Sapiro movement, six have been ready to sign the agreement for some time past, and the other five have been conferring through the week.

Among the requirements demanded of members of the new association by Sapiro is one that the combined annual buying power of the charter members total at least $2,500,000 a year. This is considered a conservative figure, as the eleven chains included in the group are now said to purchase over $3,000,000 of pictures during each year.

So near was the entire project to culmination as this issue goes to press that a general meeting was planned for the Plaza in New York City on Saturday. At that time Sapiro will again go over all details with the charter members and will discuss future activities with prospective members.

Among the accomplishments the new organization hopes to achieve is to halt the tendency toward overseating by putting an end, as far as possible, to theatre "bootlegging."

Joseph P. Kennedy

Included in the by-laws of the new organization is one providing that no member will acquire nor build a theatre in any zone for a period of three years unless the board of eighteen directors of the Motion Picture Exhibitors Association first passes favorably upon the transaction. It is thought that in this way the building evil will be stamped out, and that an understanding can be reached with the affiliated circuits to the end that overbuilding can be eliminated.

Another evil that it is hoped will be remedied is the over-exhibition of a picture in the downtown houses, so that when it reaches the neighborhoods it has lost a good part of its drawing power.

Paving the way for easier financing for members in their expansion programs is another end the organization hopes to accomplish. Many times exhibitors find difficulty in obtaining loans because they have no assurance of a consistent supply of quality product, due to the competition or threatened competition of affiliated circuits.

It is the belief of Sapiro and those who are affiliated with him in the project that when the organization begins thoroughly to function its buying power will assure exhibitor members a source of pictures which

(*Continued on Following Page*)

The Gifts in Cincinnati Passes Into New Hands

THE Gifts Theatre, located on Vine street, between Fifth and Sixth streets, Cincinnati, which for the past several years has been under management of I. Frankel, has passed into possession of the Keith-Albee-Harris-Libson-Heidingsfeld interests, following negotiations pending for several weeks. The house will be under general management of Isaac Libson, Cincinnati, and will form another link in the chain of Cincinnati theatres now controlled by the organization mentioned, which includes the Albee, Lyric, Capitol, Walnut, Strand, Family, Palace and Keith's.

After remaining dark for a week or two, during which time interior changes will be made, the house will reopen with pictures at popular prices. The theatre, seating 600, and known as the "cozy" type, derives its name from occupying the site of the old Gifts fire department. When abandoned for fire department use many years ago, the property was acquired by McMahon and Jackson, erstwhile theatre operators, subsequently passing to control of Frankel.

New York Theatre Owners Plan Combine

(*Continued from Preceding Page*)

can be depended upon from year to year to make financing considerably easier.

The eleven circuits said to be interested in the new project are declared to control 95 per cent of the theatres in their respective districts. They are:

Harry and Billy Brandt and Rachmil and Rinzler, in Brooklyn and East New York; Joelson and Suchman, Lawrence Bolognino and Grob and Knobel, in the Bronx; Mayer and Schneider, Charles Steiner and Leo Brecher, in the East Side and Harlem; Hamburger and Springer and Leo Brecher, in the Broadway district (above 72nd St.); Henry Siegel, Small & Strausberg and the Brandts, in Brooklyn; and Arthur Hirsch, in the Bronx.

Adaptors Working on New First National Scripts

The scenario and editorial department of the First National Burbank studio is whipping a dozen new scripts into shape for early production. The current week will see two or three of these new pictures launched.

The story by Edmund Goulding entitled "Tomorrow" is being adapted to follow "Lilac Time," Colleen Moore's new picture. Bess Meredith is working on an adaptation of Lajos Biro's script, "The Yellow Lily." James T. O'Donahue is doing the screen story for a new Milton Sills vehicle, as yet untitled, while Gerald Duffy is finishing the adaptation of Fannie Hurst's story, "Roulette." Barney Glazer is engaged with the script of the Kenyon Nicholson play, "The Barker," Harry Thew and Howard Green are occupied with the adaptation and continuity of "The Boss of Little Arcady," Lajos Biro is adapting Sir Phillip Gibbs' "Out of the Ruins," and Philip Bartholomae is adapting a story called "Sailor Love."

Marion Jackson is preparing the continuity on her own scenario for "The Royal American," Al Cohen is putting the finishing touches on his adaptation of the play, "The Butter and Egg Man," and Barney Glazer is doing the adaptation of "Baby Face," another future vehicle for Colleen Moore."

First National and Strand Conducting Straw Vote

A straw vote on the public's preference for the Democratic and Republican nominees for the presidency is being conducted by First National and Joseph Plunkett, manager of the Strand in New York City, the results of the straw vote appearing daily in the New York World. Ballots bearing the names of five of the leading candidates of each party were handed to patrons at each of the seven daily performances of "The Patent Leather Kid," starting Saturday, February 11. The marked ballots are placed in a box in the lobby of the theatre.

Selwyn Buys Edith Cavell Film for U. S. Showings

Arch Selwyn has purchased the exclusive American and Canadian rights to "Dawn," the English moving picture depicting the life and death of Edith Cavell, the nurse executed during the war. Mr. Selwyn is planning to sail from London within a fortnight with several prints of the film.

"Dawn," produced by Herbert Wilcox, stars Sybil Thorndyke. The picture is eight reels in length. All the scenes are said to have been taken in Belgium. The film has aroused much protest in Germany.

"The Street Angel" Opens at Globe on March 5

The Globe Theatre will have the premiere of the Fox Films special, "The Street Angel," on Monday evening, March 5. Fox has leased the New York house for 32 weeks. At the present time, "The Student Prince" is playing there. Janet Gaynor and Charles Farrell are co-starred in "The Street Angel."

Palace Hip in Seattle Again Bomb Target

FOR the second time within three weeks, The Palace Hip, downtown picture and musical revue house in Seattle, Washington, was the target for a bombing shortly after midnight one evening last week. Windows in nearby buildings and stores were shattered, and considerable damage was done to the interior of the house in an entranceway to the stage.

Just three weeks ago, a bomb was exploded in the alley behind the theatre, breaking windows throughout the neighborhood. The Palace Hip, one of the chain of Sterling Theatres, Inc., owned and operated by John Danz, is run on a non-union policy, and because of the many past differences between Mr. Danz and the unions the bomb outrages are believed to have been perpetrated by sympathizers with union operators, stage hands and musicians.

In and Out of Town

DARRYL FRANCIS ZANUCK, chief production assistant to Jack L. Warner, is again in New York after a six weeks' vacation in Europe.

AL JOLSON, star of "The Jazz Singer," expects to leave New York next week for Palm Beach to resume his vacation, which will probably last until it is time for him to begin his next Warner Bros. vehicle at the Hollywood studio.

SAM E. MORRIS, general manager of distribution for Warner Bros., is back again at his desk in New York after a visit of a week in Chicago.

MORRIS SAFIER, head of the extended run department of Warner Bros., has left the New York office for Cleveland. He will visit from that city others in the middle west in the interests of "The Jazz Singer."

IRVING THALBERG, Metro-Goldwyn-Mayer studio executive, and his wife, Norma Shearer, are planning to sail from New York February 21 for Europe, provided the actress has finished work on her resent starring production. They intend visiting London, Paris and Berlin and expect to be gone for nearly three months.

JOHNNIE DOWNS, who was for several years a leading member of "Our Gang," and Mary Kornman, juvenile feminine lead, are now enjoying a vacation from work in New York. They will be featured in a forthcoming vaudeville tour.

W. C. BOOTHBY, financial comptroller of First National, returned last week aboard the Berengaria from a European trip which lasted four months.

W. E. CALLAWAY, southern sales manager for First National, is back from a four weeks' trip through the country, during which he visited most of the company's exchanges in the south.

MAX ALEXANDER, eastern sales representative of the Stern Film Corporation, has just returned to New York from his first sales trip.

BEN LYON, a member of the cast of "Hell's Angels," arrived in New York February 18 on the Century from Los Angeles.

RICHARD A. ROWLAND, general and production manager of First National, left New York last Wednesday for the company's studio at Burbank, where he will remain for several weeks conferring with Watterson R. Rothacker, managing director of the Burbank studio, Al Rockett, west coast production manager, and other officials.

ff EO. ROTSKY, manager of the Palace Theatre, Montreal, one of the best-known showmen in Canada, was in town last week.

ELMER HARRIS, newly appointed scenario editor for Columbia, arrived in New York last week for a series of conferences with Joe Brandt and Jack Cohn regarding the film program for next season. While in New York he will arrange for the showing of "The Great Necker," his new play, at a Broadway theatre.

Threatens to Restore Ontario Ticket Tax

BECAUSE the complaint was made to him that the exhibitors of Ontario were not passing on the reduction in the Provincial Amusement Tax, in the abolishment of the tax on tickets up to 25 cents provided last year, Hon. G. Howard Ferguson, premier of Ontario, has threatened to restore the tax in its entirety so that the Province would get the revenue. The premier declared that the exhibitors should reduce their admission prices to the extent of the tax cut on the tickets up to 25 cents, so that the public could have the advantage. If they did not do so, the tax would go back on.

At the time this warning to exhibitors was made—just before the formal opening of the 1927 session of the Ontario Legislature at Toronto on February 9—a deputation representing 12 women organizations waited upon the premier to ask for the appointment of women inspectors for Ontario theatres and particularly for the enforcement of the regulations pertaining to the admission of children under 16 years to theatres. They also asked for a closer supervision of theatre matrons.

Premier Ferguson intimated that there was no likelihood for any change in the regulations governing the admission of children under the age of 16 in Ontario.

First National Releasing Four During March

Four features will be released during the month of March by First National. They are "Mad Hour," to be released March 4, in which Sally O'Neill, Donald Reed, Larry Kent, Alice White and Lowell Sherman are featured players; "Burning Daylight," to come on March 11, in which Milton Sills is the star, and his wife, Doris Kenyon, his leading lady; "The Heart of a Follies Girl," to arrive on March 18, in which Billie Dove is the featured player, supported by Larry Kent, and "The Big Noise," set for March 25, in which Chester Conklin is the principal player.

Universal to Make Third Series of "Collegians"

A new series of "The Collegians," the two-reelers of college life starring George Lewis, Dorothy Gulliver and Eddie Phillips, is planned by Universal. Work on the first production of the new series will be started at an early date. The opening picture will be made at Big Bear, California, and will be a snow picture. The company will go on location just as soon as Lewis has finished his assignment in "Give and Take."

Dorothy Mackaill to Star in "The Whip"

Dorothy Mackaill will be the leading player in "The Whip," which Sam E. Rork will produce for First National from the old Drury Lane melodrama. The picture is to go into production early in March, with John Francis Dillon wielding the megaphone.

Europe Can Use Shorts

Despite Large Number Now Shown, Report Says Field Offers Wider Possibilities

ACCORDING to a report filed by N. D. Golden, of the motion picture section of the Department of Commerce, there is ample opportunity for the makers of short subjects to materially increase their consumption output in the markets of Europe. This is said despite the preponderance of American short subjects screened in European countries. The annual average of these is said to be about 8,250.

Of the short subjects shown abroad, according to the report, nearly all are of American origin, particularly those of one and two reels in length. This applies generally with the possible exception of those shown in Germany and Italy. The proportion of American-made short subjects shown abroad is estimated at approximately 90 per cent.

Golden reports that Greece requires the smallest number of short films of any country in Europe, with approximately 150, while the United Kingdom shows the largest number, about 800 annually. The average is reported as about 360 for each country, making the grand total about 8,250. This does not mean that that many different pictures are shown, as many of the same short subjects are shown in nearly all of the different countries.

The report says, in part:

"Europe offers an excellent market for American short-subject films. But, regardless of the country discussed, the feature film in Europe, as in America, is the backbone of the motion picture industry, whereas the unsystematic manner in which short films are now handled clearly indicates that they are used mainly as fillers. In a few first-class houses, however, the short film receives some distinction.

"Whether the chief cause of the present lack of appreciation of the short film lies with the producer, the distributor, the exhibitor, or the public is hard to determine. True it is that short-film rental prices are insignificant (except for German educational shorts), thus tending to discourage distributors, who can hardly hope to profit from them. Then, too, the exhibitor, with high theatre taxation, is unable to advertise his short-subject exhibitions as he does his features, with the general result that the public is indifferent to them."

Sales Congress Opened

International Delegates Attend New York Event Which Is Sponsored by Metro-Goldwyn-Mayer

WITH delegates on hand from many different parts of the world, the first International Film Sales Congress sponsored by Metro-Goldwyn-Mayer, got under way at the Hotel Astor in New York on Wednesday, February 15th. It will continue in session for the next week.

The program for the gathering includes an exchange of ideas on various problems of production and distribution with leading executives from the various countries expressing their views. Visits were also included to Broadway's leading motion picture and legitimate playhouses.

The first of the foreign representatives to arrive in New York for the Congress were David Lake, general sales manager for M-G-M in Australia and New Zealand, and Benjamin Fineberg, district manager for the company in Brazil. Other notable sales representatives in attendance include George Forman, Chile; P. M. Gonzales, Porto Rico; George Fatt, Guatemala; T. Nielson, Denmark; Allen Byre and H. Gunderlock, France; P. N. Brinch, Germany; J. C. Squier, England; J. J. Letsch, Belgium; F. L. D. Strengholt, Holland; F. Curioni, Italy; Dave Lewis, Portugal; Raoul Lemat, Sweden; Louis Goldstein, Cuba; A. L. Kalb, Mexico.

A number of messages from important personages in various parts of the world were read to the convention delegates. R. S. Wallace, Vice-Chancellor in New South Wales, cabled, in part, as follows:

"I am glad to learn that the Metro-Goldwyn-Mayer Corporation is bringing together an International Congress to discuss the problems of the motion picture industry. The corporation is to be heartily congratulated on its initiative and foresight. I have been chief censor of films for the Commonwealth of Australia for seven years and it has been borne in upon me that many of the problems connected with the industry will be solved when the producers of films get an international outlook."

Other messages of commendation were received from H. E. Bratten, Minister for Trade and Customs in Australia; A. H. Messenger of the Department of Internal Affairs, New Zealand; W. R. Kimball, of the De Luxe Theatre Co., Ltd.; Fuller-Hayward Theatres, Ltd.; V. J. Howe, of the Federated Picture Showmen's Association, and R. V. Wilson, of the Motion Picture Distributors of Australia.

Columbia Signs Bosworth for Another Sea Role

Hobart Bosworth, star of Columbia's "The Blood Ship," has been signed by that company to star in another story of adventure on the high seas, which will bear the title of "After the Storm." The film, scheduled for early shooting, is to be given an imposing supporting cast, it is said.

A definite title has been allotted Betty Compson's first starring vehicle for Columbia, a screen adaptation of "The Adventuress"; it will hereafter be known as "The Desert Bride." Walter Long will handle the direction of the new production for which Elmer Harris did the adaptation from the screen story by Ewart Adamson.

Paramount Pays Off Bank Loans for First Time In Three Years

THE Paramount Famous Lasky Corporation is entirely paid up on its bank loans for the first time in three years, according to information just at hand, and the company is in an exceptionally strong financial position. In paying off the final loans Paramount anticipated payment of $1,000,000 of purchase money obligations which are not due until next October.

According to the preliminary report issued recently by Paramount the net earnings for 1927 were $8,050,000, the largest annual profit in the history of the company. The figures represent a jump of approximately $3,000,000 over the company's average earnings for the three years from 1924 to 1926.

The loans from banks, which are now reported having been met in full, were reported as of July 2, 1927 as aggregating $15,985,882.

British Report Sums Up Progress of 1927

Defines Conditions in Quota Law and Tells Activities of Production During Year

C. J. NORTH, chief of the motion picture section, Specialties Division of the Department of Commerce, has forwarded a copy of a special report analyzing motion picture conditions in England for the year 1927 as compiled by C. Grant Isaacs, assistant trade commissioner of London, England.

The report, after summarizing at length the conditions of the new quota law, gives many interesting particulars regarding progress made during the past year. With regard to the quota law the report recites that in order to qualify as a British film under the act, a picture must comply with the following requirements:

''It must have been made by a British subject or by a company registered in the British Empire, the majority of the directors of which are British subjects. The studio scenes must have been photographed in a studio in the British Empire. This does not apply during the first year of the scheme, as it is thought that there may be a scarcity of studio space. The author of the scenario must have been a British subject.

''At least 75 per cent of the salaries and wages paid in the making of the pictures must have been paid to British subjects, but one foreign actor or actress, or a foreign producer may be engaged, and the salary paid to such person need not be counted in the 25 per cent allowed to be paid to foreigners under the clause.''

Gangster Story Bought by Fox Films

''ME. GANGSTER," the story by Charles Francis Coe which ran serially in *The Saturday Evening Post*, has bene purchased by Fox Film Corporation for release next season. The story is of a ward-heeling politician.

The current Broadway stage successes and other sources of screen material were culled last week by Winfield R. Sheehan, vice-president and general manager of Fox, who has been in New York supervising the opening of "Four Sons," the Fox special.

Continuing, the report reads:

''American production accounted by far for the major proportion of the films exhibited in Great Britain. It is estimated that fully 80 to 90 per cent of the films exhibited in Great Britain during the year were produced in the United States. Distribution of films in this territory might be divided into three classes. Approximately 50 per cent of the films exhibited are distributed by American companies, or, that is, the direct representatives or distributors of American companies operating in Great Britain. Second, approximately 30 per cent are distributed by British companies distributing American films and about 20 per cent is accounted for by British and other foreign films which are generally distributed by British renter companies. Without access to statements of the box office returns, it would be almost impossible to definitely determine the value of this market for American films.

''The total box office receipts taken in by cinemas throughout Great Britain is estimated to aggregate approximately £33,000,000 to £35,000,000 a year.

''It is estimated that the total numbers of features released for exhibition during 1927 was approximately 800. Of this quantity there were approximately 600 American features released in Great Britain during 1927. The major proportion of the American film trade is divided between about eight well-known American companies.

''The total footage of film submitted for censorship during 1926 amounted to 6,288,176 feet, embracing 1,718 subjects. Of these 1,384 were passed for universal exhibition, and 334 for public exhibition with the restrictive ''A'' certificate, while four films were entirely rejected. In addition, 18 films were submitted for censorship but were held in abeyance and no certificate will be issued for these unless certain drastic alterations are made in the themes. The ''A'' certificate approves a film only for adult exhibition.

''The principal points enforced by the British censors are an observance of certain religious and political customs, a proper presentation of British military organizations, and a general censorship of themes relating to social problems, sex, crime and cruelty. Considering the quantity of films censored during the first eleven months of this year, it would appear that the total footage will be appreciably larger than during 1926. For the period January to December, 1927, inclusive, 6,105,431 feet of film were approved by the British Board of Film Censors. This quantity embraced 1,637 subjects.

The schedule of British film production varies, but it is stated about 47 British films of four or more reels in length were started in production during 1927. One organization (Federation of British Industries) which has actively sponsored British film production, estimate that over sixty feature films were actually started in production during 1927. This estimate, however, includes those films that were started in 1926, but were not finished until 1927.

''It is very difficult to accurately estimate the average cost of these British films, but the cost ranges from a minimum of approximately £10,000 to a maximum of £30,000 per film. As yet, British studios have not undertaken the production of costly films, or, that is, films of the £100,000 or £150,000 class. There are, too, very few film stars of any importance. Thus far, British producers have mostly sought to engage well known artists of the legitimate stage and capitalize on his or her established name. It is believed this practice proved a failure in the United States and has been discontinued. Only a few exclusively film stars have been developed in England, and in this respect the film is practically open and free of serious competition, as is the case in Hollywood.''

Rogers Adds Three New Men to Lumas Force

While touring Lumas exchanges, Budd Rogers, vice-president of Lumas, is also engaged in aumenting his sales force. He has engaged Jack Sampson, in Chicago, and E. J. O'Donnell, in Cleveland. He has also signed Albert Alltvater as associate manager, with Jack Weil, of the branch in St. Louis.

Rogers is planning to meet the Gotham franchise holders in the Kansas City territory in Kansas City. Jack Adams, of Dallas, and H. K. Buchanan, of Oklahoma City, will attend the meeting.

Dynamite Blast Damages the Idlewood, St. Louis

Police of East St. Louis, Ill., and the Sheriff of St. Clair county are investigating an explosion of dynamite that damaged the Idlewild Theatre, 2200 Illinois Avenue, East St. Louis, shortly after midnight on February 2. The police are inclined to attribute the blast to labor difficulties between Grover C. Thomas, proprietor of the theatre, and union organizations.

The theatre, a neighborhood house, was damaged to the extent of $200.

Announcing

A NEW SERVICE
to the
THEATRE INDUSTRY

FULCO

E·E·FULTON COMPANY
CHICAGO

Branches in All Key Cities.

E. E. Fulton Company Reorganized to Distribute Supplies Throughout the Country

AT MEETINGS of the stockholders of the reorganized E. E. Fulton Company, one of the pioneer theatre equipment concerns with headquarters in Chicago, held in New York City, the following board of directors was elected:

C. H. Fulton, A. G. Jarmin, F. A. Van Husan, Frank Meyer, Chas. C. Moskowitz, Pat Casey.

Immediately following the first meeting of the stockholders, the directors held a meeting and elected officers of the corporation. These officers now are:

C. H. Fulton, President; Pat Casey, Vice-president; F. A. Van Husan, Vice-president and Salesmanager; Frank Meyer, Secretary; A. G. Jarmin, Treasurer.

The reorganized company will distribute theatre supplies and function as a theatre servicing organization on a national scale. The expansion program calls for the opening of branch stores in cities throughout the United States to supply theatres in all territories. The Fulton Company now operates branches in St. Louis, Indianapolis, Milwaukee and New York, in addition to the home store in Chicago, where the general offices and manufacturing plant are located.

Several of the products distributed by the company are of its own manufacture and are marketed under the brand name of "Fulco" products. Standard equipment apparatus and furnishings of other manufacturers are also distributed by Fulton.

C. H. Fulton has been in charge of the company's affairs for some time past. Mr. Van Husan and A. G. Jarmin have been associated with him in the business and will continue as the other chief executives of the expanded company.

Equipment House Launched 22 Years Ago

History of Company Organized in 1906 Reflects Development of Picture Theatres in this Country

EVER since the pioneer days of moving pictures the house of Fulton has been actively associated with the motion picture business and has kept pace with the progress of the industry, playing an important part in its development.

E. E. Fulton's introduction to the industry came in 1906 when he became manager of the Enterprise Optical Company of Chicago which, under his supervision, branched out and became one of the big factors in the projection machine business.

Leaving Enterprise Optical Company in 1910, Mr. Fulton became special representative for Lubin Films, also jobbing projection machines and supplies. His keen, appraising mind held a deep conviction that here was the beginning of a mammoth business as yet unfathomed and unsurveyed. He foresaw the coming of magnificent, commodious theatres enlisting the talents of high grade men of business and artists of renown. Believing this, his policies and activities were shaped to harmonize with everything tending to advance and dignify the business. Time has proven the clarity of his vision and the soundness of his deductions. In spite of many handicaps his business grew and prospered, and E. E. Fulton called on his sons Carl and Ralph, who took their places at their father's side, so that they too may be regarded as pioneers in the equipment business.

Mr. Fulton developed many ideas which are still in use in the supply business. He was the originator of the model theatre, and built the first one where his organization, the E. E. Fulton Company, could demonstrate to prospective purchasers, equipment under actual working conditions.

He was a progressive business man and as such made extensive use of advertising, both in trade papers and direct by mail, and compiled the first theatre catalogue placed in the hands of theatre owners. It was known as "Fulton's A to Z List," and created much interest in the field.

Shortly before this time the growth of the E. E. Fulton Company made it necessary to add another floor to their quarters, and to install light manufacturing equipment for the repair of projectors and the manufacture of Fulton accessories. This was the forerunner of the well known E. E. Fulton Company Factory, which specializes in Fulco accessories, and which has become internationally known as an accessory manufacturing concern.

The sale of the E. E. Fulton Company to the United Theatre Equipment Corporation, took place in 1917 when the latter took over some fifteen supply houses throughout the country, but in 1918 Mr. Fulton, together with his three sons, bought back the corporate name and rights of the E. E. Fulton Company, to re-enter the manufacture of equipment and accessories.

CARL H. FULTON, with his father-in law, A. G. Jarmin, in 1920 organized the Fulco Sales Company. Shortly after this, E. E. Fulton was taken sick and his responsibilities were divided among his three sons, with Carl acting as head of the organization. A little less than a year later E. E. Fulton passed away.

Following the incorporation of the Fulco Sales Company, that organization soon became distributor for many of the prominent firms that had distributed through the E. E. Fulton Company up to 1917. Ralph joined his brother Carl in 1921 and the business showed a continuous and substantial growth.

Ralph Fulton was stricken by serious illness in the spring of 1926, which resulted fatally in April of that year. He was deeply mourned by all who knew him for his kindly spirit and the worth of his friendship.

In March, 1922, a branch office was opened in St. Louis and in February, 1924, another branch was opened in Indianapolis, Indiana.

FOR a number of years the Fulton brothers had discussed plans for consolidating and reestablishing the Fulco Sales Company and the E. E. Fulton Company, as an interlocking unit under the name of the E. E. Fulton Company, as founded by their father, E. E. Fulton. This plan developed into a reality on July 1, 1925. The same month the organization moved into its new quarters at 1018 S. Wabash Avenue, where the main office and Chicago branch store have since been located; the store and office with their model theatre and organ school are service features of such practical worth and convenience that thev have won the admiration of service specialists in other business fields as well as theatre owners, managers, projectionists and musicians.

Quick to perceive changing conditions, C. H. Fulton soon realized the need for an enlarged organization of a nation wide sort and promptly proceeded to evolve a greater E. E. Fulton Company. Thus a reorganized corporation conceived on coast to coast lines became an accomplished fact in January, 1928, with increased capital and organized to function through main and branch offices and sales representatives advantageously situated.

Throughout the pages of this special edition further details may be gleaned concerning this organization, and its personnel, its policy and its facilities for service.

Announcing---

The Reorganization of the E. E. Fulton Company

THE tendency today in the world of commerce and industry is to build business organizations upon national lines, equipped with the most advanced facilities for efficient and economical distribution of commodities and for rendering service over far-flung areas.

In harmony with the spirit of the times the E. E. Fulton Company recently effected reorganization upon a basis which realizes long cherished ideals of expanded activities and improved service.

As a pioneer in the motion picture field we have enjoyed from the beginning a steady, consistent growth and it is our ambition to make the house of Fulton as intimately and favorably known to the most remotely placed exhibitor as it is and has been to our closest customers.

Thus a reorganization plan based upon sound principles of modern business methods brings truly national scope of activities to a concern which for years has enjoyed a national reputation as "the department store of the motion picture trade."

It is not without full appreciation of the enlarged responsibilities entailed that we embark upon this program of expansion. We face the future with confidence born of a sound and carefully drawn plan for the expansion of business policies and practices, which years of experience have tested to the fullest satisfaction of the institution we are privileged to serve—the motion picture theatre.

A BACKGROUND of experience and demonstrated capacity to undertake the entire detail and responsibility of equipping completely, or partially, the largest as well as the most modest theatre project to the complete satisfaction and financial advantage of clients we have served, is the basis of our solicitation to the many new clients an expanded organization now enables us to serve.

Our various services will become promptly available to existing or prospective exhibitors everywhere through a series of branch offices and sales representatives to be established presently. Zone offices will soon be opened in Atlanta and San Francisco and to these regional headquarters will gradually be added numerous supplementary service stations and sales representatives in important cities following the creation of the zone offices mentioned.

Our plan of representation is indicated by the following list of branch offices which we propose to establish:

Chicago, Ill.
St. Louis, Mo.
Indianapolis, Ind.
New York
San Francisco, Calif.
Atlanta, Ga.
Philadelphia, Pa.
Cleveland, Ohio
Boston, Mass.
Pittsburgh, Pa.
Detroit, Mich.
Omaha, Nebr.
Jacksonville, Fla.
Milwaukee, Wis.
Kansas City, Mo.
Dallas, Texas

To which will be added service stations in

Washington, D. C.
Denver, Colo.
Seattle, Wash.
Minneapolis, Minn.
Los Angeles, Calif.
New Orleans, La.

Sales representatives at

Oklahoma City, Okla.
Salt Lake City, Utah
Albany, N. Y.
Baltimore, Md.
Tampa, Fla.
Des Moines, Ia.
Portland, Ore.
Buffalo, N. Y.
Charlotte, N. C.
Memphis, Tenn.
Cincinnati, Ohio

OUR well equipped factory continues to supply the well known line of Fulco specialties, and is being enlarged to produce additional items of unusual interest and usefulness related to picture theatre outfitting. Details of office, store or factory developments will be reported from time to time and in the meantime please bear in mind that our Chicago headquarters and our St. Louis, Indianapolis, New York and Milwaukee branches—each in charge of an experienced staff—is well prepared to serve you. The personnel of the Fulton establishment, composed of seasoned executives and assistants, understand your requirements and the need for prompt, efficient attention to your orders.

It is our aim and purpose to cater to the entire field, and to the end that we may serve all—the largest organizations and the smallest individual theatre operator—we have concentrated upon the development of a system which will realize our ideal of intimate contact and personal interest in the equipment needs of all, and to all we pledge personal, conscientious and dependable service.

E. E. Fulton

Officials and Executives of The E. E. Fulton Company

Top row, reading from left to right: F. A. Van Husan, Vice President and Sales Manager; Carl H. Fulton, President; A. G. Jarmin, Treasurer. Center row: P. A. Rogers, in charge of Milwaukee store; Samuel J. Vail, manager credit department; J. F. Bommerscheim, manager Indianapolis store. Bottom row: F. A. McMillan, manager manufacturing division; Carl Krumrei, field representative, and H. C. Stiff, head of the engineering department.

Well Known Equipment Men to Direct Reorganized Company

C. H. Fulton, F. A. Van Husan and A. G. Jarmin in Charge of Affairs of E. E. Fulton Company as National Distributor

THE conspicuous achievements of many prominent business men are frequently traced directly to a capacity for discounting the future and the energy to carry through ambitious undertakings.

Among the traits possessed by C. H. Fulton, experienced but youthful chief of the greater Fulton Company, are these qualities of leadership—vision and energy. The ability to sense the trend of events and to act promptly upon the most logical and most desirable course in anticipation of eventualities frequently has evidenced itself in C. H. Fulton's administration of the affairs of the company he heads.

The announcement of the reorganization of the company on national lines brings to fruition an ambition upon which he has lavished his best efforts as a business man thoroughly experienced in his line and imbued with the spirit of modern methods of increased efficiency, economy and service through the agency of an organization operating on a large scale.

C. H. Fulton made his entry into the motion picture business with his father, E. E. Fulton, a pioneer in the motion picture theatre equipment business. Carl Fulton began as an operator, later working into sales work, in which he established a highly creditable record for concluding big contracts.

He later became more deeply interested in theatre operation, and for a while severed business connections with his father and brother and established himself as an exhibitor, operating several theatres in northern Michigan. This enterprise was abruptly terminated when he entered military service at the beginning of the World War.

After the death of the elder Fulton and his brother Ralph, C. H. Fulton took upon himself the full burden of management. It was a responsibility which brought to sharper focus his capacity for management and direction and he has guided the concern skillfully. Foreseeing the need of reorganization he plunged into the ambitious task of developing into a detailed plan his well defined object. With characteristic energy and directness he formulated a plan of expansion on national lines which was convincingly presented to and promptly accepted by his company.

C. H. Fulton is widely known in the motion picture trade and has won many friends in every branch of the business. Added to his capabilities as a business man of the type who makes friends, is a forceful personality and qualities which inspire confidence.

In connection with the announcement of the reorganization of the company, Mr. Fulton said:

"We have created a greatly expanded organization and our aim is to reach every exhibitor in this broad land and to serve him in a way to merit his complete satisfaction. We want to make it known that our establishment is not simply a supply house from which needed articles may be purchased. Rather, it is an institution devoted to the interests of exhibitors in all that concerns the outfitting of the picture playhouse. Our model theatre for instance affords the established and prospective exhibitor a visual demonstration of what a properly equipped and appointed showhouse should be and what is possible to accomplish with the aid of special electrical and mechanical devices as well as with many elements designed for decorative effect.

"We are glad to be of service to anyone who is or who contemplates becoming an exhibitor by extending our assistance and advice upon any problem in this line which he may offer."

F. A. Van Husan, vice president and sales manager is comparatively a newcomer in the house of Fulton, but he is neither a stranger to them nor a novice in this line. In fact, Van counts himself a pioneer in the moving picture field and considering the short span of years bridging the history of the art, he is indeed a veteran, having served various interests of prominence in the motion picture industry.

After thirteen years of service with Carl Laemmle he established the Western Theatre Supply Co. on his own at Omaha, selling out to U. T. E. six years later. About this time he became vice-president and general sales manager of the Wm. H. Swanson Theatre supply business, which was later acquired by Argus Enterprises. He then re-acquired Western T. S. Co., but within a short period sold the same to the National Theatre Supply Co., and shortly thereafter, entered the E. E. Fulton Organization.

His vigorous personality is well and favorably known to inumerable friends in all branches of the business and his intimate knowledge of theatre equipment is an asset of real worth to the organization and a factor of service efficiency in catering satisfactorily to the needs of established or prospective exhibitors.

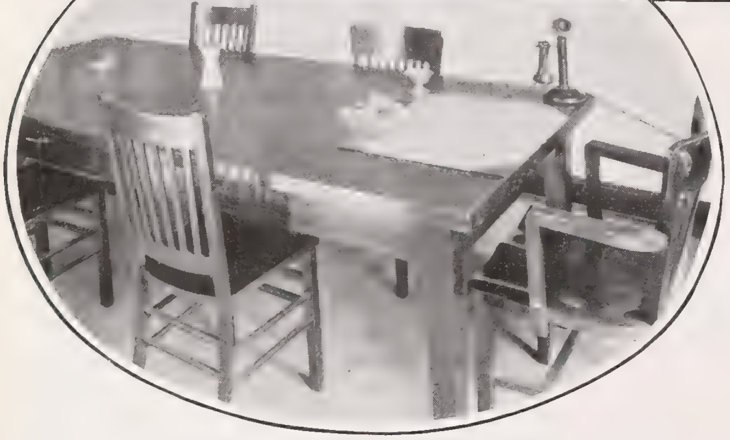
Mr. Van Husan has prepared for the use of Fulton branch offices very complete sales portfolios in which are compiled trade and technical information, costs, prices, etc., covering every item of machine, accessory, supply and miscellaneous listed by them. Thus equipped, every branch office or sales representative is prepared to supply full information and quotations with the same promptness and accuracy as may be had from the main office.

THE Fulton Co.'s executive staff includes no member with greater business experience than the treasurer of the company, Mr. A. G. Jarmin, and his associates quite naturally turn to him for counsel and advice, especially when final decision is to be made upon matters of importance.

The fine abilities which have brought him a generous measure of success have been guided by high standards of business and personal ethics. As a personality he is first of all a kindly man, always courteous, ever considerate and tactful. Gentlemanly in bearing and optimistic in the best sense of that much-abused term, he inspires confidence and wins friendliness from those with whom he comes into contact in business as well as social activities.

For an unbroken period of twenty-six years Mr. Jarmin has been secretary-treasurer of the Joslyn Mfg. & Supply Co., and is in a large degree responsible for the continued prosperity of that concern whose annual sales have increased from $50,000 to well over $10,000,000. From small beginnings the company has expanded to national proportions with a number of factories and branch offices.

Mr. Jarmin is the author of an accounting system of extraordinary simplicity and thoroughness, suitable for any kind of business and so flexible as to be usable by a one man concern as readily as by big business. Needless to say, Fulton's main and branch offices function under this system which maintains all transactions of the business in a state of perfect accuracy, clarity and orderliness, to the advantage of themselves and their customers.



Headquarters of the E. E. Fulton Company are in Chicago. Above is shown a view of the general offices, and, at the left, a conference room at the main establishment in that city

Theatre Equipment Distribution on a National Scale

FROM the main headquarters at 1018 S. Wabash Ave., Chicago, the affairs of the E. E. Fulton Company will be directed. The centralization at these headquarters will extend to the purchase of supplies, which except for minor items required for the local needs of branch offices will be under the direct supervision of the Home Office executives.

The executive staff, composed of Carl H. Fulton, president: F. A. Van Husan, vice president and sales manager; and A. G. Jarmin, treasurer, will be assisted by the following departmental heads:

F. McMillan, Manager, Manufacturing Division
Carl Krumrei, Field Representative
H. C. Stiff, Engineering
Jacob Mitchell, Purchasing
S. J. Vail, Credits
Undine Fulton, Perpetual Inventory
Elma Hands, Bookkeeping
George Kegley, Orders
E. E. Hart, Factory

Present established branch offices will continue under existing management, viz.: The St. Louis office in charge of Manager W. C. Earle and the Indianapolis branch headed by J. F. Bommerscheim. The recently opened Milwaukee store is managed by P. A. Rogers.

As rapidly as may be possible, zone offices, and branch offices will be opened in various parts of the country as indicated in announcement at the beginінg of this special section.

These zone and branch offices will be managed by seasoned executives, thoroughly experienced in this line and of a calibre to assure intelligent, adequate service to all customers.

Announcement will be made of developments as they occur, including opening dates and personnel of new branches. Service stations and sales representatives will be provided plenteously in accordance with carefully worked out plans to make it easy and convenient for any exhibitor or intending exhibitor no matter where located to be served promptly, efficiently and adequately.

The Fulton Co. will announce opening of branch offices with name of branch manager and staff as promptly as occasion allows. Their present offices at St. Louis and Indianapolis continue under direction of W. C. Earle at the Missouri metropolis and J. F. Bommerscheim in the Hoosier capital. Neither of these men need any introduction to the trade. Mr. Earle is now in his fifth year with Fulton, having joined them after a fourteen-year connection with General Electric Co. He has made the St. Louis establishment solidly successful and the business under his guidance continues to show a healthful, substantial growth.

J. F. Bommerscheim knows and is known not only to every exhibitor in his territory but also to scores of them in all parts of the country. He was connected with the house of Fulton long before the days of U. T. E. He knows the kind of service that every exhibitor appreciates, because he is a former exhibitor himself, and he therefore sees to it that his customers have no cause for worry or complaint.

Each branch office will carry stocks adequate to the requirements of the territory served and a system of supply has been worked out that will enable every branch to serve all customers with a degree of promptness and efficiency never attained heretofore.

Establishment of branches under the plan contemplated by Fulton has already begun as evidenced by the new store opened in Milwaukee recently at 151 Seventh St. in the heart of the district harboring various establishments associated with the movie industry.

An adequate stock of all sorts of staples will be found there

Interior view of the Fulton Company's branch store in Indianapolis is shown in the photo above. On the right is a corner of the main showroom at the Fulton store in St. Louis

and exhibitors' wants will be cared for by Mr. P. A. Rogers, who understands the exhibitors' problems perfectly.

A branch store has been opened in New York. This is located at 115 west 45th St., with Carl Krumrei, field representative temporarily in charge.

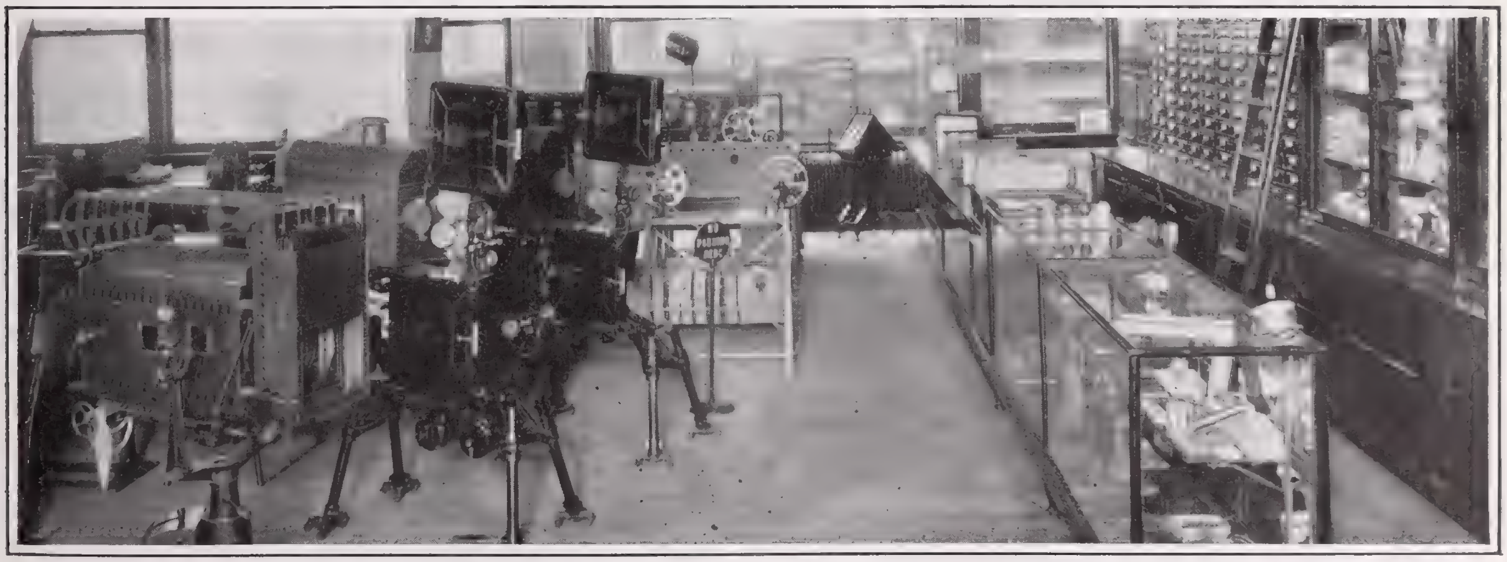
THE personnel of the Fulton organization includes few individuals who have had the extensive experience credited to the head of their purchasing department, Mr. Jacob Mitchell.

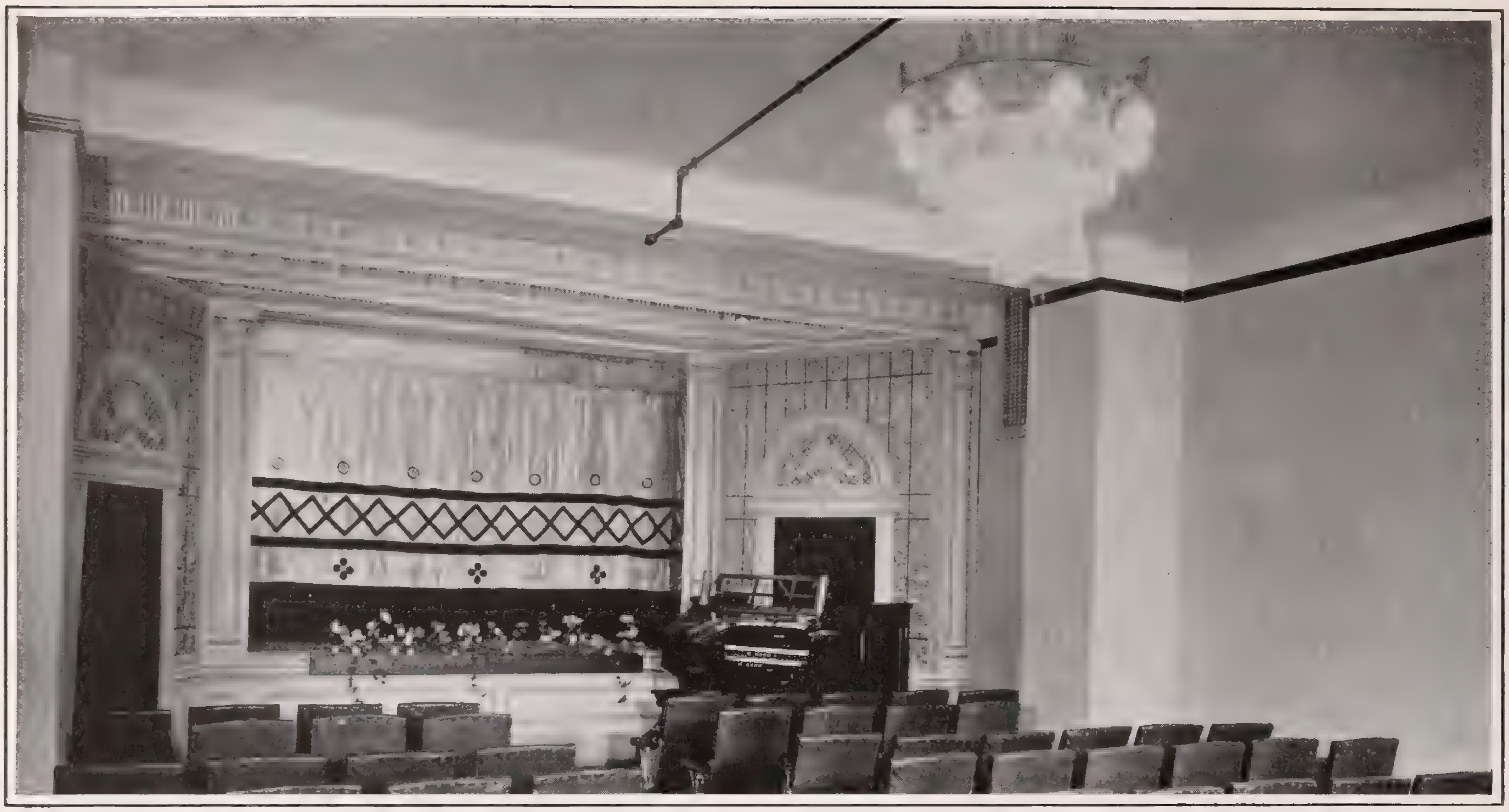
For an uninterrupted period of twenty years he has labored in one branch or another of the movie industry, working under the banners of Carl Laemmle, U. T. E., Argus Industries and several others. Arriving in Chicago recently he was promptly offered a place at Fulton headquarters, where his experience and general fitness make him a valued member of the Fulton service crew.

Service features which have been developed by the company over a period of several years and which are carried out in the various departments of the main distribution office at Chicago are to be extended to the branches as rapidly as new stores in other cities are opened.

The entire direction of the company's operations is carried on from Chicago, and according to plans which officials of the organization have worked out in anticipation of the extension of their activities, there will be established a system which will make it possible to assure every service available to the buyer dealing directly with the home store in Chicago to the exhibitors located in distant cities through contacts with the branches in their territories. Particular attention has been given to the development of a system to cover stocking and facilities for rapid delivery of supplies.

Below—A view of the main store in Chicago, the headquarters of the E. E. Fulton Co.





Completely equipped auditorium in the Fulton Model Theatre

Model Theatre an Equipment Showroom

Unique Application of Modern Merchandising Feature Gives Demonstration of How Furnishings Look and Work by Supplying Realistic Setting

An eminent economist in a recently published article dealing with the part that advertising plays in the modern economic scheme, gives his sanction to the contention that advertising is a time-saver for the ultimate consumer because it acquaints him with all the information necessary to an intelligent selection of the articles for which he has need.

As a means of conserving the time of the buyer and reducing the effort involved in selecting articles of furniture or equipment, the modern show-room serves a similar purpose, because it enables a buyer to see the article under conditions which duplicate or at least simulate those which will obtain when the article is put into use in the home, the office or whatever place it is destined to occupy. Thus the effort of visualizing—or, as is in many instances the case, the effort of *trying* to visualize—how the article will work and how it will look when it reaches its ultimate destination, is removed from the shoulders of the buyer.

The modern show-room, with its realistic setting, has been found one of the best guarantees against disappointments because an article when delivered "doesn't work" or "doesn't look" as the buyer had thought it was going to when he selected it.

This modern idea of merchandising is applied to the business of theatre equipment and furnishing by the E. E. Fulton Company, and it is one of the outstanding service features provided at the headquarters of the organization in Chicago, where a model theatre on a miniature scale serves the purpose of affording exhibitors an opportunity to see the latest articles of equipment under actual working conditions and, in addition, provides an experimental laboratory for demonstrating and testing new devices.

ENTRANCE AND LOBBY

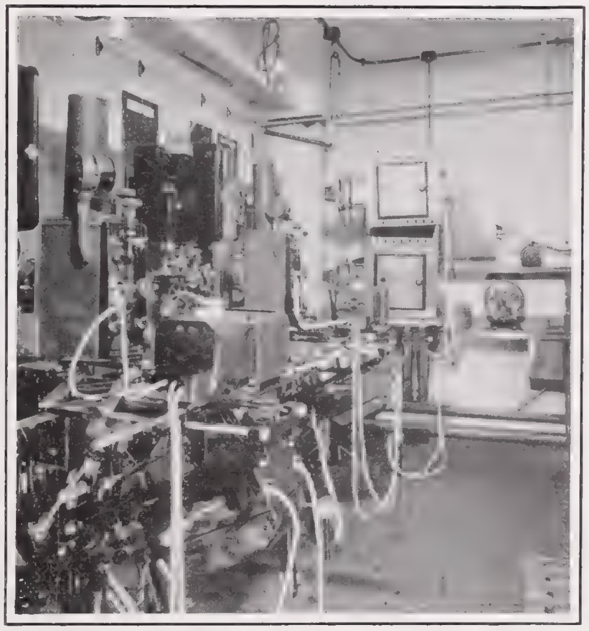
Every department of the theatre is reproduced on a minature scale for the display of furnishings and supplies distributed by the Fulton Company. Above is shown an entrance, and, at the right, the outer lobby of the Model Theatre at the Chicago headquarters

This model theatre is a miniature show house de luxe seating about seventy persons. It is completely furnished and draped throughout. There is a mezzanine rest room of generous proportions, bordered by a typical theatre lobby, completely furnished with ticket booth, photo frames, etc., and embellished with a flowered lattice arch. A few steps to the right is a canopied entrance to the Fulton Model theatre.

The auditorium is equipped with theatre chairs, a stage setting for the screen, articles of decoration, a projection booth of the newest design and fully equipped for modern presentation. Its Kimball organ is almost in constant use by students of the music studio, who are thus afforded opportunity to acquire proficiency amid ideal theatre surroundings. Kept up-to-the-minute in its various scenic and decorative features, sanitation, furnishings, stage effect, mechanico-electric and projection equipment, it serves as a laboratory for testing all sorts of ideas, suggestions and contrivances calculated to improve theatre safety, appearance, comfort, attractiveness, etc., and for the tryout of all proposed devices for booth equipment in any way related to optical projection.

THE MEZZANINE LOUNGE
Above is shown a corner of the lounge where furniture, carpets and decorative objects used in the public rooms of the theatre are on display

TO exhibitors planning a new theatre or seeking new equipment to improve an old one, this model playhouse provides a scene-plan which gives him an accurate idea of what the market affords in the way of furnishings or equipment. Step by step, the theatre man covers every department of the playhouse, observing as he goes and unburdened by the necessity of visualizing his needs or the conditions which call for improvement in his theatre. He compares his present furnishings or accessories with those on display before him accurately for the new furnishings are placed before him in a manner to show how they work and how they look under actual theatre conditions. No amount of verbal or written description, explanation or comment is capable of conveying the information a buyer needs before he can intelligently select with the ease and accuracy this decidedly modern merchandising feature affords. Definite, practical and valuable ideas are at once suggested in a convincing manner.



The projection room—laid out according to the most efficient plan and completely equipped to render efficient projection in the Fulton Model Theatre

The progressive exhibitor, who wishes his theatre to measure up to his own standards and as well to the satisfaction of his patrons, can readily understand the advantage of a plan which is worked out in Fulton's model theatre.

In carrying out this plan the Fulton company has the hearty cooperation of manufacturers who welcome the opportunity to have their products displayed to interested persons under realistic conditions. This cooperation makes it possible for the company to afford the exhibitor a close-up of every feature of theatre furnishing and equipment, and as well to demonstrate apparatus and appliances in actual use.

The model theatre has attracted many visitors from distant points, intent upon seeing this "show room" theatre for the purpose of informing themselves upon new developments in furnishing and equipment articles now on the market.

The Fulton technical specialists generally have under test or development some new feature of special interest. For instance, they are at present engaged in working out some novel ideas conceived by Mr. C. H. Fulton, which, when perfected, will enable theatre managers to "put on," at trifling cost, a sort of prelude in presenting special feature pictures, by means of ingenious scenic and lighting effects, with appropriate organ accompaniment, in a manner to approximate the "atmosphere" prologue, frequently staged by de luxe theatres at considerable expense.

From time to time it is planned to announce invitation occasions — evening gatherings of a somewhat social nature—when something newly perfected and of particular interest to exhibitors is to be demonstrated in the course of a program. If interested, they will be glad to welcome you and to acquaint you with the proposition to be presented.

All items of equipment used in the model theatre are handled by the various branch stores of the E. E. Fulton Co.

The entrance, as shown in the illustration, is equipped with: Fulco Canopy, Stanley Corner Frame, Stanley Photo Case Frame, Stanley Banner Board.

The equipment for the mezzanine floor of the theatre is shown in a space 22 x 18 feet, railed with brass standards and E. L. Mansure guard rope, the floor covering being Ozite lining and a taupe rug. Other items of equipment shown installed in the mezzanine display are special Compolite electric fixtures, an Ingersoll electric fountain, a four-piece over stuffed furniture set with three different type chairs manufactured by Fenske Brothers, two Kiel tables, a Kimball Baby Grand piano, and two G. Reising & Co. palm trees.

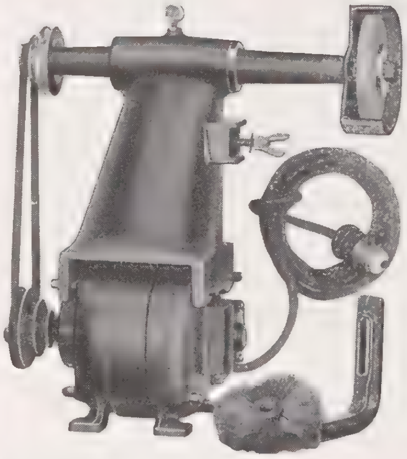
Passing from the lobby into the auditorium of the theatre we find a beautifully decorated and lighted small theatre and stage, the equipment of which includes:

ALL Leather Upholstered Chairs, Special Fulco Exit Box Fixture, Fancy Kiel Desk and Stool, Ward Leonard Dimmer System, Kiel Bench Supreme Blower for Ventilation, Red Designed Aisle Rugs, Beaumont Studio Stage Steting, Kaus-a-lite Aisle Lights, Blue Satin Front Drop, Compolite Crystal Electric Light Fixture, Gold Drop, Kimball Pipe Organ, Silver Drop, A. L. Randall Flower Decorations, Red Velour Drop, Edison Lamps Throughout, Black Velour Drop, Vallen Electric Curtain Control, Gold Scrim, Vallen Noiseless Curtain Tracks, Exterior Painted Drop, Brenkert Pin Spots, Half-tone Screen, Brenkert Floor Spots, Da-Lite Gold Fibre Screen.

Following an inspection of the auditorium proper, we turn to the projection room of the model theatre, which is located at the rear of the house, and includes a complete line of modern, standard equipment which would assure any theatre, high grade projection. The equip-

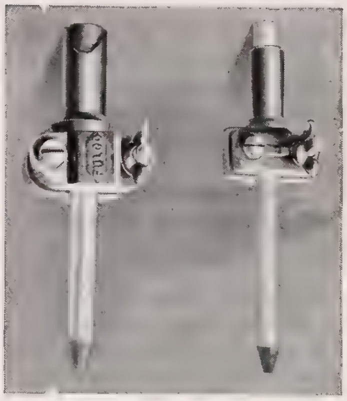
(*Continued on page* 530)

FULCO **FULCO**



PORTABLE GRINDER, BUFFER AND DRILL

FILM CABINET AND STAND



CARBON ADAPTERS

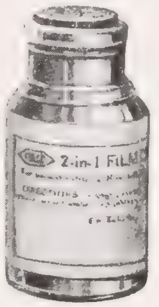
WE have one of the best equipped plants in the industry devoted to the manufacture of Projection Room Equipment and Allied Specialties. Our facilities are now being extended and improved in order to put into production some entirely new apparatus—which, we believe, will interest every exhibitor—and which has been fully developed and tested in our experimental department.

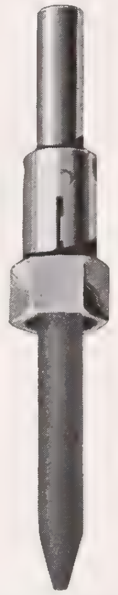
E. E. FULTON COMPANY

EXECUTIVE OFFICES

1018 S. WABASH AVE. CHICAGO, ILL.

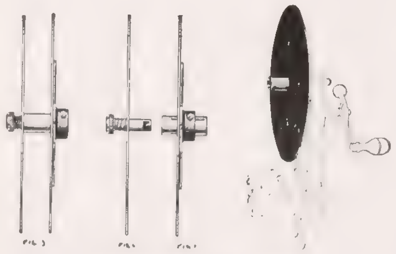
2-1 CEMENT





LOW INTENSITY CARBON SAVER

CARRYING CASES



STRIPPING FLANGE

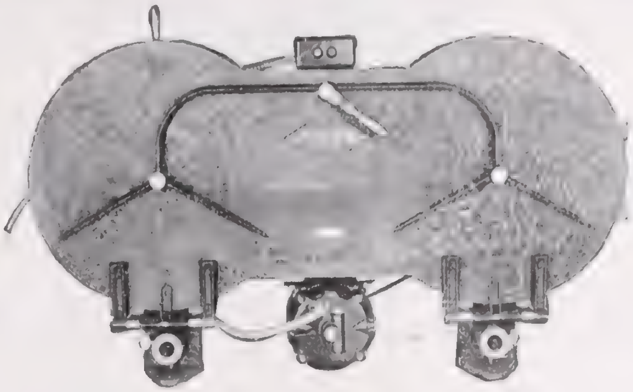
TICKET HOLDER

SPECIAL REWINDS FOR 16 M.M. FILM

FULCO **FULCO**

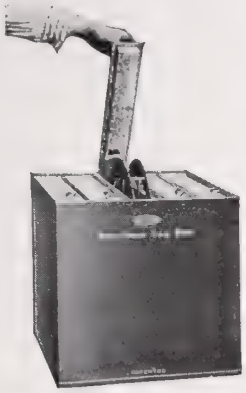
FULCO

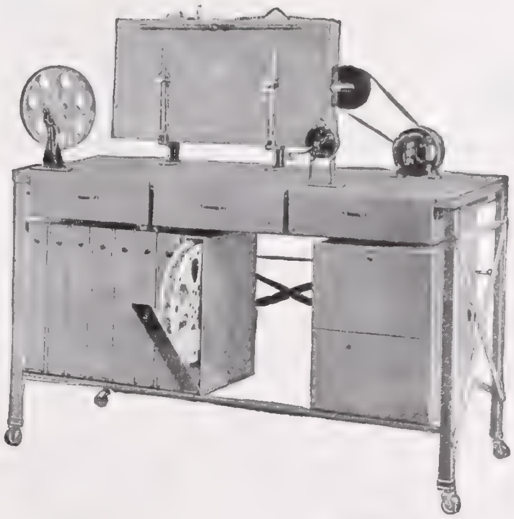
FIRE PROOF
REWINDS
AND
FILM CABINETS



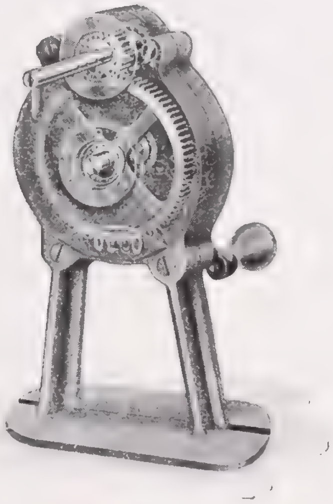
FULCO

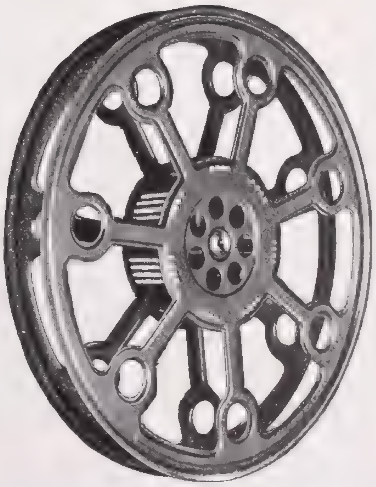
EVERY REQUISITE
FOR THE
MODERN
PROJECTION ROOM





FULCO—
CARBON ADAPTERS
—
CARBON SAVERS
—
OKAY LUGS
—
COPPER TERMINALS
—
TOOL KITS
—
ALL METAL REELS
—
EXIT BOXES
—
BENCH REWINDS
—
BALL BEARING
REWINDS





FULCO—
SUPER BALL
BEARING
ENCLOSED REWINDS
—
STRIPPING FLANGES
—
FILM
CARRYING CASES
—
COMPARTMENT
FILM BOXES
—
FIREPROOF UNITS
—
INSPECTION TABLES
—
2 - 1
FILM CEMENT

FULCO

FULCO

FULCO

Yes!

we have
a projector

E · E · FULTON COMPANY
CHICAGO

Branches in All Key Cities.

WE ARE DISTRIBUTORS OF

National
Projector Carbons

We have standardized on Nationals because their quality is supreme

---

NATIONAL CORED AND OROTIP COMBINATIONS
FOR DIRECT CURRENT LOW INTENSITY LAMPS.

Arc Amperage		*Size*	*Kind*
25– 50	Positive	⅝ x 12	National Cored Projector
	Negative	5/16 x 6	National Orotip Solid or Cored Projector
50– 65	Positive	¾ x 12	
	Negative	11/32 x 6	National Cored Projector
			National Orotip Solid or Cored Projector
65– 70	Positive	⅞ x 12	National Cored Projector
	Negative	11/32 x 6	National Orotip Solid or Cored Projector
70– 85	Positive	⅞ x 12	National Cored Projector
	Negative	⅜ x 6	National Orotip Solid or Cored Projector
85–120	Positive	1 x 12	National Cored Projector
	Negative	7/16 x 6	National Orotip Cored Projector
120–140	Positive	1⅛ x 12	National Cored Projector
	Negative	½ x 6	National Orotip Cored Projector

NATIONAL CORED AND SOLID COMBINATIONS
FOR MIRROR OR REFLECTOR ARC LAMPS.

Arc Amperage		*Size*	*Kind*
10–15	Positive	9m/m x 8″	National Cored Projector
incl.	Negative	6.4m/m x 8″	National Solid Projector
16–20	Positive	10m/m x 8″	National Cored Projector
incl.	Negative	7m/m x 8″	National Solid Projector
21–25	Positive	12m/m x 8″	National Cored Projector
incl.	Negative	8m/m x 8″	National Solid Projector
		or	
		8m/m x 8″	National Cored Projector
26–30	Positive	13m/m x 8″	National Cored Projector
incl.	Negative	9m/m x 8″	National Cored Projector
31–35	Positive	14m/m x 8″	National Cored Projector
incl.	Negative	10m/m x 8″	National Cored Projector

NATIONAL HIGH INTENSITY ARC COMBINATIONS
GENERAL ELECTRIC LAMPS

Arc Amperage		*Size*	*Kind*
50	Positive	9m/m x 20″	National H. I. White Flame Projector
	Negative	11/32 x 9″	National Orotip Cored Projector
75	Positive	11m/m x 20″	National H. I. White Flame Projector
	Negative	⅜ x 9″	National Orotip Cored Projector
100–120	Positive	13.6m/m x 20″	National H. I. White Flame Projector
	Negative	7/16 x 9″	National Orotip Cored Projector

H & C AND SUNLIGHT ARC (SPERRY) LAMPS

50	Positive	9m/m x 20″	National H. I. White Flame Projector
	Negative	5/16 x 9″	National Orotip Cored Projector
75	Positive	11m/m x 20″	National H. I. White Flame Projector
	Negative	11/32 x 9″	National Orotip Cored Projector
100–120	Positive	13.6m/m x 20″	National H. I. White Flame Projector
	Negative	⅜ x 9″	National Orotip Cored Projector

ASHCRAFT LAMPS

	Positive	½ x 12″	National White Flame Cored
	Negative	⅜ x 9″	National Orotip Cored Projector
100	Positive	13.6m/m x 20″	National H. I. White Flame Projector
120	Negative	⅜ x 9″	National Orotip Cored Projector

NATIONAL WHITE FLAME A. C. COMBINATIONS
FOR ALTERNATING CURRENT.

Arc Amperage	*Arc Voltage*	*Diameter Inches*	*Kind*
25–40	25–28	½	Combination
40–60	28–32	⅝	Combination
60–75	32–35	¾	Combination
75–100	35–40	⅞	Combination

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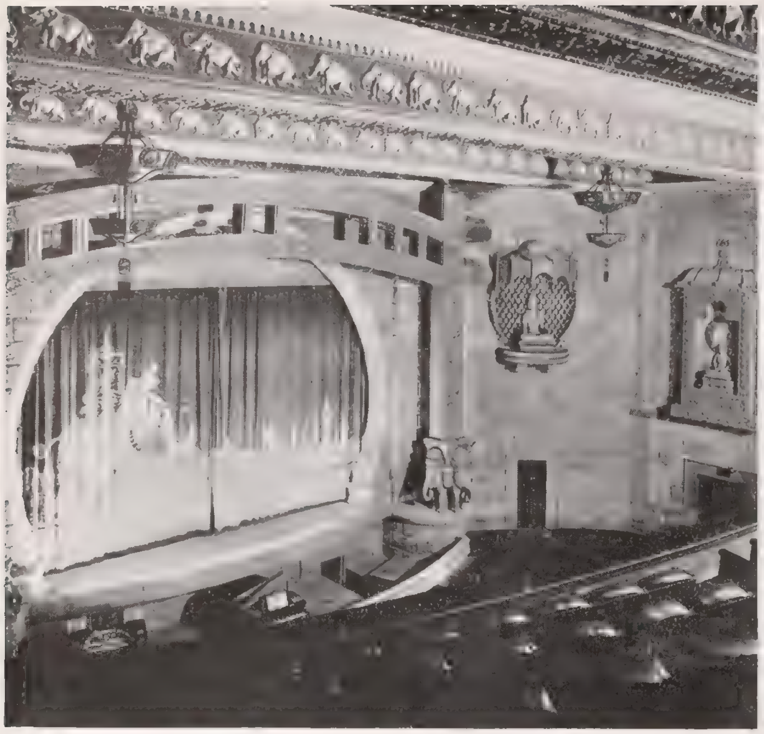
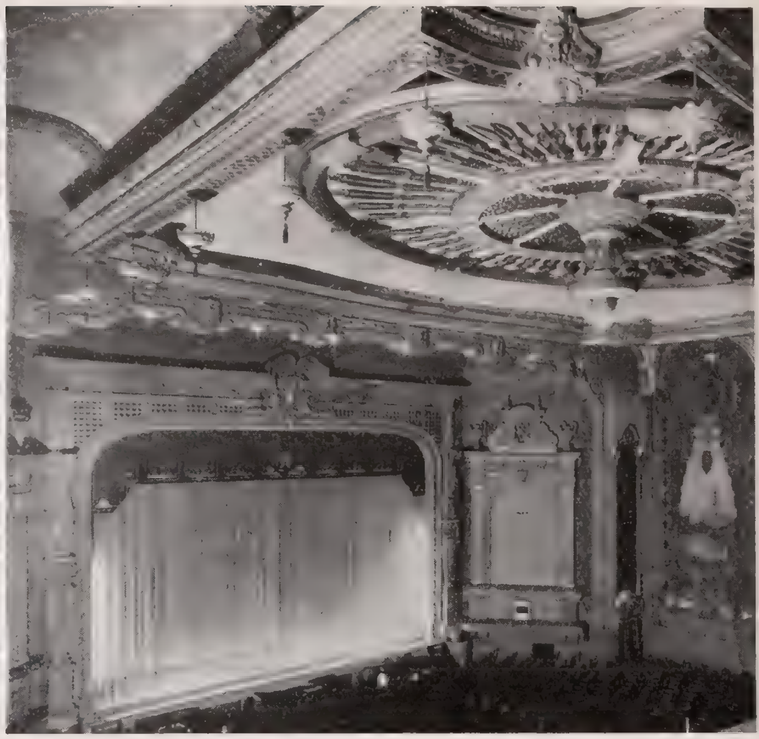



Auditorium of the Beverly theatre, Beverly Hills, above, and at right the Dome theatre, Ocean Park, Calif., designed and decorated by the Robert E. Powers Studios

Theatre Decoration and Stage Equipment

Robert E. Powers Studios and Armstrong-Powers Studios Among Leaders in Development of Features for DeLuxe Houses

NO more important assignment falls to the theatre specialist than that of decorating and furnishing the interior and equipping the stage. For these are functions which make extraordinary demands upon the artist and the technician. Since the development of the de luxe theatre in this country and the fulfillment of the ideal to make the setting for the picture presentations and stage divertissements something more than merely efficient from the standpoint of comfort and safety for the patrons, there has been an amazing progress toward the application of what is termed Showmanship to the art of theatre design and decoration. Of many who have devoted special study to the subject, only a comparatively few have made their way to outstanding leadership in this field of the theatre.

Among the most prominent organizations specializing in decoration is the Robert E. Power Studios, with headquarters in Los Angeles, and with many notable accomplishments in theatre decoration on the Pacific Coast, through the Middle West and in the East. An equally prominent place as equippers of theatre stages designed along the most modern lines, is the Armstrong-Power Studios, Inc. These two organizations, each an individual enterprise, are both headed by Robert E. Power. Walter B. Armstrong is vice-president of the latter company.

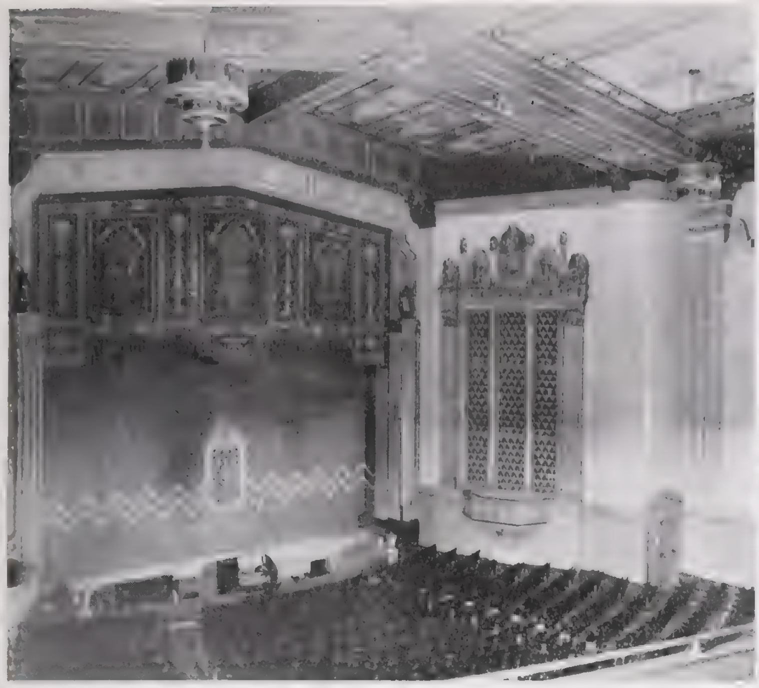
Above, the foyer of the Imperial theatre, Long Beach, Calif., featuring an interesting ceiling treatment. Designed and decorated by Robert E. Powers Studios.

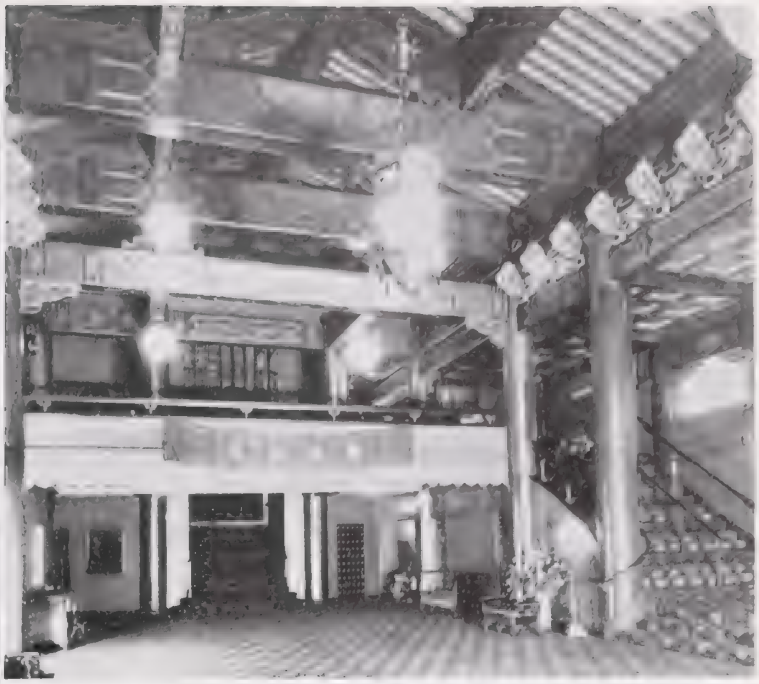
The Robert E. Power Studios was organized in 1919 by Robert E. Power, whose one idea has been the better theatre. It has been operating in the Pacific Coast States, as well as in the East and Middle West, for the past eight years.

The first office of the firm was situated in Los Angeles. The general offices are still maintained there, with branch offices in Chicago, New York, Seattle and San Francisco. In each of these locations there is an organization sufficient to serve the decorating needs of these districts.

The Armstrong-Power Studios, Inc., was organized with the idea of improving and developing the modern stage to its present-day standard. This organization originated the "Arpo" counterweight system as well as the other well known "Apro" products.

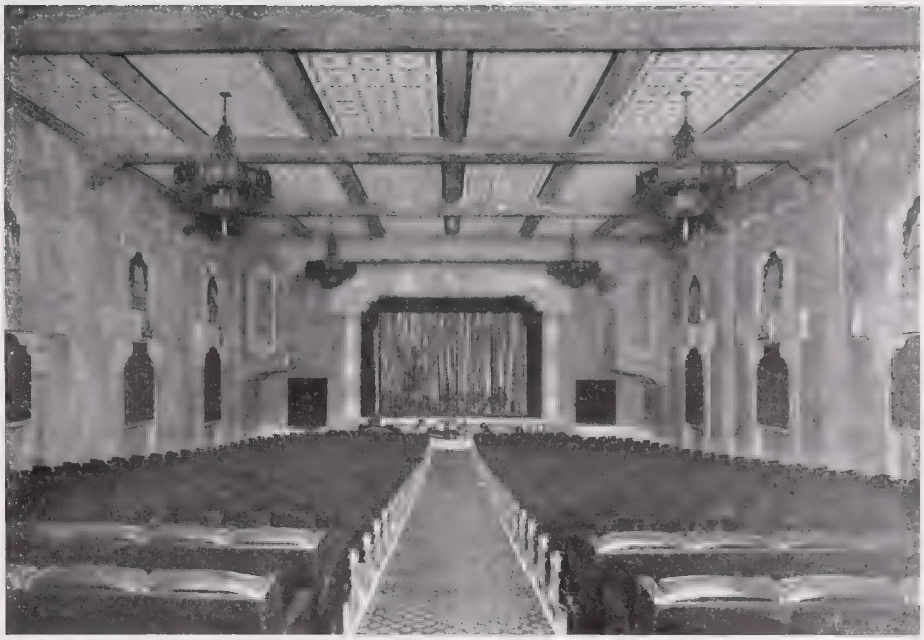
The organization is particularly known for its original ideas in stage equipment, each new theatre being individual in treatment.



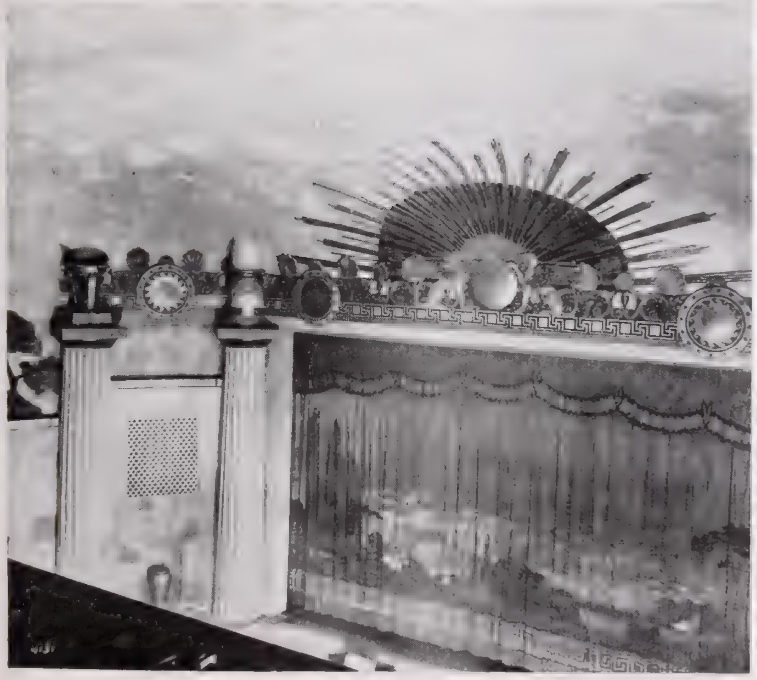


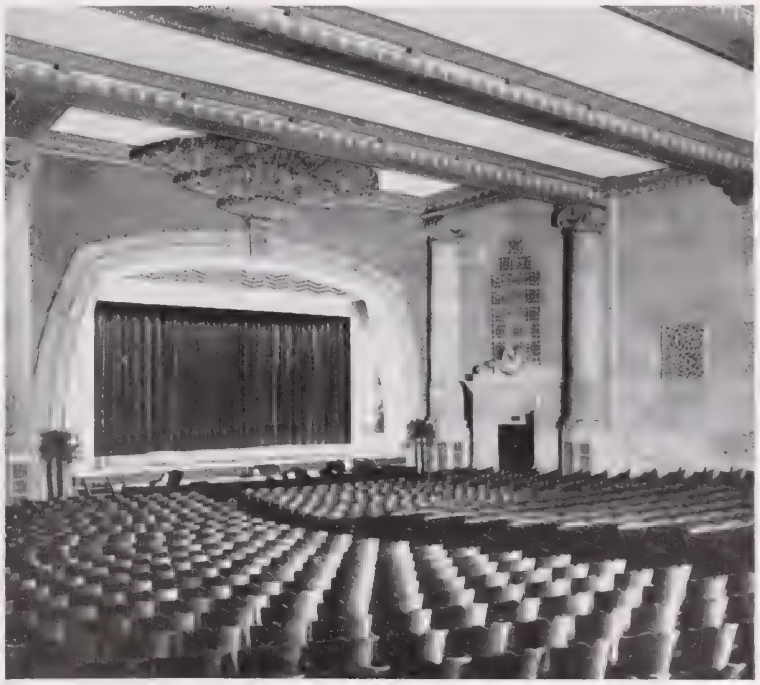
Left above—the auditorium of the New Stanford Theatre, Palo Alto, Calif., and above, the grand lobby of the Fifth Avenue Theatre, Seattle, contrasting styles in which the atmosphere of each is treated with fine regard to detail

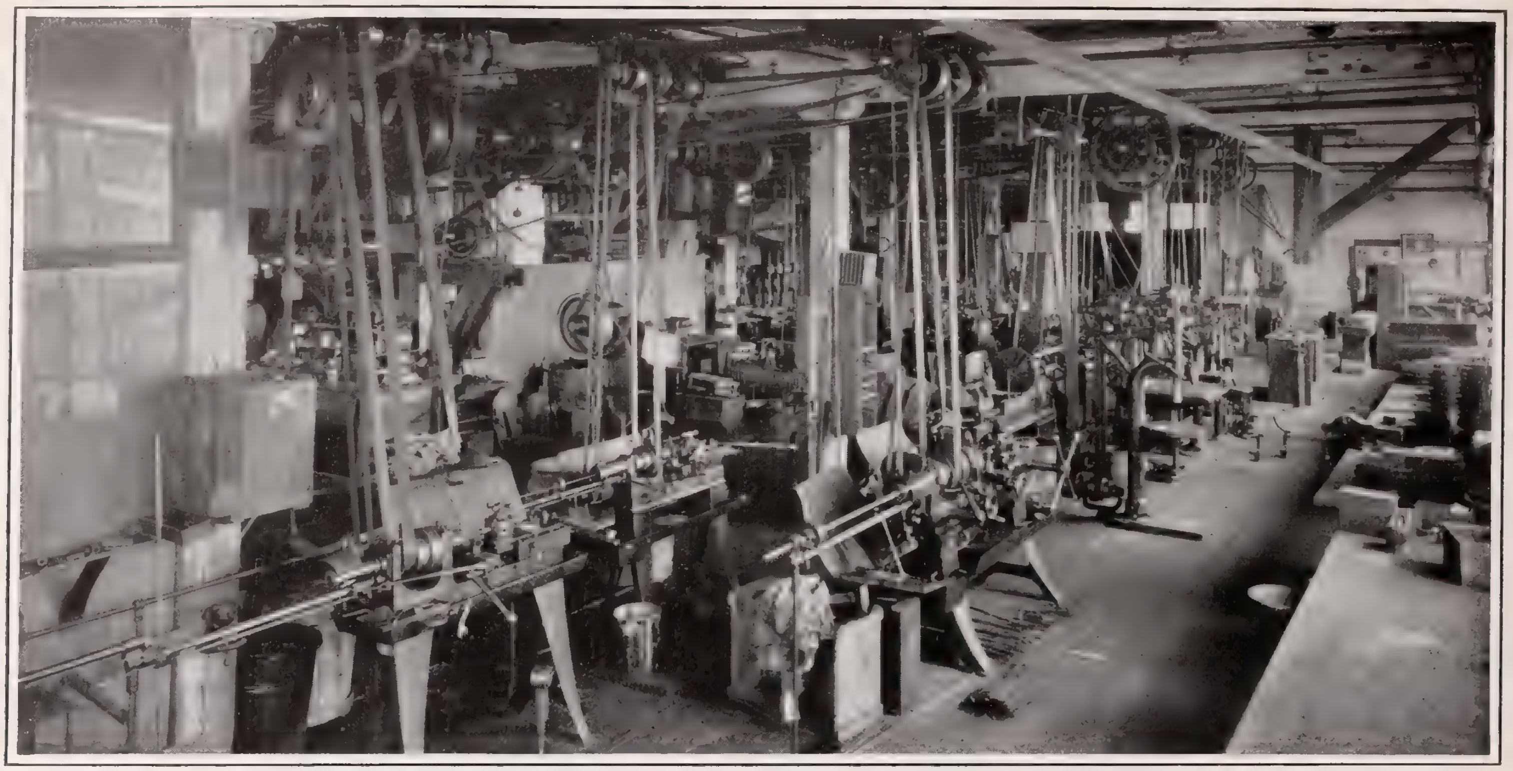
The auditorium of the Ravenna Theatre, Los Angeles, shown on the right, an interesting treatment in the Spanish Moorish style. The decorations for the house were done by the Robert E. Powers Studios



Below at left, proscenium arch and left sidewall treatment of the Alexander Theatre, Glendale, Calif. Below, the auditorium of the Rosemary Theatre, Ocean Park, Calif. Decorative treatments by the Robert E. Powers Studios







A portion of the machine shop in the Chicago plant where Fulco products are made

The Manufacture of Equipment Apparatus

THE manufacturing branch of the Fulton Company had its beginning in a small shop provided with a handful of tools wherein picture machines were adjusted and repaired, and where Fulco 2 in 1 Film Cement was prepared. This trade marked cement, by the way, was the first item to be produced bearing the Fulton trade mark and from this starting point a veritable procession of original motion picture specialties in increasing variety went forth to market.

From time to time much additional machinery was provided until now the plant is very thoroughly equipped to turn out almost every conceivable mechanical or electro-mechanical device or accessory of use to the motion picture theatre.

New ideas are constantly undergoing test and examination in the well equipped experimental laboratory and when these emerge in the concrete form of improved appliances the factory facilities are abundantly sufficient to provide for production in any needed quantity.

All this is a guarantee of cooperation with dealers handling Fulco branded specialties and nothing is lacking to assure a highly satisfactory service both as to the prompt dispatch of orders and as to the serviceability of the goods bearing the Fulco trademark.

Machine repair and overhauling has always been an important department of the Fulton business and as might be expected, their repair shop holds a valued accumulation of ingenious devices and special tools gradually evolved over a span of years for facilitating repair work and insuring the highest possible degree of accuracy.

Their mechanics have long been in their service and have naturally acquired an intimate knowledge of all types of machines and apparatus connected with picture projection, plus skilled and experienced handicraft, which is reflected in the shortness of time required for any given job and the nicety of result in the mechanical performance of machine after completing repairs.

EXPERIMENTAL DEPARTMENT

Refinements of existing models and the development of new theatre equipment devices engages the work of experimental engineers at the Fulco plant

All makes of projectors are repaired in this department.

McMillan Manager of Manufacturing Division

Most people think of motion pictures as an insittution belonging exclusively to the present century and as a matter of fact, picture theatres even of the humblest sort were unknown prior to 1905. Nevertheless, film of present standard and spesification was perfected and adopted during the middle nineties and the peep-hole kinetoscope provided the first form of public movie entertainment in which film—such as is now familiar to us—was used.

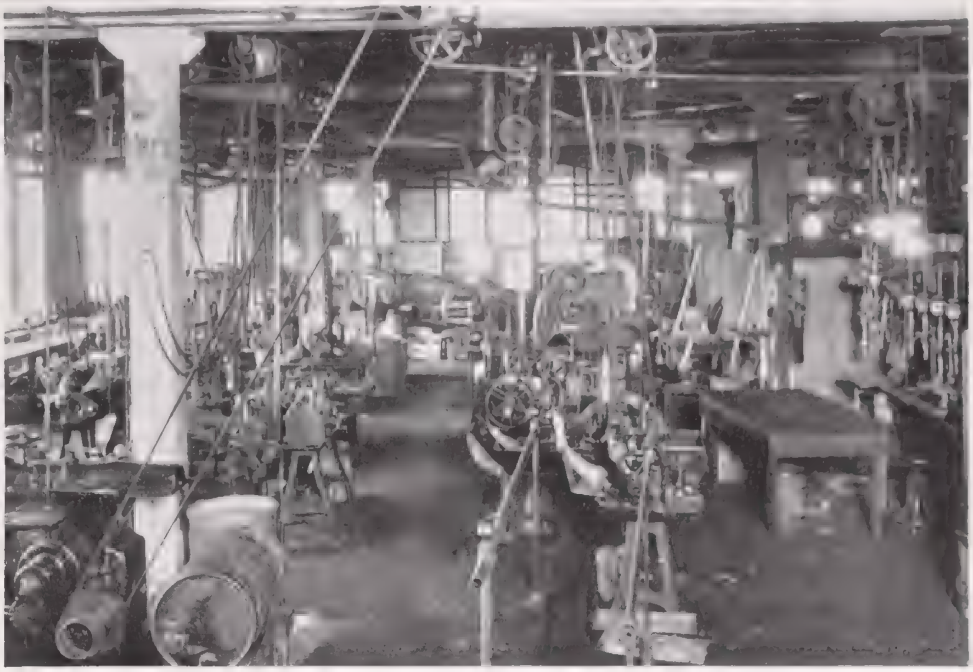
Frank McMillan dates his start in the industry as an exhibitor of this now almost forgotten marvel which astonished the multitude in those early days of animated pictures. Except for several periods of time during which his attention was diverted to other pursuits he has been in close contact with the industry ever since.

In the late nineties he became associated with Mr. A. C. Roebuck, who with R. W. Sears originated the mail order house of Sears, Roebuck & Co. As a result of this association, A. C. Roebuck and F. McMillan established the Enterprise Optical Mfg. Co. A few years later, McMillan, who was then president and manager of the Enterprise Optical Mfg. Co., retired from the concern and disposed of his interest in the same to Mr. Roebuck.

It was McMillan's retirement from the Enterprise Co. which created the occasion by which the late E. E. Fulton first became identified with the motion picture

AMONG the well known items of equipment bearing the Fulco trademark, which are manufactured by the E. E. Fulton factories in Chicago, are the following:

Fulco Regular Carbon Adapters.
Fulco Super Carbon Adapters.
Fulco Regular Carbon Savers.
Fulco Super Carbon Savers.
Fulco Okay Lugs.
Fulco No. 1 Copper Terminals.
Fulco No. 2 Copper Terminals.
Fulco "Four" Tool Kits, containing Fulco "V" Block, Fulco set of 4 Pins, Fulco Split Screw Driver, Fulco Oil Ejector.
Fulco all metal Reels.
Fulco Exit Boxes with Red and Green Exit Glasses.
Fulco Speedco Arc Controls.
Fulco Arc Control Stands.
Fulco No. 1 Bench Rewinds.
Fulco No. 2 Bench Rewinds.
Fulco Regular Enclosed Rewinds
Fulco Regular Enclosed Rewinds. Ball Bearing) (Hand Drive and Motor Driven, with Automatic Cut-off and Attachments for grinding, polishing and drilling equipment).
Fulco No. 5 Super Bench Rewinds.
Fulco 7 in. and 11 in. Stripping Flanges.
Fulco Slide Writing Outfits.
Fulco Circular type Film Carrying Cases.
Fulco Suit Case type Film Carrying Cases.
Fulco Square type Film Carrying Cases.
Fulco Argo Film Boxes, from 3 to 12 compartments.
Fulco Film Box Stands.
Fulco Regular Waste Cans.
Fulco Watertight Waste Cans.
Fulco "No Parking" Signs.
Fulco Fireproof Units.
Fulco Portable Projector Tables. Types C.—R.
Fulco Gold Seal 2 in 1 Film Cement
Fulco Single Bracket Type Ticket Holders.
Fulco Coupon Bracket Type Ticket Holders.
Fulco Film Exchange Inspection Tables.
Fulco Film Exchange Shipping Tables.
Fulco Film Exchange Film Storage Racks.



MACHINE SHOP
A corner of the machine shop where parts for Fulco equipment are turned out by automatic machinery of the up-to-date type

industry, in the capacity of Chief Executive Aid to Mr. Roebuck.

After some years spent on the Pacific coast, Mac returned to take up his present duties with the reorganized Fulton Co. As the background of his long contact with the industry is largely a picture of mechanical and manufacturing activities, he was selected to manage Fulton's division of manufacturing and production.

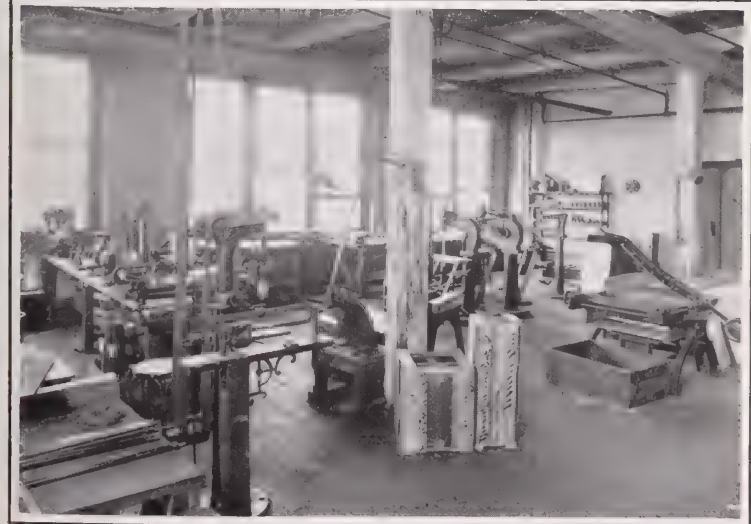
Chief of Technical Staff

MOTION Picture projection is tied up with many different lines of applied science and a real expert in this field besides having an intelligent grasp of the most approved principles of architectural practice as related to the theatre design must also be an electro-mechanical engineer and practical optician.

He must possess a generous knowledge of optical lenses, lighting devices and the various and sundry contrivances within the realm of stagecraft by means of which many strikingly novel and impressive effects are achieved.

Homer C. Stiff, technical engineer, has been with the Fulton Co. for many years. Stepping from general electrical installation work, he joined this organization when the art of projection was young and crude and has ever kept in close touch with developments not only in projection technique but with all things pertaining closely or remotely to the equipment of the modern picture theatre, particularly where mechanical or electrical devices are concerned.

Not only has he followed with close attention and understanding the activities of the many agencies engaged in improving the art of projection, but he has helped to establish existing high standards and developments.



SHEET METAL DEPARTMENT
Stamping and moulding machinery occupies a portion of the Fulco plant. Many of the devices of theatre equipment are made in their entirety at this factory

THE GRINDING ROOM
An important department of the manufacturing plant, where parts for special theatre apparatus are ground and polished by power machines operated by skilled mechanics

ROBERT E. POWER STUDIOS

INTERIOR DESIGNERS
and
DECORATORS

Theatre Specialists

The vast experience of this firm and the correctness and completeness of its work has made it the foremost interior decorating firm in the United States.

This organization has been selected to take charge of the Theatre Decorating Department of the E. E. Fulton Company on a national basis.

* * *

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DO YOU WANT ARTISTIC AND MECHANICAL PERFECTION IN EQUIPPING YOUR THEATRE?

ARMSTRONG-POWER STUDIOS, Inc.

take pleasure in announcing to the Theatrical Trade their being selected by the E. E. FULTON CO.

to handle complete Stage Equipment, Draperies, and specially designed Period Furniture for this well known Organization, throughout the United States, with supply stores and headquarters in all key cities.

The trade-mark "ARPO" is recognized as the ultimate in artistry for Stage Drapery, Effects, and Equipment and as such has been selected after thorough investigation as the logical associate to the trade-mark "FULCO" which has been Standard in the theatre world for many years.

Also, the "ARPO" double steel-guide counterweight system has proven to be the most efficient and satisfactory device for the operation of stages, and has been adopted as standard equipment by many builders, architects and owners after investigation of all devices of similar nature.

Unequaled facilities, backed by practical knowledge of theatre stage craft obtained through many years of actual experience, places this firm in an enviable position to give the prospective customer the very best equipment, particularly adapted for the purposes intended.

Many new ideas in artistic Draperies, Stage Curtains, Special Furniture, etc., have been developed in the past few years, combining the very latest in design and material, together with practicability and indicate a great advancement, which has been in keeping with the wonderful progress made in theatre construction.

Quality, combined with fair prices, and backed by personal service, assures each and every patron of complete satisfaction in the handling of theatre equipment contracts, which combined with FULCO Products, enables the theatre owner to make one contract which assures harmonious blending of all the various elements tending to produce a perfect theatre at a decided financial advantage.

ARMSTRONG-POWER STUDIOS, Inc.

General Offices: **2301 Miramar Street, Los Angeles, California**

Service and Sales Representatives in every E. E. Fulton Company Store

Studio facilities:

Chicago **New York** **Los Angeles**
San Francisco **Seattle**

QUALITY---SERVICE---DEPENDABILITY

STOP at the sign of "FULCO" & "ARPO" highest standards in Theatre Equipment

A NEW SERVICE IN IS NOW AVAILABLE

WE have long realized the tremendously important part lighting plays in the success of the modern theatre. And now, through the cooperation of the Edison Lamp Works of General Electric Company, we are in a position to offer to every theatre served by this company the services of a staff of theatre lighting experts, free of charge.

No greater service could be extended to theatre owners than is offered through this department of the E. E. Fulton organization. It is supported by a product which represents the highest standard of quality---Edison MAZDA Lamps.

In addition, an expansion of service facilities

* * *

E. E. FULTON COMPANY

CHICAGO

Branches in all Key Cities

THEATRE LIGHTING TO EVERY EXHIBITOR

now enables us to supply quickly the lamp requirements of every theatre in the country. Abundant stocks of every type of lamp used in theatre lighting and motion picture projection are carried in centrally located warehouses from coast to coast.

No matter where your theatre is situated, regardless of its size or in what particular phase of lighting you may be interested, expert advice and assistance on your lamp needs and lighting problems is now readily available to you on request.

That is the kind of service you need for your theatre. And that is the kind we are now prepared to render.

* * *

DISTRIBUTING AGENTS

FOR

EDISON MAZDA LAMPS

Department Store Principle Applied to Theatre Equipment

The auditorium, above, and at the left the front of the Roosevelt theatre, Gary, Indiana, serviced with equipment from the street line to the rear wall by the Fulton Company

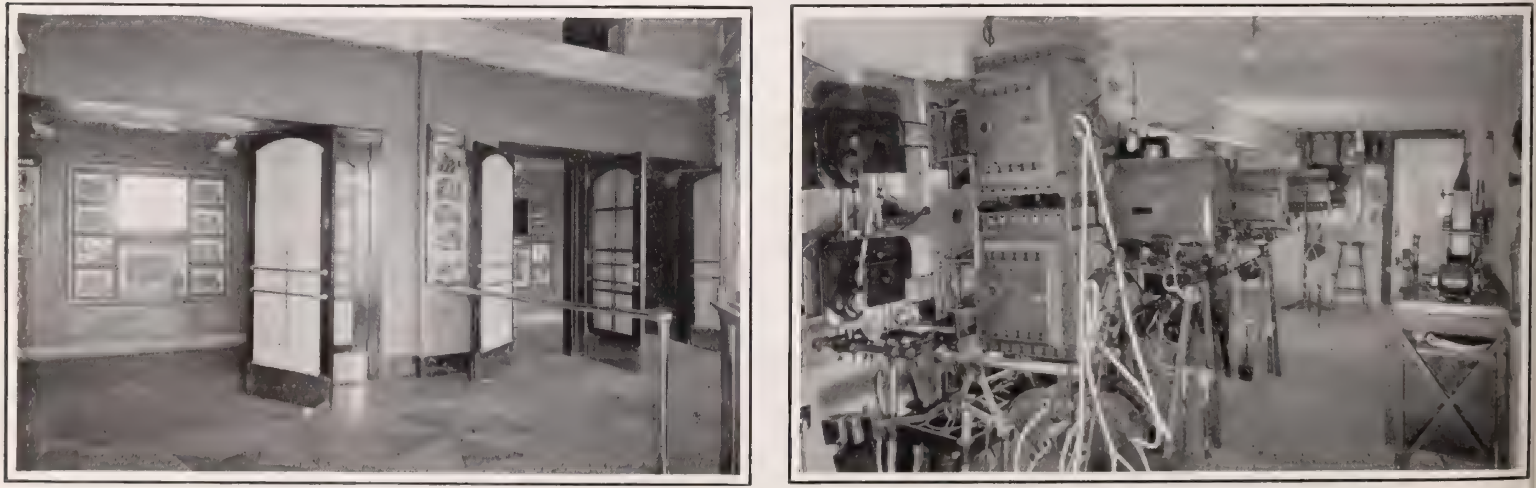
Service Theatre From Top to Bottom

THE reorganization of the E. E. Fulton Company on a national basis gives national scope to a merchandising idea in the realization of which the founder of the company was a pioneer. This is the Department Store principle of a buying center equipped to supply the needs of the theatre man for furnishings, apparatus and accessories of whatever nature required for the complete equipment of his theatre.

In principle, and experience of years has shown that in practice as well, the department store idea applied to specialized lines of merchandise fits into the industrial and commercial scheme of an age in which specialization is the keynote of business operations. The centralization of related articles of equipment enables the company to maintain a staff of experts whose technical advice may be placed at the disposal of the prospective theatre builder or the exhibitor whose problems concerning lighting, projection or other important factors of theatre operation necessitates repairs or replacements according to the peculiar difficulties involved. Thus a service feature of unquestioned value and for which there is real necessity is a direct outgrowth of the department store idea in its application to the theatre field.

The need, also, for companies organized to take complete charge of the equipping of a theatre, from the smallest item to the largest, has frequently been demonstrated in connection with theatre projects throughout the country. The architect concerns himself with the design and con-

(*Continued on page* 530)



Below, at the left, is the lobby and at the right the projection booth of the Roosevelt theatre

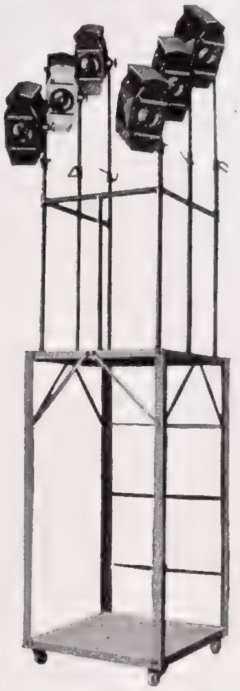
Stage Lighting

By

Brenkert

C-503

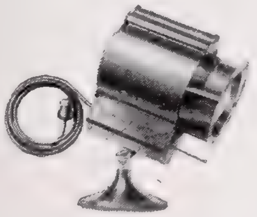
Incandescent Spot-Flood Lamp for long or short distance work. One of the many items illustrated in the new Brenkert Catalog.



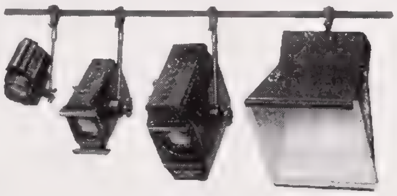
Brenkert Stage Tower Supports a bank of 6 spot lights giving unusual lighting effects

C-803

Stand Type Open Flood Lamp, another of the long line of Brenkert stage lighting devices illustrated in the new catalog.



The Brenkert Hi-Liter, a small compact flood light of high efficiency which projects a powerful beam of pure white light, free from filament streaks or discolorations. Has a very large field of use in every theatre.



Brenkert Border Lighting Units for suspension. Completely described in the new Brenkert Catalog

Brenkert Stage lighting equipment is recognized throughout the theatre industry as being of highest quality and most advanced design. Brenkert equipment is the latest word in the production of the beautiful lighting effects which today form a necessary part of every program.

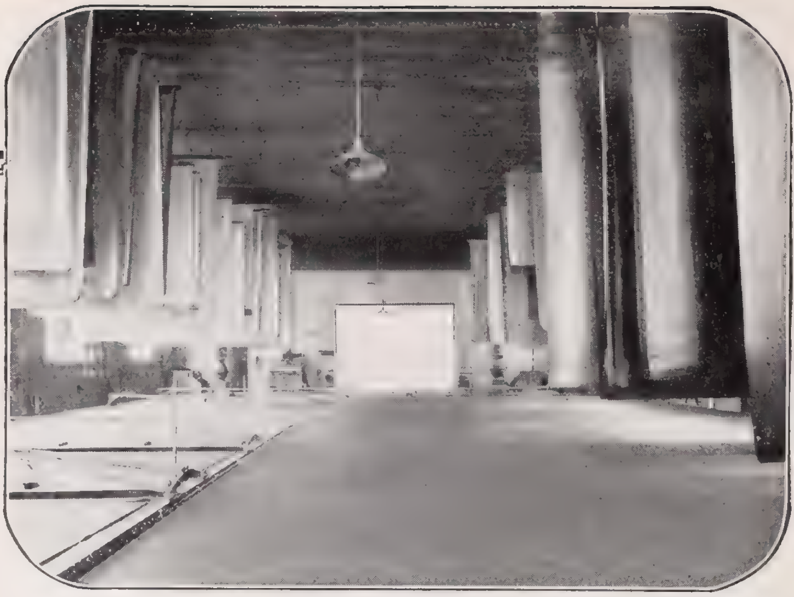
Sold by theatre supply dealers throughout United States and Canada.

General Catalogue

Get the Brenkert Catalog, illustrating latest stage lighting-effect devices, showing and describing many new ideas and new variations in lighting effects,—a book every theatre should have. Be sure to write for it today.

BRENKERT LIGHT PROJECTION CO., DETROIT, MICH.
St. Aubin and East Grand Blvd.

FINISHING DEPT.
of the
MINUSA
CINE SCREEN
COMPANY



Equipped to accommodate the hanging of screens as large as 18 by 24 feet. All finishing is done on hardwood floors, carefully sanded and shellaced at regular intervals.

Why Minusa Screens Are Better!

Since 1914 Minusa Screens have rendered projection results which no other screen has ever been able to equal.

It takes perfect equipment to produce such screens, and Minusa Screens are made by skilled workmen in a factory that is modern in every detail.

That is why every one of more than 10,000 Minusa installations has given absolute satisfaction—at all times. No stilted claims can alter these facts.

Install a Minusa DeLuxe Special. It will pay you!

MINUSA CINE SCREEN COMPANY

Bomont at Morgan Saint Louis Mo.

THE BEST **MINUSA De Luxe Special** SINCE 1914

SOLD BY ALL BRANCHES OF E. E. FULTON CO.

Maintain Model Organ Studio

Theatre Instruments and Musicians Developed Under Experts at Fulton Studio Operated in Conjunction with Model Theatre at Chicago Headquarters

Two Kimball organs are used at the studio and school. Above a two-manual unit and at the right a two-manual straight Kimball organ.

THE importance of music in motion picture theatres was early recognized by the E. E. Fulton Company, and as part of its service to exhibitors, the Fulco Organ Studios were organized with Frank Van Dusen, director of the organ department of the American Conservatory of Music at its head. Mr. Van Dusen realized that the ultimate object, that of training students, not only as organ players but as theatre organists, made it necessary that the equipment include a theatre, screen, organ and complete projection outfit and this need was supplied through installation of a Kimball theatre organ in Fulton's model theatre, which is in daily use by students of their organ studio. In addition to this there are two study rooms, one equipped with a Kimball two manual unit and the other equipped with a Kimball two manual straight.

Teaching facilities and screen classes were started, and at present time what are believed to be the largest theatre organ classes in the country are working under Mr. Van Dusen, together with Mr. Eigenschenk, his first assistant and a staff of teachers, including Miss Emil Roberts, Miss Helen Searles Westbrook, Mrs. Gertrude Bailey, and Paul Esterly.

Van Dusen and Eigenschenk Supervise Instruction

The standing of Messrs. Van Dusen and Eigenschenk in the music world is a guarantee of successful teaching in the Fulco Organ Studios. Mr. Van Dusen early began the study of music and not only received instruction in this country, but worked under the renowned master organist, Alexandre Guilmant, in Paris, and successfully filled the position of organist in leading Chicago churches, and is at the present time director of the organ department of the American Conservatory of Music, director of school for Motion Picture Organ Playing of American Conservatory, president of the Illinois Council of National Association of Organists, and the director of the Society of American Musicians.

Mr. Eigenschenk is not only a prominent theatre organist, but is internationally known as a recitalist and concert organist and has appeared as soloist with the Chicago Symphony Orchestra.

Cooperate with Architects on Plans

IT HAS long been a recognized need in the motion picture theatre field of greater cooperation between architects and equipment specialists. Often a theatre is built with no detail overlooked nor expense spared in its perfection excepting in one department, that being the matter of equipment.

This oversight, however, is in no way due to lack of recognition given to the importance of equipment but rather to failure of cooperation between builder, architect and equipment specialist. It is encouraging to note that during the last two years a great amount of attention has been given to securing greater cooperation among the various parties responsible.

In line with this new tendency the E. E. Fulton Co. have organized an engineering staff of theatre specialists for the express purpose of offering services to theatre owners and architects. The services of this engineering organization cover the multitude of engineering phases of theatre equipment, such as illuminating engineering, projection room design, recognitions of decorations and stage equipment, etc. C. H. Fulton, President of the E. E. Fulton Co., has given this phase of his organization particular attention, an dhas issued a statement in regard to the company's activities along these lines.

"In connection with our engineering services to cooperate with architects, builders and theatre owners, we have not the slightest notion of endeavoring to function as architects, but simply to lend our endeavors to secure greater efficiency from the equipment installed in theatres. We do not undertake to furnish theatre plans nor to encroach in any way upon the architects' legitimate field. These services are offered in line with our policy of being an organization fully equipped to handle all the problems dealing with equipping of a theatre in every department."

Complete Theatre Outfitting Service

(*Continued from page* 526)

struction of the theatre building and frequently concentrates his efforts to the extent that he welcomes, and often advises, the placing of a so-called "blanket contract" for the equipment of the theatre with an organization capable of servicing the house from top to bottom. One of the benefits to the architect and the owner which derives from this arrangement is that the architect has at his disposal the advice of experts supplied by the contracting company on matters pertaining to the design of the projection booth, stage layout and any number of features which must be taken into consideration as vital essentials of a properly designed theatre.

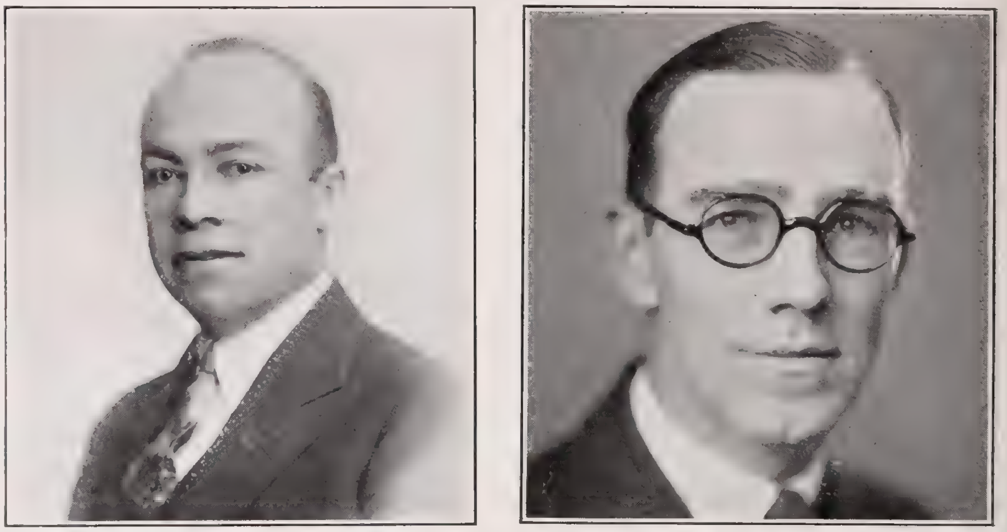
As a pioneer in offering this type of service, the company has frequently undertaken the task of completely equipping theatres of the largest de luxe type as well as smaller houses. The maintenance of an organization equipped to do this requires a catalogue carrying lists of articles that range from "A" to "Z".

An illustration of the complete equipment service, its extensiveness and its practical working out of the specialization idea is provided by work done for the Roosevelt theatre at Gary, Ind., one of several houses which the Fulton company has completely equipped. The list of articles supplied and installed includes the following:

Four electric signs for the front: an upright name sign, a channel letter sign for the front of the canopy, and two three-line changeable letter signs for two corner columns with globes for canopy sign installation includes two cabinets of letters, a flasher and all lamps. Two corner brass photo display fronts, ticket booth equipment, including two automatic ticket selling machines, one coin changer, one brass admission sign, one ticket chopper and one-sheet and photo display frames, complete the equipment for the front.

The auditorium equipment includes 1,068 mahogany theatre chairs, 16 wall paintings and draperies. The stage was equipped with an asbestos curtain, and all stage rigging, including: a satin draw curtain, curtain tracks, ten sets of lines each counterweighted for scenery, one set five lines counterweighted for picture screen, street and landscape drops, wood wings, grand drape, tormentors with flippers, exterior cut borders, picture screen with frame, pin rail for locking device, in addition to counterweight arbors, stage braces, stage crews, roping, cable and piping.

The Roosevelt projection room equipment includes: two projectors, with lenses; spotlamps, color wheels, complete set of changeover devices, fireproof unit with film box, steel table, waste can, rewind bench, motor driven rewind; metal reels, fire extinguishers, 2 motor generator sets with resistors, panel boards and starting switches, effect projector.



Robert E. Power, president of the Robert E. Power Studios and president of the Armstrong-Power Studios, Inc. On the right, Walter B. Armstrong, vice-president of the Armstrong-Power Studios.

Fulton Co. Now Operating as All-state Concern

That the Fulton Co. is already functioning as an all-state concern, even though contemplated branches with several exceptions are not yet actually established, is evident from the many installations being handled by them.

Their sales department reports the closing of contracts with prominent theatre interests and invididual exhibitors.

The case of the Rialto Theatre, Waterloo, Iowa, one of a chain belonging to the Frank Amusement Co., illustrates a typical all-embracing contract wherein the Fulton Co. outfitted the theatre from sidewalk to rear wall, in accordance with architect's and owners' specifications.

Some installations recently completed include:

Seattle, Wash., Orpheum Theatre; Gary, Ind., Roosevelt Theatre; South Bend, Ind., Oliver Theatre, Palace Theatre; Keokuk, Iowa, Regent Theatre; Lansing, Mich., Jarvis Theatre; Baltimore, Md., Stanley Theatre; Omaha, Neb., Orpheum Theatre; Sioux City, Iowa, Orpheum Theatre.

Norwood, Pa., Manor Theatre; Drexel Hill, Pa., Waverly Theatre; Kansas City, Mo., Uptown Theatre; Kenosha, Wis., Kenosha Theatre; Denver, Colo., Denver Theatre; Tampico, Mexico, Princess Theatre; Los Angeles, Cal., United Artists Theatre; Fort Worth, Texas, Worth Theatre; Birmingham, Ala., Alabama Theatre; Philadelphia, Pa., Kent Theatre, Wynnefield Theatre.

Equipment Demonstrated in Model Theatre

(*Continued from page* 513)

ment, it might be noted, is not only complete, but is arranged in such a way that it will be convenient for the operator and serves as a working model for installation in a full sized theatre.

The projection room equipment includes: two Power's 6B Improved Model Projectors, Brenkert Stage Effect Projector, Brenkert Spot Lamps, Power's G. E. Mazda Units, B. & L. Cinephor Motion Picture Lenses, B. & L. Cinephor Condensing Systems, G. E. Converter (A. C. to D. C.), Fulco Fireproof Unit consisting of a metal table, a Fulco Enclosed Motor Driven Rewind, a Fulco No. 1 Bench Rewind, two Fulco 6 Reel Film Containers.

An Automatic Footage Indicator, Hulette Reel End Alarms, Power's Speed Indicator, Strong Change-Over Devices, Fulco Fire Shutters, Ilg Exhaust Fan, Marble Design Linoleum, Complete Set of Brenkert Effects.

Experts to Advise Theatre Men on Lighting Problems

The Fulton Company has consistently followed the practice of co-operating with its clients in every helpful way. As an indication of this you will find elsewhere in this section their double page announcement, offering expert aid in all matters appertaining to theatre lighting in any of its phases.

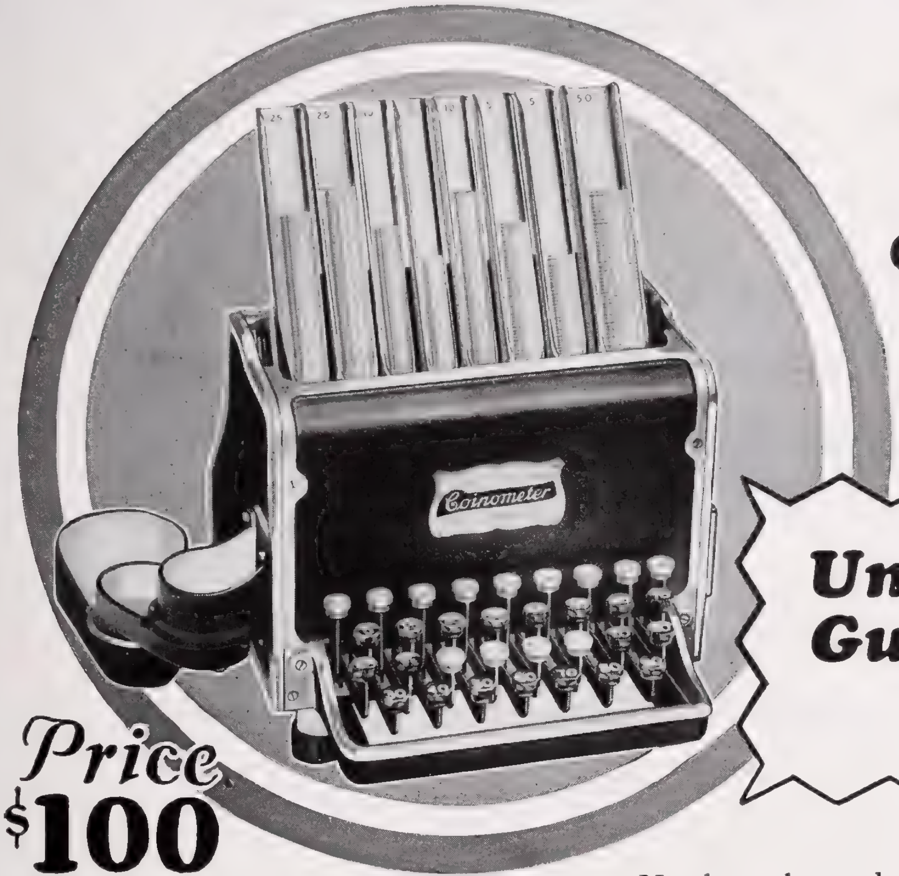
This offer is based upon a working arrangement between the Edison Lamp Works of General Electric Company, and the Fulton Company, whereby the former extends the services of its staff of theatre lighting experts free of charge. These lighting engineers have made a special study of lighting problems of all kinds, but especially those of the theatre.

Vail Heads Credit Department

Mr. Samuel J. Vail, who heads Fulton's credit department, has been a member of the Fulco organization for the past four years.

For many years he has held important executive positions with well known concerns in other lines of business.

This Mechanical Brain Never Makes Mistakes



THE SIMPLEST
MOST ACCURATE
RELIABLE
CHANGE MAKING
DEVICE EVER
PERFECTED

Unconditionally Guaranteed for 10 Years

Price $100

Standard Equipment for
Nationally Known Chains
such as
Publix Theatres Corp.
Balaban & Katz

No short changed patrons—or overchanged. Patron steps right up—lays down his money—cashier presses *one* key (the price of the ticket) and the *Coinometer* delivers the correct change in the wink of an eye. No delay at window—and *no chance of mistakes.* Please your patrons—eliminate the laborious physical selection of coins—and *modernize* your equipment with the attractive, practical *Coinometer.*

SOME RECENT INSTALLATIONS IN NEW THEATRES

Alabama Theatre
Birmingham, Ala.

Regal Theatre
Chicago, Ill.

Genesee Theatre
Waukegan, Ill.

Portland Theatre
Portland, Ore.

United Artists Theatres
Chicago and Detroit

Coinometer
TRADE MARK

Coronado Theatre
Rockford, Ill.

Seattle Theatre
Seattle, Wash.

Capitol Theatre
Madison, Wis.

Capitol Theatre
Flint, Mich.

Michigan Theatre
Ann Arbor, Mich.

Write for information or demonstration

HENRY C. FORSTER COMPANY
1615 So. Michigan Ave., Chicago, Illinois

Sold at all branches · · · E. E. FULTON CO.

Consistently better
means lower costs and

12 ROTH ACTODECTORS

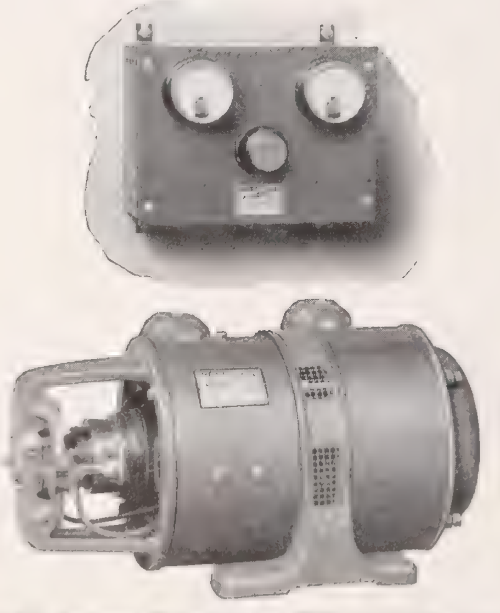
purchased through E. E. Fulton Company by the

Stanley Company of America

The Stanley Company of America has just purchased two ACTODECTORS each for the following theatres:

Stanley Theatre, Baltimore
Wywenefield Theatre, Philadelphia
Waverly Theatre, Drexel Hills, Penna.
Manor Theatre, Norwood, Pa.
Kenton Theatre, Philadelphia
Stanley Theatre, Pittsburgh

These theatres are being equipped to give their patrons the finest of clear, brilliant projection, a direct result of the smooth power supply delivered by the Roth ACTODECTOR.



25-50 Ampere Polyphase ACTODECTOR and Instrument Panel—For mirror type arc lamps

THE LIGHT THAT NEVER FAILS
EMERGENCY LIGHTING SYSTEM
Roth

Send for the bulletins with full descriptions.

One power failure in the middle of a performance costs more than an installation of the Roth Emergency Lighting System.

Find out about "The Light that Never Fails"

Have you ever had your house lights go out suddenly because of a temporary failure of the power supply? The dangers and inconvenience resulting from even a temporary interruption of the regular power supply cannot be tolerated in the modern theatre. The Roth Emergency Lighting System protects against these dangers, continues your house or exit lights without any dangerous period of darkness. Instant and automatic in its operation, always ready for the emergency. There is a Roth plant of correct capacity for any requirement, large or small, and all of them operate on the same principle of absolute protection against emergency power failures.

Roth Brot

1400 W. Adams St.

Representatives in Principal Cities

211 Ideal Building
Denver, Colo.

52 Vesey Street
New York City

projection —

less work for the projectionist

if you have the

ROTH ACTODECTOR

delivering the smooth, steady power supply

In hundreds of theatres the Roth Actodector delivers steady, automatic power for projection arcs, with far less attention from the projectionist than ordinary power equipment.

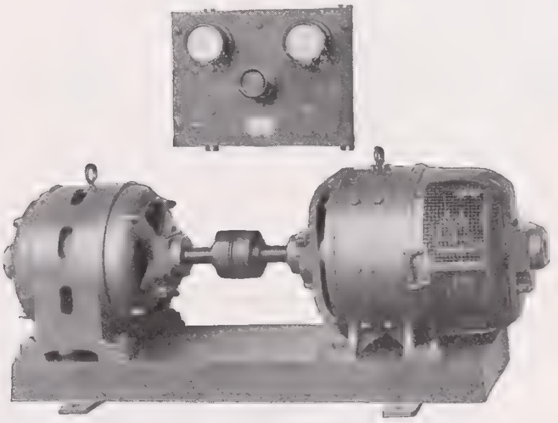
The steady power supply delivered automatically by the Roth Actodector means the best kind of projecton that gets everything out of the picture and on the screen. Send for the Roth data sheets and get full information on the advantages of the Roth Actodector for power supply to motion picture arcs.

ACTODECTORS sold by all Fulton Branches

Roth Actodector, Multiple Type Motor Generator Sets

D. C. Amperes			K. W.	Gen. Volts	H. P.
Continuous	15 min. Changeover	Equivalent Double Rating			
30	50	25— 50	2.1	70	3
50	70	35 – 70	3.5	70	5
75	100	50—100	5.2	70	7½
100	150	75—150	7.	70	10
150	200	100—200	10.5	70	15
150	200	110—220	12.7	85	20
200	280	140—280	17.	85	25
250	360	180—360	22.2	85	30
300	450	225—450	25.5	85	40
150	220	110—220	15	100	25
200	280	150—280	20	100	30
250	360	180—360	25	100	40
300	450	225—450	30	100	48

We also make special motor generator sets for ushers' signal systems, etc., motors for ventilating fans, pumps, organ blowers and other services. Write for special bulletins describing Roth special electrical machinery.



110-220 Ampere ACTODECTOR

hers & Co.

Chicago, Ill.

437 Real Estate Trust Bldg.,
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409 Bessemer Bldg.,
Pittsburgh, Pa.

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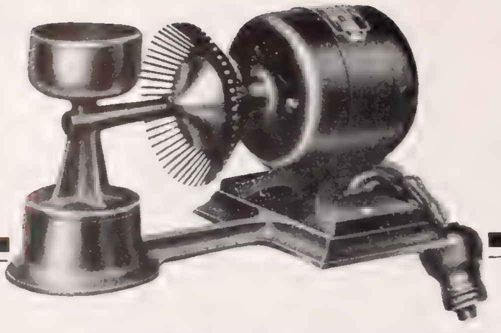
Detroit, Mich.

MPN 2-18 Gray



New!!!

Air Washing— Now a part of the SUPREME Cooling System

A wonderful new feature of the Supreme Cooling System—washed air. Now *any* theatre can have the summer-time attraction that only the biggest theatres have been able to afford—namely, positive cooling by washed air!

The Supreme Cooling System, noted for dependability, now washes and positively cools the air. The effect is amazing; the cost is small. It is destined to revolutionize theatre cooling.

"Washed Air" means
Bigger Profits for You

People will patronize a cool theatre in summer. The Supreme System is the answer. It will keep your theatre positively cool and breezy—yet is sold at a price that even the smallest theatres can afford.

The New Feature. Illustrated above, the Supreme Turbo Air-Washing Unit, electrically operated. It creates a perfect, foggy water-spray through which the air must pass before entering the cooling blower.

This unit can be installed with cooling systems now in use.

Phantom view of the big New Supreme all-steel Cooling Blower, showing the multiblade steel wheel which forces air into your theatre at such high velocity that all the air is changed 30 to 60 times an hour.

No Vibration—No Noise

Perfect balance of all moving parts and absence of all vibration makes the Supreme System noiseless at all speeds

Investigate—get the facts

Write us for Folder N

SUPREME
HEATER & VENTILATING CORP.
St. Louis, Mo.

SUPER-LITE SCREENS--- WIN ON MERITS

THE SUPER-LITE IS MADE OF STRONG DUCK

Nothing but sheer merit, put SUPERLITE SCREENS into theatres of the Stanley Co. of America.

No other argument would appeal to this discriminating exacting amusement corporation.

The E. E. Fulton Co. are now installing Super-Lite Screens in the following Stanley Co. theatres.

2—15 x 20 SUPER-LITE SCREENS
1— 9 x 12 " "
STANLEY THEATRE........BALTIMORE, MD.

1—15 x 20 SUPER-LITE SCREEN
STANLEY THEATRE.......PITTSBURGH, PA.

1—15 x 20 SUPER-LITE SCREEN
IN EACH OF THE FOLLOWING:
KENTON THEATRE......PHILADELPHIA, PA.
WAVERLY THEATRE......DREXEL HILL, PA.
MANOR THEATRE...........NORWOOD, PA.
WYNNEFIELD THEATRE.PHILADELPHIA, PA.

IF YOU WANT FURTHER PROOF OF THE QUALITY OF SUPER-LITE SCREENS, ASK FOR A DEMONSTRATION.

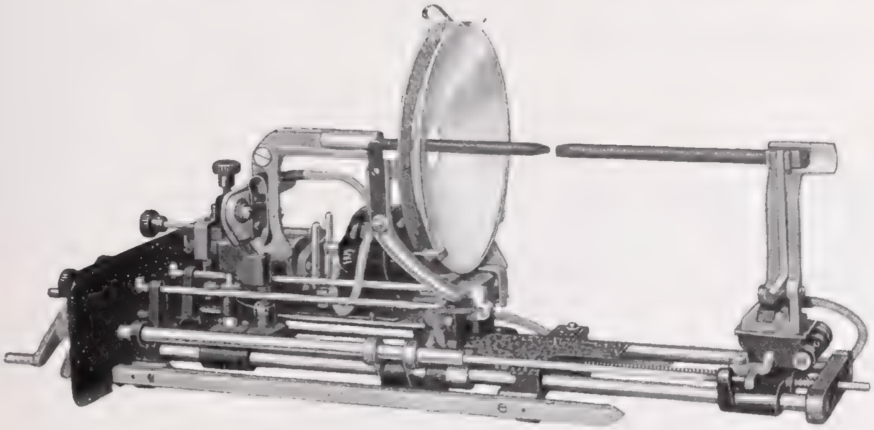
C. S. WERTSNER AND SON
SOLE MANUFACTURERS
221 N. 13th ST. PHILADELPHIA, PA.

MADE IN ALL SIZES UP TO 18' x 24' WITHOUT A SEAM

SOLD BY ALL BRANCHES OF THE
E. E. FULTON CO.

SUPER-LITE SCREENS ARE KNOWN THE WORLD OVER AS HAVING THE BEST REFLECTING SURFACE

POWERLITE REFLECTOR LAMP



POWERLITE REFLECTOR LAMP
GIVES MORE LIGHT
AND
MORE EVEN SCREEN ILLUMINATION
WITH 20 AMPS. THAN THE ORDINARY ARC WITH 100 AMPS.
INTERNAL EFFICIENCY SECURED WITHOUT SACRIFICING DURABILITY OR APPEARANCE

Takes full length carbon trim.

Carbon holders have straight line adjustments

Control mechanism exceptionally compact and forms part of lamp itself.

Entire lamp slides out of lamphouse for cleaning.

Door swings into top of lamphouse leaving lamp entirely clear and accessible for projectionist's manipulation.

Carbons held under tension eliminate necessity for wrenches or other tools when trimming.

Stereopticon mount allows stereopticon projection with minimum adjustments.

Averages 75% saving in current and carbons.

Mirror is most efficient now in use for reflector lamps.

Peepholes in rear and either side of lamphouse allow lining up of carbons while arc is burning

All parts interchangeable and repairs are easily made.

Can be easily installed on Power's or Simplex Projectors.

Ruggedly built and will stand hard usage.

Snap switch incorporated in relay circuit for ease of control and ready manipulation.

Platinum contacts insure long life of breaker points.

POWERLITE REFLECTOR LAMP

Now on the Market 24 Months

Are giving dependable, satisfactory and economical results in hundreds of theatres thruout the United States, Canada, Mexico, South and Central America and Australia.

SOLD AT ALL BRANCHES—E. E. FULTON CO.

KIMBALL UNIT ORGAN
AND
KIMBALL ORCHESTRAL ORGAN

Each represent the highest development of the art of organ building and are built to order to suit the musical requirements of the theatre in which they are placed.

There is only one quality of Kimball Organs, the best. The same artistic design, the same materials, and the same workmanship which went into the building of the Kimball Organ in the Roxy Theatre, (The largest unit organ in the world) goes into the building of the smallest Kimball Organ.

Why buy a stock organ of inferior quality not built to fit your needs, when at only a slightly higher price you can buy Kimball quality?

A Kimball Organ will give you more satisfaction for a greater length of time with less service than any other organ made—Why be satisfied with less than the best.

W. W. KIMBALL COMPANY

Established 1857

Kimball Hall Chicago, Ill.

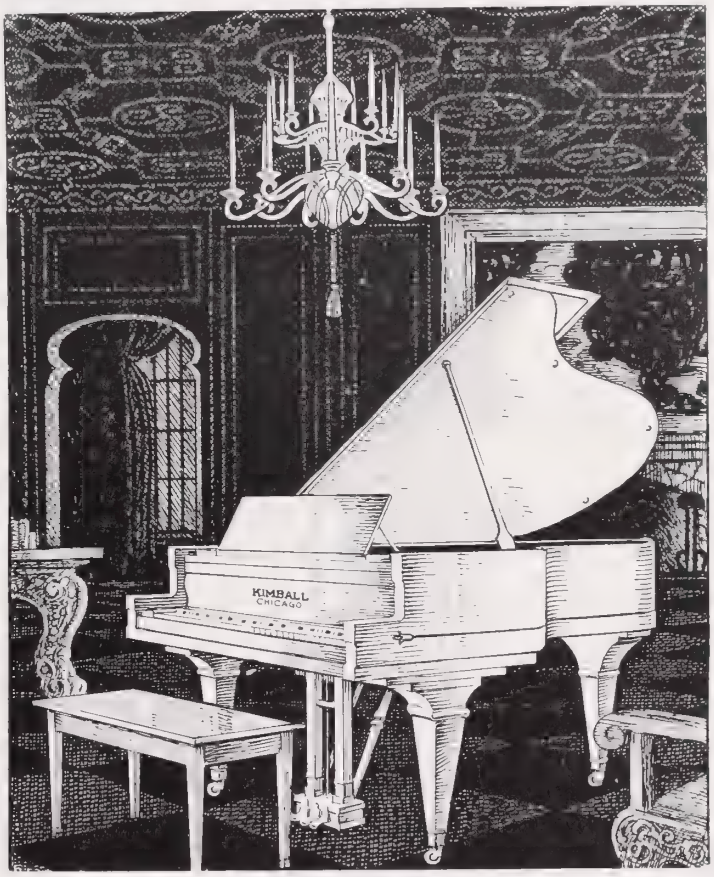
Only One Piano Internationally Famous, Used on Concert Stage, Is Sold at a Moderate Price

That Piano Is the

KIMBALL

The Stanley Company of America has just purchased $30,000.00 worth of Kimball pianos. Stanley pianists, musical directors, organists, officials know Kimball excellence after careful investigation.

ORPHEUM
Theatres
use
KIMBALL
pianos
in their
theatres
from
Coast to
Coast



REDPATH
Chatauquas
carry more
than sixty
KIMBALLS
each
year on
their
various
circuits

85% of Chicago's leading legitimate theatres use KIMBALL pianos.

The PALACE, Chicago's premier vaudeville house purchased Kimball pianos exclusively, including a Kimball Reproducing Grand, Louis XV design finished in gold with beautiful paintings.

W. W. KIMBALL COMPANY

Established 1857

306 S. Wabash Ave. Kimball Bldg. CHICAGO

A - REAL - HIGH - INTENSITY - REFLECTOR - LAMP

Built and designed along HIGH INTENSITY lines by specialists in that field

For currents from 35 to 70 Amps

Will project a real high intensity picture in the largest theatres.

Is self-focusing and self-feeding, insuring uniform screen results.

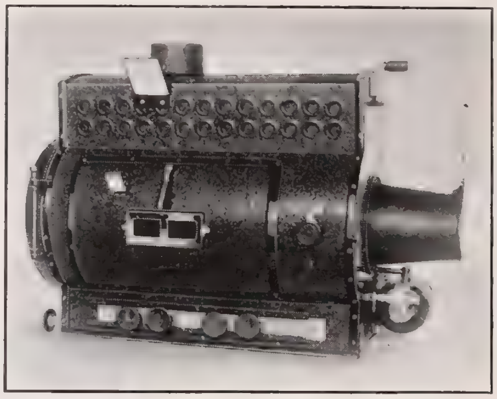
It is very convenient to operate.

Is constructed to withstand rough usage.

Is built by the makers of the well-known H-C High Intensity Lamps used by nearly all of the large theatre owners and circuits.

HALL AND CONNOLLY, Inc.

129 GRAND ST. NEW YORK



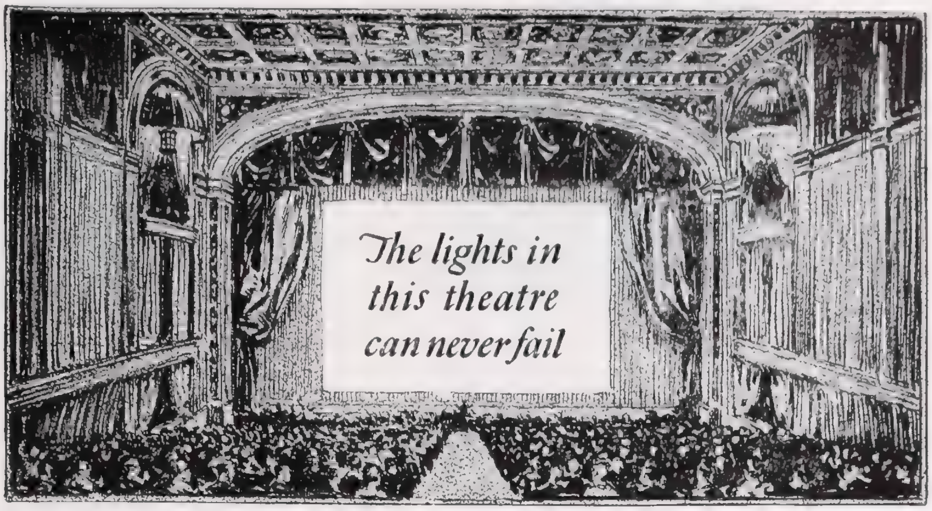
OPERA CHAIRS

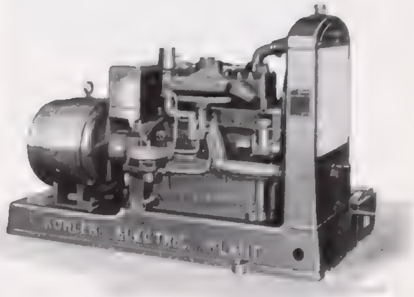
THE PEABODY SCHOOL FURNITURE CO. NORTH MANCHESTER, IND.

MANUFACTURERS OF THEATRE AND AUDITORIUM SEATING

SOLD BY ALL BRANCHES OF THE

E. E. FULTON CO.





KOHLER ELECTRIC PLANT MODEL 10A2
10,000 Watts 110 Volt D. C.

Kohler Electric Plants are made in 1500, 2000, 5000, and 10,000 watt capacities. Sturdy, smooth-running, four-cylinder engines directly connected to large, compound wound generators. Start and stop automatically. No large storage batteries, only a small one for starting. Both gasoline and gas operated models.

A KOHLER Electric Plant To Insure Your Theater Against Darkness

THE lights cannot fail in theaters where a Kohler Electric Plant supplies auxiliary electric service. Even when storms, sleet, fire, floods or lightning break down the regular electric service, the show continues.

For, the instant that city current fails the Kohler Electric Plant *starts automatically* to generate the current for the projectors, house lights, exits, etc. And for as long as it is needed, because the current flows directly from the generator and not from storage batteries. When city electricity comes back on, the Kohler Plant *stops automatically.*

This auxiliary service will protect your theater against the consequences of current failure: disappointed audiences; losses on film rentals; wasted advertising; refunds, perhaps; and the danger of panic that lurks in every theater every time the lights go out.

"Saving" a few shows pays for a Kohler Electric Plant. And, if you will tell your patrons how Kohler auxiliary electric service insures their safety, it will help mightily in building and maintaining their preference for your theater.

The dependability, sturdiness, compactness, safety (approved by the National Board of Fire Underwriters) will meet your instant approval. Prices are reasonable. If you will give us the seating capacity of your theater and the maximum electrical load of lobby, exit lights, and projectors, we will gladly make specific recommendations.

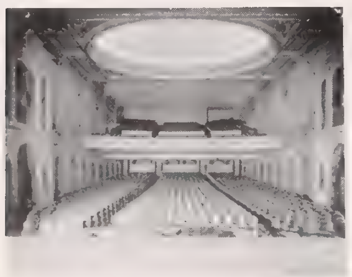
KOHLER of KOHLER

KOHLER CO. Founded 1873 Kohler, Wisconsin

Shipping Point, Sheboygan, Wisconsin

Sales and Service Offices in Principal Cities

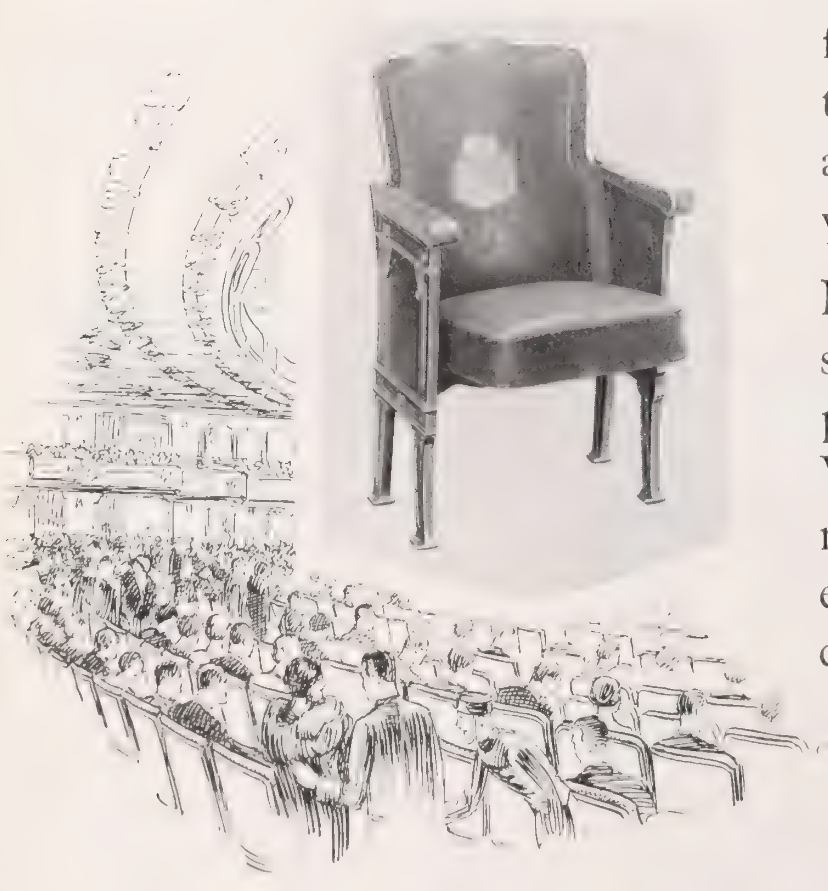
Comfortable Seating



Colonial Theatre, Milwaukee, Wis.
Dick & Bauer, Architects

"COMFORT" for the theatregoer of today is fully as important to the theatre owner and manager as providing entertainment of a satisfying variety. Without the one, the other fails to get across. Therefore to insure the complete satisfaction of patrons by providing for their physical comfort while they are being entertained is to assure you pleasing box office receipts.

Making chairs has been our business since the year 1886 for theatres and public assembly places of all kinds. We maintain a planning department under the supervision of experienced architects in theatre construction, and the services of



The WISCONSIN

Designers

Port Washington

Distributed through various

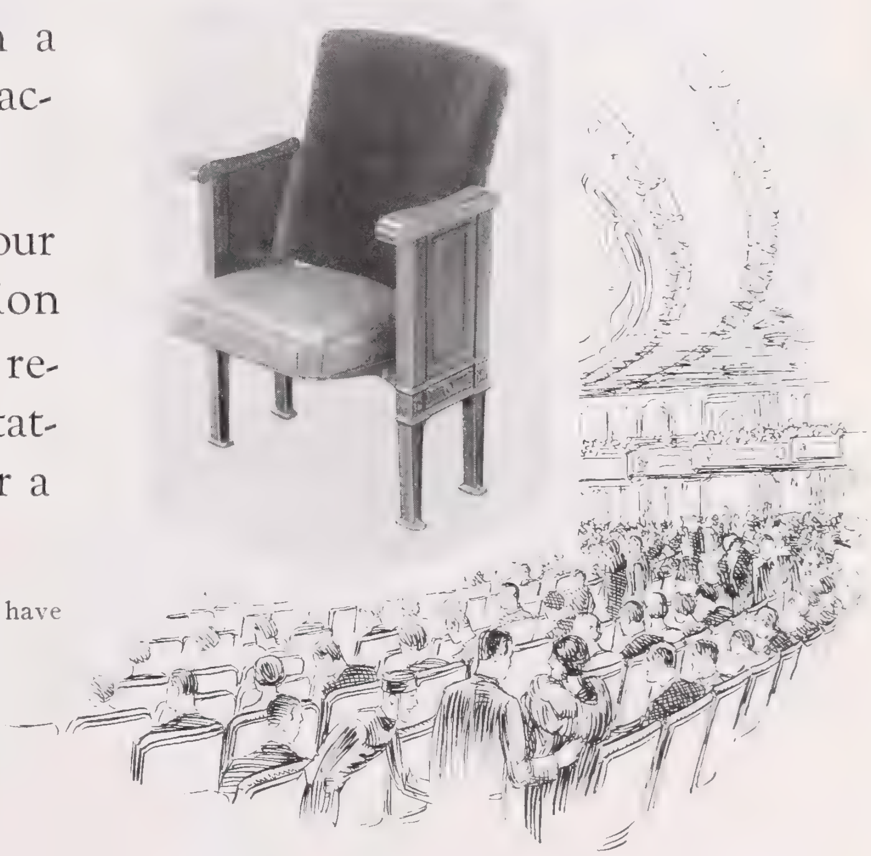
the Keynote of Better Business

this department in connection with matters pertaining to seating are offered gratis. For new buildings, or in the case of old houses being reseated, we will gladly furnish practical seating plans on request. Plans designed to provide maximum seating capacity, together with a maximum of comfort and attractiveness.

Venetian Theatre, Milwaukee, Wis.
Peacock & Frank, Architects

National chairs are installed by our own experienced installation superintendents. Houses can be reseated if desired, without necessitating the closing of the house for a single evening's performance.

Herewith are illustrated a few of the chairs that have made the National Line "Famous for Comfort."



CHAIR COMPANY
Manufacturers
Wisconsin

offices of E. E. Fulton Co.

The Neck of the Bottle

IN producing motion pictures, everything that the public sees, must pass through the projection lens. It is small in size but its importance cannot be overestimated.

Bausch & Lomb CINEPHORS

have kept pace with every improvement in the art of projection. CINEPHORS were redesigned when the reflecting arc was introduced to take advantage of all the possibilities of this new illuminant.

For faithful reproduction of the director's and cameraman's art on the screen, with nothing added and nothing taken away use a CINEPHOR. The best theatres are doing it.

Test it against any other lens to satisfy yourself

Bausch & Lomb Optical Company
653 St. Paul Street, Rochester, N. Y.

ATTENTION, THEATRE MANAGERS!

YOU WILL LIKE OUR TRAINED ORGANISTS
AND
YOUR ORGANISTS WILL LIKE OUR TRAINING
AT THE
SCHOOL OF MOTION PICTURE ORGAN PLAYING
OF THE
AMERICAN CONSERVATORY OF MUSIC
AFFILIATED WITH THE
FULCO ORGAN STUDIOS AND FULCO LITTLE MODEL THEATRE

In this little model theatre, organists are trained and coached before the screen by teachers selected from the leading theatres of Chicago.

Special attention given to repertoire improvisation, modern snappy jazz, solos, tricks, effects.

Equipment consist of 14 excellent modern theatre organs, including two and three manual units for practice. Pupils of the school are filling good theatre positions throughout the country. More than 100 pupils and former pupils of the school now holding good theatre positions in Chicago.

WRITE FOR INFORMATION

Address FRANK VAN DUSEN, *Director*

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of

STEEL AND ASBESTOS FIRE CURTAINS

ALL TYPES COUNTER WEIGHT RIGGING

Asbestos-Curtains
Belay Pins
Blocks, all types
Cleats, all types
Counterweights and Arbors
Draw Curtain Tracks
Draw Curtain Machines
Gelatines and Frames
Ground Cloths
Keystones and Corners
Music Stands and Shades
Pin Rails
Pin Wire
Rope, Manila and Wire
Rope Locks
Sand Bags
Smoke Pocket
Stage Screws
Trim Clamps
Winches

CHANNON GRAND PIANO TRUCKS

J. H. CHANNON CORPORATION

MANUFACTURERS OF

STAGE HARDWARE
223-233 W. ERIE STREET
CHICAGO

SOLD BY ALL BRANCHES OF
E. E. FULTON CO.

The Attention of the Show World is Focused on Super High Intensity Lamp

The first High Intensity Lamp to use reflector.

. . .

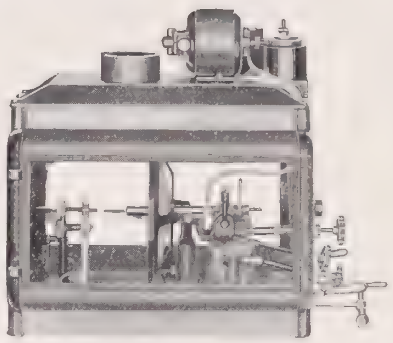
Ten inch mirrors, especially ground for the PERFEX.

. . .

Operates at 50 to 60 amperes as against 120 to 135 amperes on ordinary high intensity lamps. Ask your electrician to figure your savings.

. . .

Automatic arc striker. Roller carbon feed. Practically all carbon burned. All waste eliminated.



PERFEX uses 9MM x 10 high intensity carbon, and 8MM x 8 negative.

. . .

The 10-in. positive carbon will burn as long as the 13MM x 20 in other high intensity lamps.

. . .

Sold under a positive guarantee to give full satisfaction in results as well as saving in current and carbon.

. . .

You know high intensity lamps, give PERFEX a thorough trial in your house. You be the judge.

Increases Brilliance---Cuts Costs

Recent tests held in Country's leading picture houses amazed owners, electrical engineers and operators.

The PERFEX Super High Intensity Arc Lamp registered 100% in efficiency in every respect.

Owners were highly gratified with the meter readings made by power company engineers. Current consumption practically cut in two.

Projection results were marvelous. Pictures screened with startling brilliance and clarity.

Operators were pleased with the automatic controls, the ease of operation, the positive action, the many conveniences.

Only after witnessing the most exhaustive tests, and watching PERFEX Super High Intensity Arc Lamps under actual working conditions for the past few months, have we decided to handle and endorse this amazing lamp.

Improve your pictures. Cut your current costs in half. You judge the light. We invite comparisons. A trial will convince you of the economies and advantages of the PERFEX.

Manufactured by The Rollaway Motor Company, Toledo, Ohio, U. S. A.

FOR SALE BY ALL BRANCHES OF

E. E. FULTON CO.

PERFEX SUPER HIGH INTENSITY ARC LAMP

At Last!

Showmen have found it!

Note new type Stereopticon attachment. Will not burn slide. Simple. Easy to operate. Photo above shows Stereopticon in position to project slides. Raise lever, and Stereopticon tilts out of way.

. . .

Heavy housing finished in crystalized lacquer. Stands heat and easy to keep clean.

. . .

Scientifically designed mirror. Automatic arc control. Six convenient adjustments. Real carbon holders. Quick change possible. Operators delighted with the PERFEX.

A whiter, brighter projection light for less money.

It's the PERFEX Low Intensity Arc. Scores of sets in use throughout the country. Picture men enthusiastic about them.

It's the lamp that pays for itself in current. Uses from 1000 to 2000 watts an hour. Contrast this low current consumption to the ordinary lamps which run from 5000 to 10000 watts an hour!

And saving isn't everything. You show brighter and clearer pictures. No flicker. No celluloid coils or points to burn out. No special power lines required.

As distributors of motion picture equipment, we endorse and sell the PERFEX Low Intensity Lamp solely on merit. We guarantee the PERFEX to more than fulfill every claim made for it, manufactured by The Rollaway Motor Company, Toledo, Ohio.

PERFEX RECTIFIER
30 AMP. CAPACITY

Ask about this wonderful rectifier. Replaces expensive generator and motor. Connects direct to the light circuit. No buzz, noise, vibration or flicker. No moving parts or brushes to wear. It's a big money saver. Write for circular.

FOR SALE BY ALL BRANCHES OF
E. E. FULTON CO.

PERFEX LOW INTENSITY ARC LAMP

LU-MI-NUS

A THEATRE WITHOUT AN ELECTRIC SIGN

would be as impractical and as dangerous an investment as an ocean liner without a compass.

Realizing full well the great faith the exhibitor must place in his outdoor electric displays, this company has made a specialty of

ELECTRICAL ADVERTISING FOR THE THEATRE

Such creations as Oriental, Palace, Granada, Chicago, Capitol and Avalon of Chicago—Michigan of Detroit—Ambassador of St. Louis—Majestic of Houston—Alabama of Birmingham—Denver of Denver—Main Street of Kansas City and others too numerous to mention are typical.

The Lu-Mi-Nus interchangeable attraction board letter for use in canopy signs has solved the breakage problem and gives a most attractive day and night appearance to the unsightly marquee of the past.

A special Theatre Department is maintained for your service and a staff of trained designers is at your command.

LU-MI-NUS SIGNS, INC.
2736 Wentworth Ave., Chicago

Creators of individual electric signs and canopies

LU-MI-NUS

THOS. MOSES
Phone: Nevade 1305

Established 1877
Chicago, Ill.

FREDERICK R. MEGAN
416 So. Kedzie Ave.

Sosman & Landis Co.

DESIGNERS OF

"The Better Theater Scenery, and Auditorium Decorations"

Manufacturers of Stage Equipment and Hardware

Estimates Furnished Schools, Theatres, Auditoriums, Masonic Temples and All Public Buildings

E. E. Fulton Company, Agents

1018 So. Wabash Ave.
Chicago, Ill.

The

ROXY

and every other

MOTION PICTURE THEATRE

on

BROADWAY

Is Equipped With

The

RAVEN HAFTONE SCREEN

The fact that these theatres as well as many other of the world's foremost picture palaces use the HAFTONE screen indicates that it produces pictures of

Peculiar Excellence

Its exclusive use by the leading

ROAD SHOWS

Such as "The Covered Wagon", "Ten Commandments", "Thief of Bagdad", "The Big Parade", "Beau Geste", "What Price Glory" and others

as well as its use aboard **BATTLESHIPS** proves its strength and durability.

HAFTONE is used in hundreds of small

Neighborhood Theatres

Schools, Churches, Clubs

proving that it is suitable for ***small auditoriums,*** as well as ***large theatres,*** and it is ideal for

Any Light Source

It subdues glare in the high lights and brings out the detail in shadows.
It distributes light evenly, and has no fade-out, regardless of angles.
It can be washed and folded without injury.
It is kind to the eyes.

Distributed by

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and leading motion picture supply dealers throughout the world.

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Protect *Your* Profits with the Super Gold Seal

TICKET REGISTER

Over 8,000 box offices, including the New Paramount and Roxy Theatres, have chosen the Gold Seal system in preference to all other methods of issuing tickets. Your theatre should have this up-to-date system.

Send for further information

Our own modern ticket plant prints tickets for all machines and for every other purpose at lowest market prices.

The Automatic Ticket Register Corporation

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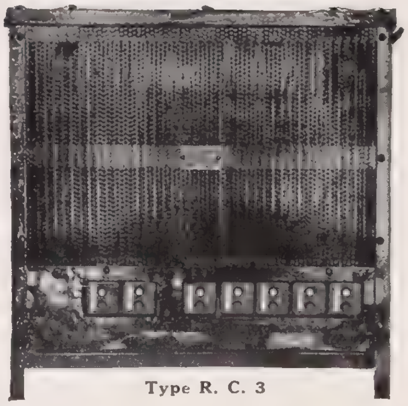
HEADQUARTERS FOR BOX OFFICE EQUIPMENT

EVER GROWING—THE LIST OF SATISFIED PERFECTION USERS

For Continuous and Efficient Service You Need Perfection Rheostats

Installed in the following representative theatres



Type R. C. 3

Roxy Theatre—New York City
Paramount Theatre—New York City
Rialto Theatre—New York City
Rivoli Theatre—New York City
Loew's State Theatre—New York City
Loew's State Theatre—Newark, N. J.
Loew's Texas Theatre—Houston, Texas
Loew's 86th St.—Brooklyn, N. Y.
Loew's State—Columbus, O.
Astor Theatre—New York City
Proctor's 86th St.—New York City

Cohan Theatre, New York City; Publix Theatre, Buffalo, N. Y.; New Capitol, Binghamton, N. Y.; Keith's Theatre, Philadelphia; Carman Theatre, Philadelphia; Proctor's Theatre, New Rochelle, N. Y.; Proctor's Theatre, White Plains, N. Y.; Fox's Washington, Washington, D. C.; Earle Theatre, Washington, D. C.; Capitol Theatre, Pottsville, Pa.; Keith's Memorial Theatre, Boston, Mass.; Wings—Criterion Theatre, New York City; King of Kings—Road Shows; Keith's Circuit; M. & S. Circuit; Loew's Circuit; What Price Glory—Road Shows; Oriental Theatre—Detroit, Mich.; Big Parade—Road Shows; Beau Geste—Road Shows; Simplex Division, International Projector Corp.; Vitaphone Companies; Eastman Kodak Company; U. S. Navy, and others.

SOLD BY ALL BRANCHES NATIONAL THEATRE SUPPLY CO., SAM KAPLAN, N.Y.C

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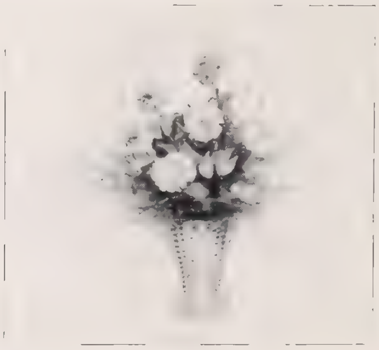
522 First Avenue *MFG. DIVISION* . **New York City**

Contracting Electrical Engineers
Moving Picture Theatre Electrical Specialists



Art Flower Decorations

for Theatre Lobby, Auditorium and Stage

We Make Theatre Decorations to Order

G. REISING & CO.

227 W. Austin Avenue **Chicago, Ill.**

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E. E. FULTON CO.

you may not realize it—

But your customers are influenced to come again and again if they find that your theatre appointments are harmonious.

Of primary importance is a perfect screen—one that will give a clear, unflickering reproduction; one that eliminates all eye strain.

There is a Da-Lite Screen that meets your particular requirements.

The shape of your house or the kind of light used calls for individual treatment.

Write for a copy of our 1928 catalog which tells why.

DA-LITE

Distributed by

E. E. FULTON CO.

Da-Lite Screen & Scenic Co.
922-24 W. Monroe St., Chicago

JAMMED AGAIN, BY JIMINEE!

Eight o'clock of a Sunday evening. The busiest hour of your busiest day.

Crowds packing your entrance and overflowing into the street. Everybody on edge, momentarily expecting the flinging open of your doors.

NOW!!

Poet and plough-boy, professor and prelate—presenting passports to paradise. The drama is about to unreel again.

What's that??

The ticket chopper won't chop? An old, old story—she's JAMMED AGAIN, BY JIMINEE!

Too many tickets thrown in at one time. Or some foreign object, like a purse or a bracelet—Something has clogged Old Unreliable, and your operator either sprains his wrist or knocks out a few of the machine's teeth before she will limp through the night—if at all!

HOW DIFFERENT WITH THE **NEWMANCO TICKET PERFORATOR!**—the choice of Chicago's finest theatres.

A patented mechanism, guaranteed against clogging and the slip-shod mutilation of tickets—housed in steel, finished in your choice of two beautiful effects, and trimmed with polished cast aluminum.

Let us tell you **why it can't jam and must punch every ticket.**

ON A PAR WITH THIS MACHINE

are the beautiful metal lobby frames, rope rails, brass railings and door hardware, marquise and lighting fixtures we offer at amazingly low prices—quality considered.

You will never regret equipping with **Newman Fixtures!**

FREE CATALOG

64-page catalog of frames, railings, choppers, hardware, marquise and lighting fixtures, complete with prices. WRITE FOR YOUR COPY **TODAY.**

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CINCINNATI, OHIO **Branch: 165 W. Wacker Dr., Chicago**

NEWMAN FRAMES, RAILS, MARQUISE, ROPES, CHOPPERS AND HARDWARE
CAN BE PURCHASED FROM
E. E. FULTON CO.
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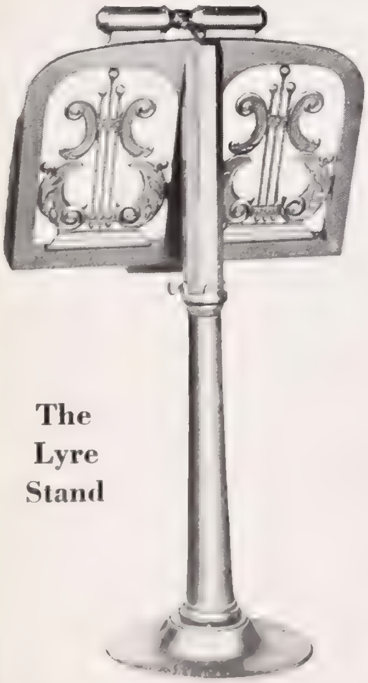

The Lyre Stand

GALLAGHER MUSIC STANDS

Whatever your needs in music stands for stage or pit use, there is one in the Gallagher line to exactly fit your requirements. Special stands for most unusual conditions. Dignified or Snappy—Service and Jazz—write your needs. Estimates free.

The New Novelty Music Stand

Have you the new catalog? Send for it.

GALLAGHER
ORCHESTRA EQUIPMENT COMPANY
616 ELM STREET CHICAGO
West Coast Office, 1487 W. Washington Blvd., Los Angeles, Calif.

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FIRE—RESISTING

for the PROJECTOR ROOM

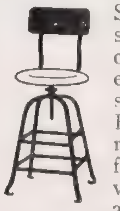
An all Steel Stool cuts down fire hazard. You need a Stool in your projector room for the better convenience and efficiency of your operator. Get the best obtainable by specifying No. 440.DS All Steel Stool. The low price will please you.

No. 440.D.S.

Note its sturdy rivetted and braced construction. Seat entire back and frame, of durable lasting steel. Stool is built in all heights.

No. 440 D. S. Stool
An All-Steel Stool

for the CASHIER'S BOOTH



A No. 550.DSB Stool is most desirable for your cashier. Has generous size padded seat and back rest. Bottom braces rounded out for foot rest. Seat revolving and adjustable in height.

ANGLE STEEL STOOL CO. PLAINWELL MICHIGAN

Chicago Office:
Angle Steel Stool Co. of Illinois
325 W. Madison St.

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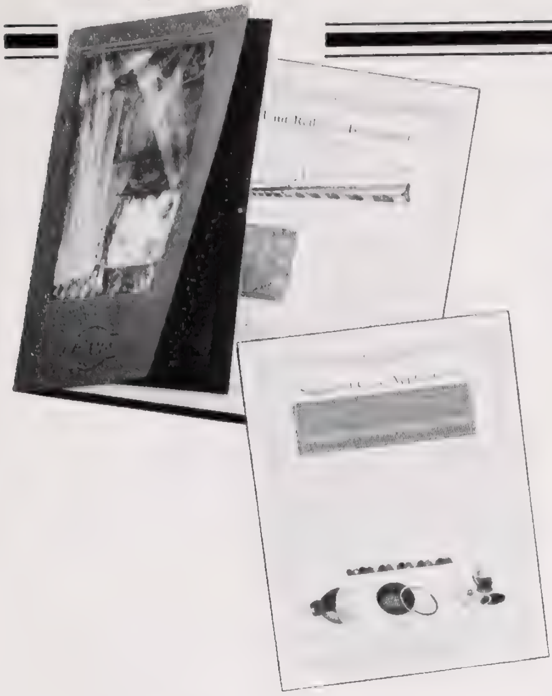


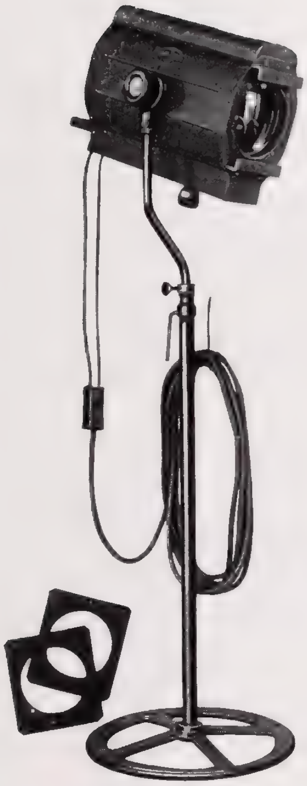
MAJOR PRODUCTS

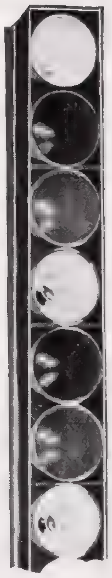
Now Available Through

E. E. FULTON CO.

In the interest of greater service to theatremen, we are proud to announce that Major products will now also be sold through all the offices of the E. E. Fulton Co. These additional sales and service outlets will mean greater convenience and closer cooperation all around, and brings Major equipment available through your favorite supply house.

A new complete Major catalog No. 11 is just off the press. Ask the Fulton or Major man in your territory to show you one—or send in to us for a free copy.





MAJOR
Major Equipment Company
4603 Fullerton Avenue
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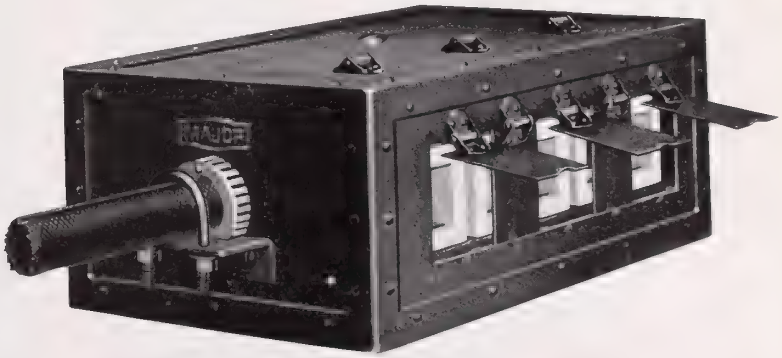
A few of
the many Major
superior products.



Major Ten Gang Portable Plugging Box

One of the thousands of great York vaults that safeguard money and valuables. This picture shows the entrance of the vault of the First National Bank, Jersey City, N. J.

Below: The York Burglary Chest used by hundreds of theatres to protect their cash.

Protection--- in small doses

Write today for booklet "York Safes for Theatres." It tells what you should know about the York Burglary Chest.

THE money you have deposited in your bank is protected by giant vaults against burglars and other forms of attack. But the money you cannot deposit—that you take in Saturday nights and Sundays—needs protection just as much.

Probably this total of cash receipts is more than that which you take in all the rest of the week. It needs protection before you put it into the bank, and the York Burglary Chest will give it *real* protection.

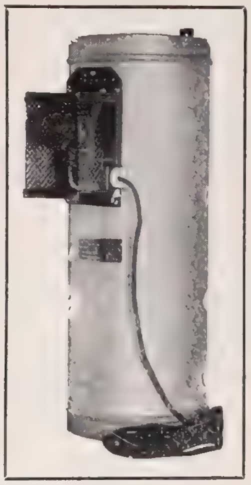
Made by the makers of *the world's most respected bank vaults,* the York Burglary Chest is a small edition of their finest vaults. Send for the interesting booklet describing these chests. It's free and there is no obligation.

York Safe and Lock Company

***Factory and Principal Office:* YORK, PA.**

New York, Baltimore, Boston, Chicago, Philadelphia, Seattle, Tampa, St. Louis, Cleveland, San Francisco, Pittsburgh, New Haven, Houston, Washington, Los Angeles

For sale at all Branches of the E. E. FULTON CO.



EVENHEETERS

Correct— Organ Chamber Heating.

RELIABLE organ chamber heating is a necessity; organ men realize that. Nothing can so greatly interfere with the performance of your organ than sudden temperature changes and excessive moisture. You can remedy this condition and protect those delicate mechanisms found in organ chambers by installing EVENHEETERS.

EVENHEETERS provide an absolutely even temperature for organ chambers and they maintain that even temperature—keeping the air warm in the chamber and keeping that warm air circulating to every part of the chamber.

EVENHEETERS are endorsed by all the leaders in the theatre world—architects, owners and builders, as well as organ men and organ makers all recommend them. There must be a reason—they must be good! Investigate this today. Protect your organ parts and correct your organ troubles due to temperature changes and dampness by installing EVENHEETERS.

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Manufacturers

All Steel Motion Picture Reels.

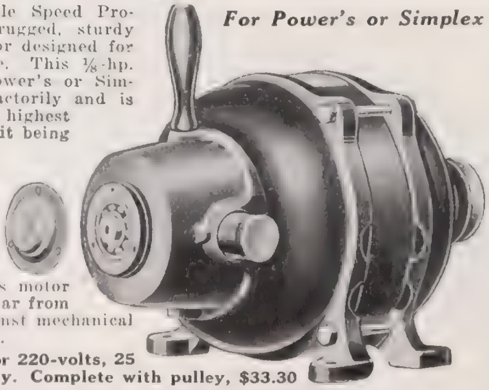
PROMPT SHIPMENTS

PRICES RIGHT

WARNER VARIABLE SPEED PROJECTOR MOTOR

For Power's or Simplex

The Warner Variable Speed Projector Motor is a rugged, sturdy and dependable motor designed for a life time of service. This ⅛-hp. motor operates a Power's or Simplex machine satisfactorily and is equipped with the highest grade ball bearings, it being only necessary to inspect grease container annually. Speed control is accomplishd by simply moving handle. No external switch necessary to start or stop motor. This motor is guaranteed one year from inherent defects against mechanical or electrical troubles.



Price, ⅛ H.P. 110- or 220-volts, 25 to 60 cyc., A. C. only. Complete with pulley, $33.30

***Sold at all branches of the* E. E. FULTON CO.**

Graphite Lubricant No. 450

Especially prepared for the lubrication of the delicate bearings of the equipment of the Motion Picture Industry.

Overheated bearings, causing troublesome and expensive shutdowns, are unknown where Graphite Lubricant No. 450 is used. The airfloated, Mexican Graphite incorporated in this lubricant will form a friction-free graphite film over the bearings and will continue to perfectly lubricate even though the grease itself has been entirely worn out.

Put up in convenient tubes and tins.

The United States Graphite Company
SAGINAW - MICHIGAN

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RADIO-MAT SLIDES

The Original Patented Typewriter Slide

Your Best Medium for
Advertisements—Songs—Announcements

RADIO-MAT
PATENTED

TALK from your screen
WITH your quickly
TYPEWRITTEN MESSAGES.

WHITE, AMBER or GREEN.

Accept no substitute.

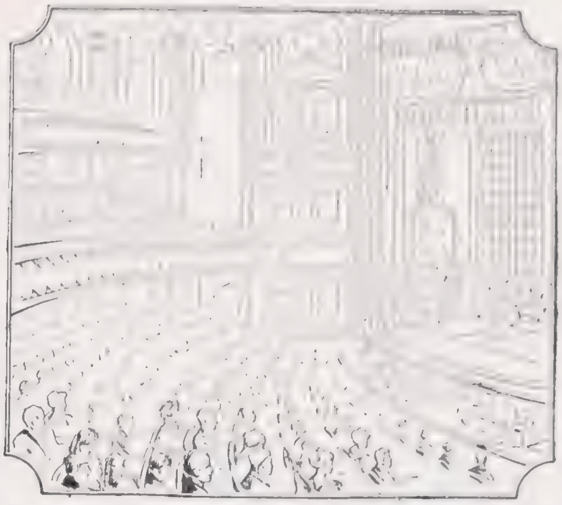
RADIO-MAT SLIDE CO. MAKERS NEW YORK

IS THE STATIONERY OF THE SCREEN

A MESSAGE to ALL at the COST of a LETTER to ONE

EFFECTIVE—ECONOMICAL
EASILY MADE—NEAT

Sold by All Branches of the
E. E. FULTON COMPANY



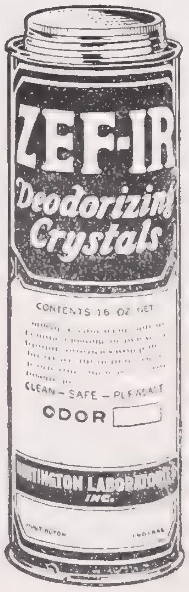
Keenest of all the senses—the sense of smell! Quick to take pleasure in the faint fragrance that denotes clean pure air—quick to enjoy the luxurious appeal of ZEF-IR BLOCS.

ZEF-IR
Air Sweetening BLOCS

ZEF-IR Blocs are made in various odors, such as Cedar, Lilac, Rose, etc. They are pleasant and effective. Wall fixtures are neat and unobtrusive. Blocs are firm, clean to handle and evaporate cleanly to the last particle.

Complete Sets

Zef-ir Blocs are packed as complete outfits each of which lasts a year. Neat cartons contain one wall case and a tin box in which six Zef-ir Blocs, each wrapped separately in oiled paper, are packed.



Zef-ir Crystals

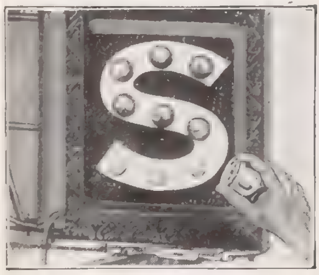
These Crystals may be sprinkled around in inaccessible corners and under seats. They are packed in shaker top cans which makes them very handy to use. Theatres find Zef-ir Crystals tremendously helpful in re-conditioning the room after large audiences have vitiated the atmosphere.

TRADE MARK
FROM
HUNTINGTON
LABORATORIES

SOLD BY ALL BRANCHES OF THE
E. E. FULTON CO.

Most Effective and Economical Methods of Getting Color in Signs

by hoods of natural colored glass. They show brilliant color in a beautiful array of colors, are easily cleaned, and cost far less than artificially colored lamps.



Reco Color Hoods

FULL AND HALF TYPES
for S14-A17-A19-A21 Bulbs
(Full Hoods)

cover the entire lamp. Snap over the lamp and are securely held by a strong, non-corrosive, phosphor bronze spring, yet are easily put on or taken off with one hand, as picture shows. Standard colors are: Ruby, Green, Amber, Blue, Daylo Blue, Canary.

Reco Half Hoods

supply a demand for hoods that reflect part of the light back on the sign surface. They fit snugly on the lamp. Made in seven colors and four sizes.

Reco Flashers

for on and off, traveling borders, spelling and various effects, standard equipment for sign manufacturers, engineers, contractors and lighting companies for over 20 years.

Insist on RECO the "tried and true"

If it's "Motion and Color" you want, get in touch with us.

REYNOLDS ELECTRIC COMPANY

2676 W. Congress St. Chicago

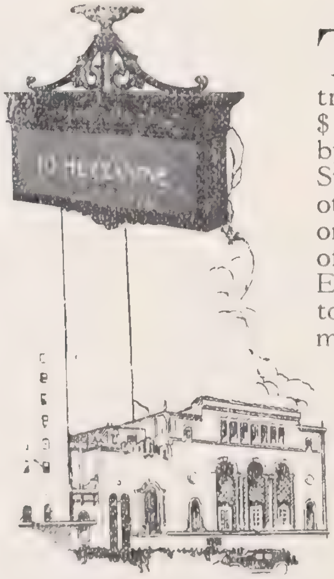
Sold by all Branches of the
E. E. FULTON CO.

LIBERTY
MUSIC STANDS

are used by hundreds of theatres, and are gaining in popularity; because of their merits, and attractive designs.

LIBERTY MUSIC STAND CO.
1960 East 116th Street
Cleveland, Ohio

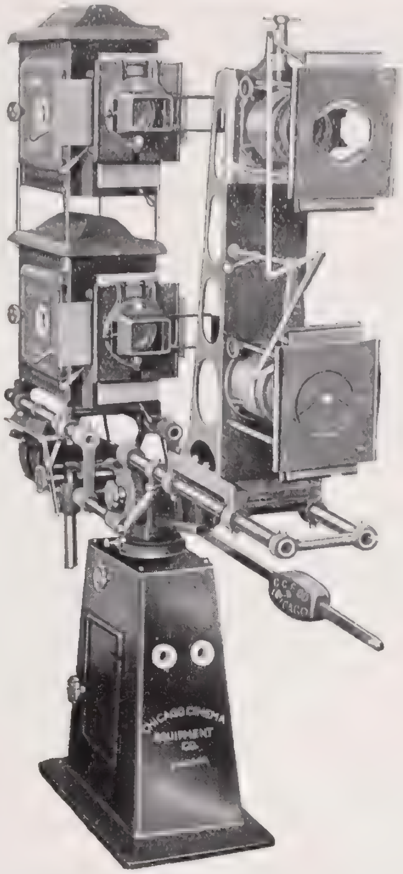
Announcing the New
VIKING "ROXY" ELECTRIC SIGN



THIS handsome line of signs is ideal for theatres. Prices range from $17 to $35. They are used by the Fox, Publix, and Stanley chains and many other well-known theatrical organizations. Other types of Viking directional signs, Exit signs and reflectors to meet theatrical requirements.

VIKING PRODUCTS CORPORATION
122 WEST 42ND STREET NEW YORK CITY

In line with the industry's appreciation of better equipment, Motion Picture News issues a special monthly number, "The Showman," presenting articles on how to operate your theatre—Lighting, Projection, New Equipment, and other helps.



De Luxe Combination Projector

De Luxe Double Dissolver

De Luxe High Intensity Flood

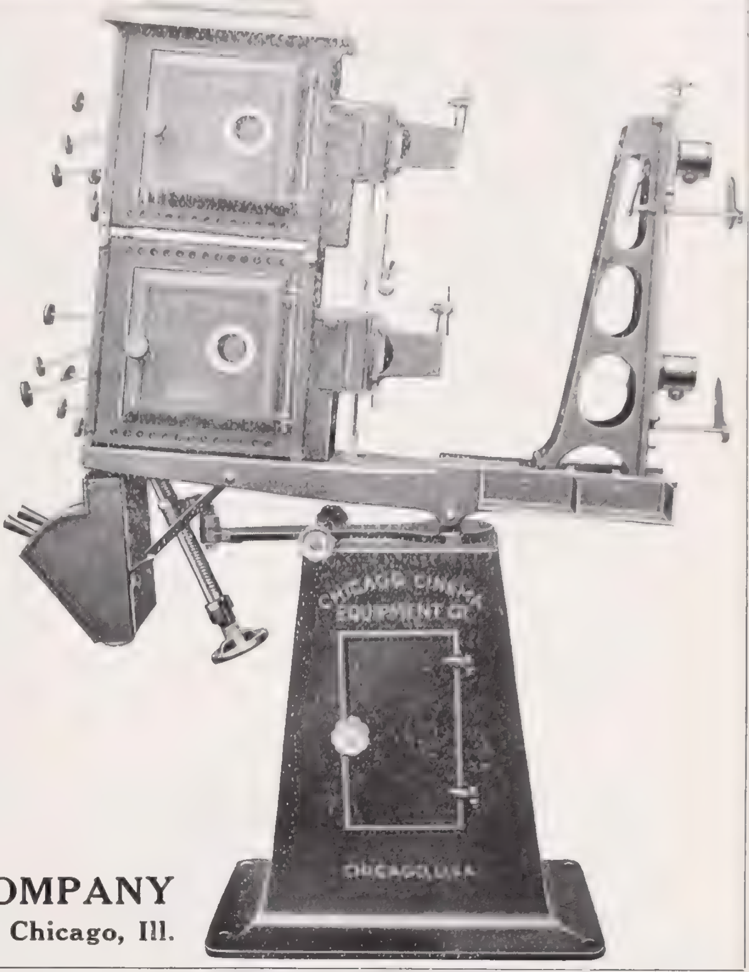
De Luxe Rewind and Table

Stage Lighting Equipment

Stage Towers

Music Stands

For Better Booth and Stage Equipment write for our catalog No. 33.



CHICAGO CINEMA EQUIPMENT COMPANY
1750 N. Springfield Avenue Chicago, Ill.

THUMB TACKS

DON'T TAX YOUR PATIENCE

BY FUSSING WITH INFERIOR SUBSTITUTES.

FULCO THUMB TACKS ARE SOLD BY ALL BRANCHES OF THE

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WINCHESTER RADIATOR CABINET

As installed in Theatre Lobby

Every unsightly radiator in any part of your theatre may be transformed into a beautiful article of furniture, harmonizing perfectly with surrounding color scheme.

Winchester Radiator Cabinets are built of sheet steel in a variety of types and sizes and finished in six coats of baked-on enamel. Strong and sturdy—they may be used as seats.

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is installed throughout every office and salesroom of the E. E. Fulton Company.

Warren show cases, wall cabinets, counters and other office, store and show room equipment and fixtures are standard with modern business.

J. D. WARREN MFG. COMPANY

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Steel Desks
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Storage Cabinets
Shelving
Tables

"Give Us Steel"

The cry of modern business is for steel, with its durability, safety and new-found beauty.

Therefore, what is more logical than one of the most modern and one of the largest industries in the country—the motion picture industry—turning to steel office equipment to obtain these qualities in the outfitting of offices and store rooms.

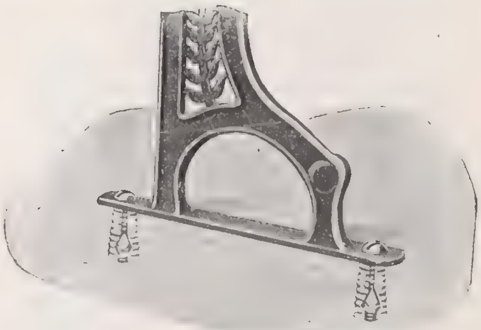
Van Dorn steel desks, files, safes, cupboards and shelving give you these advantages and more—you obtain the service and cooperation of a Company which has been in the steel equipment business for over fifty years.

THE VAN DORN IRON WORKS COMPANY
Cleveland, Ohio

Van Dorn
MASTERCRAFTSMANSHIP IN STEEL

Anchor Your Seats to Concrete Floors
with

STAR CHAIR SHIELDS



"They hold the longest"

STAR Chair Shields, are made of malleable iron and held firmly together, forming virtually one piece of metal. Will stand almost unlimited rough treatment without parting. Should concrete around expansion crush with constant use of chairs, fastening can be made secure again by tightening expansion with screw-driver or wrench.

Write for Samples

STAR EXPANSION BOLT CO.

147 Cedar St., New York, N. Y.

Also manufacturers of Toggle Bolts, Loxins, Dryvins, Tampins, Lag and Machine Shields, Screw Anchors, Drills and Concrete Inserts
Offices with stocks in principal cities

Strong Change-Over Devices

and Remote Control Systems

No theatre, regardless of its size, is properly and adequately equipped for showing motion pictures as they should be presented without Strong Change-Over Devices, and the remote control systems for efficiently maintaining the continuity of the projection. No theatre, large or small can afford to be without them.

These electrically operated, automatic devices are replacing the old style methods of change-over; eliminating the unsightly strings, wires, rods and other unsightly and cumbersome makeshift apparatus. They make possible a quick, positive, noiseless change-over that cannot be seen on the screen. Easy to install and absolutely dependable at all times.

The PARAMOUNT and ROXY in New York; the MARBRO and SHERIDAN in Chicago—these world's finest new theatres and many others that have opened recently are equipped with STRONG CHANGE-OVER DEVICES.

Ask your dealer. He will tell you the moderate costs and other particulars relative to these devices. DO IT NOW!

Essanay Electric Manufacturing Co.
Maywood, Ill.
Sold At All Branches—E. E. Fulton Co.

Beautiful Design for Interior Seating

No. 90

A 5 Ply shaped veneer seat and Back Chair of carefully selected Clear Hard Maple stock using the Standard One Piece Steel Sleeve for the noiseless Folding feature.

For Churches, Sunday Schools, Lodges, and Small Theatres this chair has no equal.

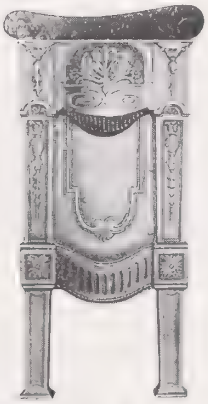
FOR SALE BY ALL BRANCHES OF
E. E. FULTON CO.

ANOTHER NEW KAUSALITE AISLE LIGHT

Flush in wall for theatre ramps—passageways and stairways.

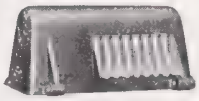
Has adjustable socket support for adjusting light for narrow or wide aisles or stairs, light without glare.

WILL TAKE 10 TO 50 WATT LAMP
WRITE FOR COMPLETE DETAILS



BUILT IN A HEYWOOD-WAKEFIELD CO. CHAIR

OUR
BUILT-IN-TYPE AISLE LIGHT
AN INTEGRAL PART OF THE CHAIR
WRITE FOR PARTICULARS



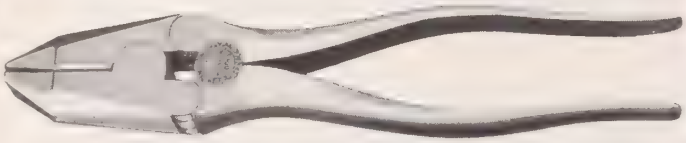
OUR STANDARD TYPE
NOW USED
IN
ALL THEATRES OF NOTE

MANUFACTURED BY THE KAUSALITE MFG. CO.
CHICAGO, ILL.

SOLD BY ALL BRANCHES OF THE

E. E. FULTON CO.

Use Master Pliers



Built for Strength

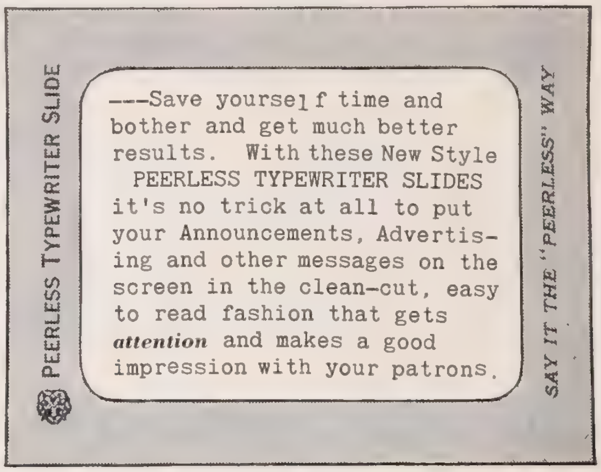
Compound Leverage - Box Joints
Special Vanadium Tool Steel
Hardened Chrome Nickel Rivets

A QUALITY TOOL!

A Man's Tool

FOR SALE BY
ALL BRANCHES OF THE
E. E. FULTON CO.
1018 South Wabash Ave.
Chicago, Ill.

Sure! *Say it the "PEERLESS" Way*



PEERLESS TYPEWRITER SLIDE

---Save yourself time and bother and get much better results. With these New Style PEERLESS TYPEWRITER SLIDES it's no trick at all to put your Announcements, Advertising and other messages on the screen in the clean-cut, easy to read fashion that gets ***attention*** and makes a good impression with your patrons.

SAY IT THE "PEERLESS" WAY

PEERLESS NEW STYLE TYPEWRITER SLIDES

along with giving the best results obtainable, are so sensibly put up for the convenience of the exhibitor and so economical to use that it's no wonder they have become so popular. Have *YOU* tried them?

Per Box............ $1.50 in White, Amber or Green

At All E. E. FULTON CO. Stores

PEERLESS SLIDE COMPANY 706 First Ave., North MINNEAPOLIS, MINN.

When You Have Business in Chicago

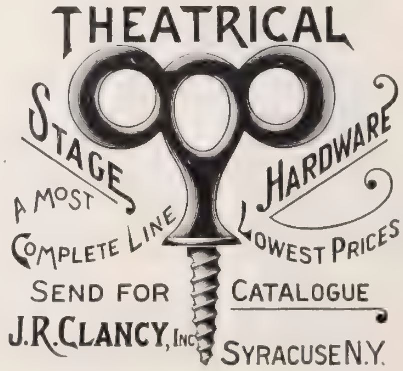
This large bank *knows* Chicago and Chicago business.

As a result, it is prepared to handle your Chicago banking business—regardless of where you may be located.

* * *

CENTRAL TRUST
COMPANY OF ILLINOIS

125 W. Monroe Street *at La Salle*
CHICAGO



SOMETHING NEW!---TRY IT!

SWEE-TONE

HIGH GRADE PERFUME

LA SPRAYO FOR THEATRES
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SWEE-TONE takes the place of incense. It gives no smoke and is never heavy or oppressive. Everyone finds it very satisfactory. It gives a delightful odor, refreshes the premises and is a deodorizer and antiseptic as well. A high grade product. You'll like it.

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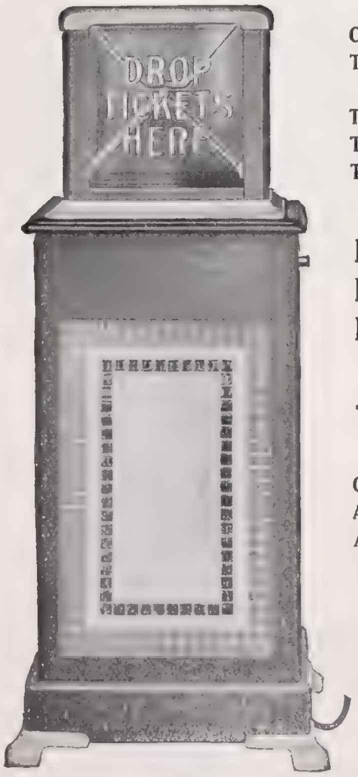

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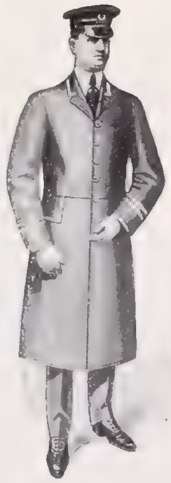

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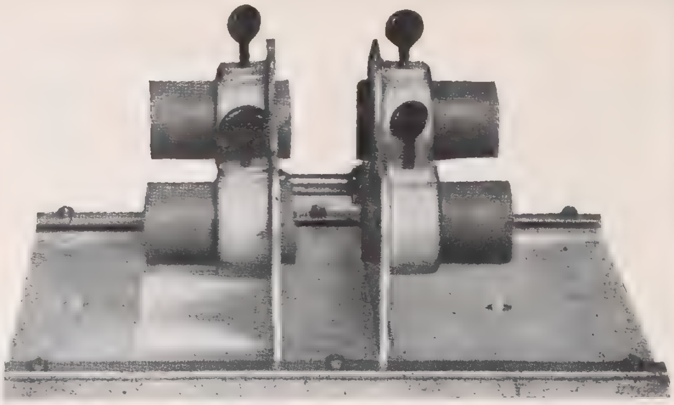

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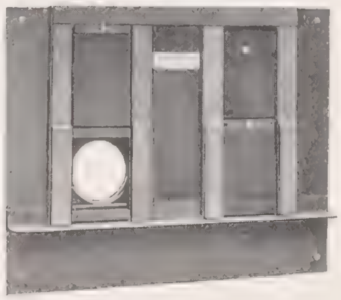

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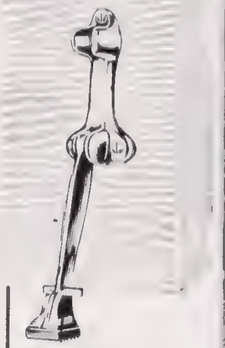

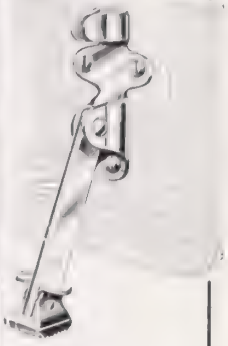

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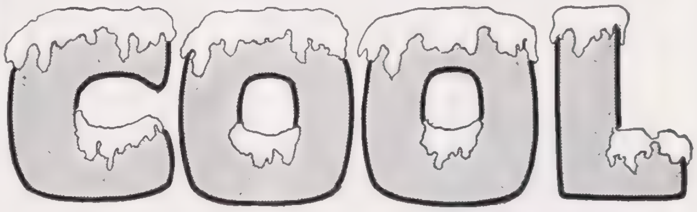

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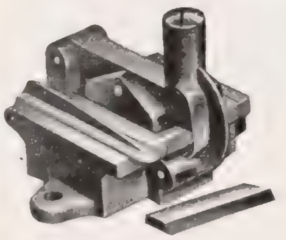

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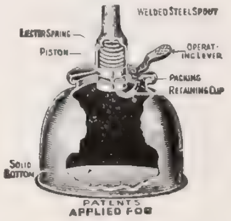

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Three Philly Legitimate Houses Playing Films

For the first time in the history of the industry in Philadelphia, three houses with a reserve seat policy are running straight motion picture programs. The Fox-Locust is running "Sunrise," the Aldine "Wings," and the new Erlanger is presenting a program of films. This latter house has been forced to rely on the cinema because its engagement of Florenz Ziegfeld's "Follies," which was to have opened it, has been detained owing to the illness of Eddie Cantor, the featured player of the company.

Until a legitimate attraction is booked into the house the Erlanger will run "The Patent Leather Kid" at $1.65 top.

Kansas Theatre Razed by Night Conflagration

Fire entirely destroyed the Columbia theatre, Junction City, Kans., Tuesday night. The house was owned by the Glenn Dickinson Circuit of Theatres. A new house would be built and opened in about four months, Mr. Dickinson said. The Cozy theatre, Junction City, owned by the same circuit, but which has been closed, will be operated during the rebuilding of the other house.

A fire which swept nearly all the business section of Frontenac, Kans., Wednesday, destroyed the Lyric theatre.

New Stanley in Pittsburgh Opens on February 22

The new Stanley Theatre, Pittsburgh, which will be operated by the Stanley Company of America through the local subsidiary, the Stanley, Davis, Clarke Corp., has announced its intention to open its doors to the public February 22nd.

The house is a 4,000 seater, and will be managed by James Balmer, now operating the Grand, in Pittsburgh, for the same company. This opening gives Loew's Penn, 3,600 de luxe house opened last September, its first real opposition.

R. I. Poucher to Assist First National Head

Richard A. Rowland, general and production manager of First National, has appointed Ralph I. Poucher to assume charge of special work in the production department. In order to fill his present post Mr. Poucher resigned his position of vice-president in charge of sales with Consolidated Film Industries, which position he held with Consolidated since April, 1926.

He left with Mr. Rowland for the Burbank plant last Wednesday.

Jeena and Co. Handling FBO Films in India

Jeena and Company, one of India's best known houses, are distributing FBO productions in India, Burma and Ceylon. They are known throughout the Orient as the distributors of many widely advertised commodities; their FBO contract marks their first venture into the film field. J. P. Katgara is the principal partner of the company.

Fox Planning Building Program in Principal Capitals of World

NOT satisfied with their extensive theatre holdings in the United States, Fox Films are now planning to launch a theatre-building program in the principal capitals of the world. It is the policy of the company, according to announcement, to support independent exhibitors, but wherever Fox pictures are not getting proper representation abroad the corporation will build its own theatres.

Clayton P. Sheehan, manager of the company's foreign department, sailed on the steamship *Southern Cross*, February 11, for a three months tour of South America, accompanied by Mrs. Sheehan. His first stopping place was to be Rio de Janeiro, where the company has just signed a contract to supply pictures to the Pathe Theatre, said to be the finest motion picture house in South America. No building is contemplated there, but Sheehan will look over various other cities with the idea of building.

In addition to Rio de Janeiro, Sheehan will visit the several Brazilian branches at Sao Paulo and seven other key cities of Brazil. From there he will go to Montevideo, Uruguay, Buenos Aires, Rosario, and then to Chile, where he will visit branches in Santiago, Concepcion and Valparaiso.

Germany Not to Support Import Restrictions

Government Fails to Appeal for Exemption from Free Trade Principle Agreed Upon at Geneva

By HEINRICH FRAENKEL

Berlin Correspondent, Motion Picture News

FEBRUARY 1st has been a critical day for the future development of the all-important import situation on the German market. This was the last day on which the Government could have appealed for an exemption from the general free trade principle agreed on during the international Geneva conference last November.

Readers of the NEWS are well aware of the development of the situation during the last three months. The German film trade had unanimously been clamoring for an appeal to be lodged on their behalf with a view to continuing restrictions of import. Up to the very last hour efforts were made on those lines. The Government, however, could not see their way to comply with the demand and an official statement has just been issued explaining the Government's attitude on the ground that the free trade principles stood for by the German Geneva Delegation could not be jeopardized to satisfy the interests of an individual industry.

The present import situation in Germany has been so exhaustively dealt with in the NEWS that it should suffice to sum up that until June of next year imports are numerically restricted to 170 plus a special reserve of 90 full length features.

After June of next year, under the circumstances created by the recent Government decision it will not be possible to restrict foreign imports of films numerically.

Unless the German trade considers itself sufficiently strong to do away with import restrictions altogether and allow altogether free imports—unless this rather doubtful course is taken, the obvious outcome of the present situation must needs be: reverting to the old system which, entailing no numerical restrictions of imports, would not fall within the sphere of the Geneva agreement and, thus, the jurisdiction of the Government.

It will be remembered that the old German "Kontingent" system—somewhat on the lines of the present British quota law—allowed a theoretically unlimited import of foreign films, provided that each distributor was handling footage of German-made productions corresponding to his foreign imports.

Anyway, the new situation will have to be dealt with in the near future, as the present settlement is only valid for little more than a year. If, as indeed it seems rather likely, the old system is reverted to, it remains to be seen if the old 50-50 basis will be chosen or any other ratio. After all, this will have to depend on the market developments of the next few months.

The essential point always to be borne in mind will have to be the necessity that the German market would never again be overcrowded with more pictures than it can possibly digest. Even now, in spite of the drastic move of the recent import settlement (which will now have to be done away with), the market is still suffering from the excessive supply of pictures, such as frequently and statistically dealt with in these columns.

Publix-Saenger Theatre for Winston-Salem

Contracts were signed last Tuesday for the erection of the ten-story Publix-Saenger office and theatre building in Winston-Salem, N. C. The building will be located on Fourth street, back of the Robert E. Lee Hotel.

Chances Slim for Tax Reduction This Year

LITTLE hope now exists for the enactment of a tax-reduction bill in Washington, D. C., this year. Faced with the threat of having tariff "riders" attached to it if it reaches the Senate floor, Senator Reed Smoot of Utah, chairman of the finance committee, has so far refrained from reporting the measure on the plea that results of the 1927 tax returns, to be filed next month, should first be ascertained, and it is now freely predicted at the Capitol that only drastic moves will be able to "blast" the bill out at all this session.

Democratic leaders assert that if a tariff rider is attached to the bill, both Senate and House can be forced to accept it but President Coolidge would veto the measure. At the same time, they taunt the Republicans with fear of an amendment abolishing affiliated tax returns by corporations which, they claim, would increase the taxes of large corporations by $50,000,000.

Treasury officials have expressed fear that the 1927 returns may not develop the revenues anticipated.

Pathe Sets 11 Reels of Shorts for February 26

Hal Roach and Mack Sennett, the two principal comedy producers for Pathe, will both be represented in the collection of short subjects to be offered by the Pathe company during the week of February 26th. The former is presenting a new two-reel comedy, ''The Smile Wins,'' and the latter another short feature of the same length entitled ''The Swim Princess.''

Also on this program for the 26 are Topics of the Day No. 9; ''A Blaze of Glory,'' a new Aesop cartoon; Pathe Review No. 9; ''The Master Strikes,'' seventh chapter of the serial, ''The Man Without a Face''; and two issues of the Pathe newsreel, Nos. 20 and 21.

''The Smile Wins'' is an ''Our Gang'' comedy produced under the direction of Robert McGowan. ''The Swim Princess'' is a Sennett girl comedy with Daphne Pollard, Andy Clyde and Carole Lombard, and a large supporting cast directed by Alf Goulding under the supervision of John Waldron. Many Technicolor sequences are included in this comedy. The new issue of the Review series presents ''On African Game Trails with Prince William of Sweden,'' ''The World's Most Northern Bathing Beach,'' and another camera interview with ''Interesting People.''

Photography Finished on First National Films

Camera work was completed last week on three new productions at the Burbank studio of First National. In addition, the highlights of the new Colleen Moore George Fitzmaurice special and the initial sequence of the new Robert Kane-Allan Dwan picture were taken.

First to be finished by the cameramen was the Ben Hecht story which Dwan directed for Kane under the tentative title of ''The Headliner.'' A few days later Charles Brabin shot his finishing scenes on the new Milton Sills vehicle, ''Burning Daylight.'' John Francis Dillon then followed with ''The Heart of a Follies Girl.''

The new Kane-Dwan picture to go into work was ''Harold Teen,'' which Mervyn LeRoy is directing with Arthur Lake in the title role and Alice White, Jack Duffy and Lucien Littlefield as members of the supporting cast. Albert Rogell has just begun photography upon a new Ken Maynard western.

Other films that are nearing the finishing stage are ''The Little Shepherd of Kingdom Come,'' in work for about 45 days; ''Lady' Be Good,'' which has been in work for more than a month; a new Charlie Murray comedy, which has been in the making for about four weeks, and ''Chinatown Charlie,'' in work for five weeks.

Ziegfeld Girl Signs Film Contract With Warners

Agnes Franey, 17-year-old actress of the cast of the Ziegfeld show, ''Rio Rita,'' has been signed to a contract by Warner Bros. Archie Mayo, Warner Bros. director, while in New York on a vacation, saw her dance in the Ziegfeld production and immediately arranged for a camera test. She is scheduled to leave for Hollywood in May, when she will have finished her ''Rio Rita'' engagement.

Dolores Costello, Warner Bros. star, was also developed from a stage dancer.

Sax Signs George Jessel to Gotham Contract

The first star to be signed for the 1928-29 production schedule of Gotham Productions is George Jessel, the stage star. His first Gotham vehicle will be ''Abie of the U. S. A.,'' an original by Arthur Caesar, author and playwright. Immediately after he has closed his current tour with his stage vehicle, ''The Jazz Singer,'' Jessell will leave for Hollywood to start work on this, and also a second picture.

L. M. Scheuer Resigning From Paramount Post

Lewis M. Scheuer, who has been a member of the Legal Department of Paramount Famous Lasky during the past three years, will sever his connection with that organization on March next.

Tiffany-Stahl Agent Leases Portland Site

A DEAL has been closed by D. C. Mullward, Northwest manager for Tiffany-Stahl Productions, for a 20-year lease on a 100 x 100 downtown site, situated on the corner of Fourth and Morrison streets, Portland, Ore., considered one of the town's busiest corners. Millward is president of the Capitol Investment Corporation, which is supposed to be a subsidiary of Tiffany-Stahl. A first-run theatre, seating 1,000, is to be erected on the site, together with an office building.

Work of tearing down the old building on the site is to be begun in March, with the theatre ready for occupancy some time in July.

At the New York headquarters of Tiffany-Stahl, it was said that nothing was known of the Portland project.

New "Kings" Companies on the Road

Several new touring companies are being organized by Pathe Exchange, Inc., to roadshow the Cecil B. De Mille production, ''The King of Kings.'' Four companies have been touring the chief metropolitan cities for some time now.

The Academy theatre in Lebanon, Pa., will house the first of these new touring units for three days beginning, February 9. Three days at the Mishler theatre, Altoona, and three more at the West End theatre, Uniontown, will then follow. This company will play around Pennsylvania and the smaller cities of Ohio, playing, in addition, several return dates.

The Biblical photoplay has been exhibited for the third time in St. Louis and Cincinnati and is scheduled to play return engagements at seven other municipalities. It has been booked for four weeks at the Erlanger in Chicago, starting February 26, and four weeks at Werba's Brooklyn, starting March 25.

Three New Films Started at First National Studio

Three productions were last week launched at the First National studio at Burbank. The first of the trio was ''The Upland Rider,'' a vehicle that will exploit Ken Maynard's riding ability and the intelligence of his horse, Tarzan. Following the Maynard western by a few days, Richard Barthelmess began ''Roulette,'' and Milton Sills started his new vehicle, as yet without a title.

Next week will see ''The Yellow Lily'' and an untitled story for Dorothy Mackaill launched at the studio, it is said.

"Police Reporter" Weiss Bros.' New Serial Release

The initial serial that Artclass Pictures will release this year will be ''The Police Reporter,'' which has been scheduled for general distribution in March. ''The Police Reporter'' supplants ''The Mysterious Airman'' as Weiss Bros.' first serial release on their schedule. Walter Miller and Eugenia Gilbert are the featured players in this new chapter, which Jack Nelson directed.

Institute Making Progress in Theatre Course

The Managers Institute in New York City has brought its second week of instructions to a close. The course for the week consisted of theatre organization, selection of staff and staff duties, general service, the working of the Hays organization, contract and arbitration.

The Institute plans to open its spring term on April 2.

Marcel DeSano, Hollywood Director, Signed by Ufa

Erich Pommer, has, according to a report from our Berlin correspondent, signed Marcel De Sano to direct one of the four Ufa productions scheduled to be made this year under Pommer's supervision. Another picture will be directed by Joe May. De Sano, who but lately directed in Hollywood, has arrived in Berlin to take up his new duties.

Educational's March List Includes 12 Shorts

Five two-reel comedies, two one reel comedies, five one-reel novelty subjects, as well as the eight regular issues of the Kinograms newsreels, make up the group of Educational short subjects scheduled for the month of March.

Johnny Arthur stars in a new Tuxedo two-reeler, "Visitors Welcome," which Harry Sweet directed. Lloyd Hamilton has the stellar role in "Between Jobs"; Dorothy Devore is the featured player of "Circus Blues," directed by Charles Lamont; and Jerry Drew is to be seen in a Mermaid comedy, "Indiscreet Pete," which Sweet also directed. Lupino Lane has a new starring production, "What a Girl," directed by Clem Beauchamp (Jerry Drew).

The two Cameo comedies are "Spring Has Came," featuring Monty Collins and directed by Jules White; and "Count Me Out," starring Barney Hellum and directed by Zion Myers.

Felix the Cat is represented by two cartoon vehicles for March, "Japanicky" and "Polly-tics." The month also brings a new Lyman H. Howe Hodge-Podge entitled "How to Please the Public?" A new Robert C. Bruce scenic number is scheduled; it is "Felix Frolics—"The Tonquin Valley." "Mother Bird," a release from the Curiosities series, is also included.

Eight New Firms Secure New York Charters

Motion picture companies chartered to incorporate in the motion picture business in New York state, at Albany, during the past week, included the following: John C. Jackel Amusement Enterprises, Inc., $5,000, Ellis B. Armstrong, George Raab, John C. Jackel, New York City; Empire Productions, Inc., capitalization not stated, Jack Lustberg, H. G. Kosch, E. Souhami, New York City; International Motion Picture Booking Corporation, capitalization not stated, John W. McKay, M. M. Tepper, Milt Collins, New York City; Tenasy Photo and Film Corporation, $50,000, John W. Mazzuka, Beatrice Tenasy, Brooklyn; Frank L. Ippolito, New York City; Majestic Productions, Inc., $5,000, Evart Griggs, New York City; George M. Gatts, Little Neck; Mary F. Flaherty, Brooklyn.

Unit of Owners, Managers Elects New Officers

At the first meeting of the Tacoma, Washington, Theatre Owners and Managers Association of the current year, the following officers were elected to serve during 1928:

President, Ned Edris, manager of John Hamrick's Blue Mouse Theatre; vice-president, R. C. Porter, owner of the Community Theatre; secretary, Robert McKinnel, owner of the New Rose Theatre; treasurer, Earl Cook, manager of the Pantages Theatre.

L. J. Schlaifer Appointed to New Sales Post

L. J. Schlaifer, who has filled various sales posts with Universal Theatres, among which was general manager of Universal Theatres in the west, assumed last Monday his new post with United Artists of District Manager No. 1.

Quota Plan Is Reported Approved by French Council

ACCORDING to a report coming from Paris the French Council of State has approved a quota plan which requires the showing of one French picture for every nine foreign films brought into the country. No details have yet been made public, but French producers are hoping the restrictions will reduce film importations by at least 25 per cent. It is said that the new arrangement will become effective next September.

After approval by the Council of State, the plan must go to the Council of Ministers, which body, it is thought, will undoubtedly concur. However, the Herriot Commission, which resumes meetings September 15, has the right to alter the plan, so it will not become effective before that time.

An important detail of the new plan provides for a board of twenty-five members, which will serve as a censorship body. It is said they will handle imported films in accordance with the manner French pictures are handled in the country from which the imported pictures come.

Sunday Closing In Court

Baltimore Hearing Set Within Week on Indictments Returned by Grand Jury

THE Baltimore Sunday closing test cases will probably be given a court hearing some time within the next week. The Grand Jury has returned indictments against John G. Callan and Charles F. Mules, president and vice-president, respectively, of the Liberty Defense League of Baltimore, and Walter Stierhoff, an operator. These are the cases which will be heard, probably within the week. The charges are for violation of the Sunday work law.

Similar charges were brought against this trio a week previously, but were dismissed by the Grand Jury. Two additional charges were included against Callan and the Grand Jury on February 8th returned presentments against him that he unlawfully kept open and caused to be kept open the Hartford Moving Picture Parlor in Baltimore. He was also charged with working on Sunday by selling programs.

Stierhoff, the operator, and Mules, who acted as doorman, were charged with working on Sunday and operating a moving picture machine in the former case, and working on Sunday and taking tickets in the latter.

It is noticed in the indictment against Callan that he is charged with working on Sunday and allowing others to work with keeping open an "opera house." The term "opera house" is used because the revised blue laws were passed previously to the time motion pictures started.

The coming case is being looked forward to with considerable interest as the pastors of various churches in Baltimore seem to be divided in their opinions as to whether or not there should be movies on Sunday. A rally was held at the New Theatre Sunday night, February 12th, and the principal speaker was Rev. Dr. C. S. Longacre, International secretary of the Religious Liberty Association. His subject was, "Why the Maryland Blue Laws Should Be Repealed."

"A picture or play that is immoral on Sunday is immoral on Monday, and therefore should be prohibited every day of the week," said Dr. Longacre.

On the other hand, Rev. Dr. G. W. Haddaway, of the Star M. P. Church, called upon all Christians to give active support to Sunday observance laws. He referred to Sunday movies as only one phase of an attempt to commercialize the day. The Rev. Dr. Hugh Birkhead, rector of Emanuel P. E. Church, opposed Sunday pictures in a sermon which he broadcast over the radio.

Price Reduction at Detroit State Theatre

A REDUCTION in prices has been announced by the management of Loew's State, Detroit. Following this action which occurred last week, Charles H. Miles is retaliating with special matinee and children rates for customers at the Oriental, where first-run films and Pantages vaudeville are displayed. Both theatres are located a short distance from the downtown shopping district and for the past five months have fought constantly over the motion picture and variety trade.

Keith's Temple, the third largest combination house here, also retains a strong hold so far as prices are concerned, having scooped the State and Oriental admissions last year. Meanwhile, considerable clocking, large ads and name acts feature the campaigning.

Haled to Court Because of Ancient Curfew Law

The proprietor of the Rex Theatre, Ottawa, Ontario, has been prosecuted in the Juvenile Court under a forgotten regulation of the curfew law which prohibits the admission of children to a place of amusement after 9 o'clock at night.

The defense was that the Ontario Theatres and Cinematographs Act supersedes the other regulation. The Theatres Act permits children to attend performances at any time when accompanied by parents or guardians. An adjournment of the case was ordered so that the legislative situation could be investigated.

Sunday Show Fracas Shapes Up in Quebec

MATTERS concerning the impending legal tangle over the Sunday motion picture impel the thought that the situation will be a serious one. It is said that the case will be brought to the Privy Council at London, England, the highest court of the British Empire if necessary. The flurry of excitement in Canadian amusement circles follows the announcement by Hon. L. A. Taschereau, premier of the province of Quebec, that legal proceedings will be instituted by the government against one theatre in Montreal and one theatre in Quebec City as test cases under the Lord's Day Act, which prohibits Sunday performances. It has always been the case in the past that Sunday shows went on in spite of the Federal prohibition.

The forces aligned against the Sunday show include high representatives of the Roman Catholic Church, the W. C. T. U. and other denominations or organizations. In session in Montreal last week the W. C. T. U. adopted resolutions against the Sunday motion picture and against the admission of children.

It is said that the test cases may be settled in months or even in years. If the Privy Council declares that the Canadian law is ultra vires insofar as Provinces are concerned, it would have the effect of granting the privilege of holding shows on a Sunday to every exhibitor in the Dominion.

Myrna Loy Signs for New Gotham Production

Myrna Loy, screen actress who first came to the fore in Warner Bros.' ''Don Juan,'' has been signed by Gotham Productions and will make her debut under the Gotham trademark in ''Turn Back the Hours,'' a forthcoming production. Negotiations for the services of the new star were recently completed between Warner Bros. and Sam Sax, president of Gotham.

Also in ''Turn Back the Hours'' will be Walter Pidgeon, Sam Hardy, Sheldon Lewis, Josef Swickard, George Stone and Ann Brody.

M-G Quarterly Dividend Declared by Directors

The Board of Directors of Metro-Goldwyn Pictures Corporation has declared a quarter dividend of 1¾ per cent on the Preferred Stock of this company, payable March 15th, 1928, to stockholders of record at the close of business on February 25th, 1928.

4 Kane-Dwan Films Made In Less Than 3 Months

Speed in production is evidenced in the record of Robert Kane, who with Allan Dwan, director, has produced four features in less than three months' shooting time. The Kane-Dwan combination has turned out ''French Dressing,'' ''The Whip Woman,'' ''Mad Hour'' and ''The Headliner.'' ''Harold Teen,'' a picturization of the comic strip, is the latest of their films to be started at the Burbank studio. Two of the finished pictures were made in less than 15 shooting days.

Kane declares that the shortness of the production period more than accounts for the lavish use of casts, sets and writers. He maintains that by preparing the script until it is an airtight unit, a great deal of money is saved in the cutting down of the shooting schedule; that it is impossible to economize by hiring low-salaried players for important parts or by using cheap sets; that the preparation for the shooting of a picture is the important thing on which to concentrate.

Rare Stills Donated to New York Library Collection

The Hays organization in New York has received a collection of rare moving picture stills for the New York Public Library film collection. The stills are the donation of Clarence Locan, of the publicity department of the Metro-Goldwyn-Mayer studio, Culver City, California.

The Locan collection includes a series taken by Edward Muybridge, whose experiments, it is said, led to the development of motion pictures. His experiments led to the invention of zeotrope, which paved the way to the modern film and motion picture. The still group also includes scenes from ''The Roman,'' the first motion picture made by Selig in Hollywood 18 years ago. Robert Z. Leonard, Hobart Bosworth and Tom Santschi appear in the picture. The first motion picture in history, ''Ivanhoe,'' made in 1904 by Universal in England, is also represented by a group of stills.

Current Themes in Monte Blue's Latest Vehicle

Aviation and transoceanic flights, themes which have ever been before the public since the epic-making flights of Lindbergh, Byrd and Chamberlin, are the topics around which the plot of ''Across the Atlantic,'' Monte Blue's newest vehicle for Warner Bros., is centered. It is set for release on February 25.

Phonofilm Marketing Now in Progress

PLANS for marketing the De Forest Phonofilm device are now getting under way, it is reported, and the Schlesinger interests, who recently acquired control of the American De Forest Phonofilm Corporation have already begun working on a schedule of production that will include approximately 1,000 Phonofilm machines. I. W. Schlesinger head of the concern, is in charge of the plans for the marketing of the productions. Schlesinger, who recently took over the British Phonofilm Corporation, controls all the rights to foreign distribution. His syndicate is now entering the production field in Britain. One of the objects to his present visit to Hollywood is said to be the acquisition of the services of English players to return to England and work there in pictures.

The Schlesinger syndicate also controls the theatre situation in South Africa. It is said that its new activities are but part of the Schlesinger plan to build up an international producing and distributing organization.

Activity Prevails Over M-G-M Studio

PRIOR to Irving Thalberg's departure for Europe production plans for nine new Metro-Goldwyn-Mayer pictures are being rushed for completion at the studio of Metro-Goldwyn-Mayer. The new pictures are either in work or are to go in work inside of a few days.

On February 20 Clarence Brown expects to begin shooting a production of the tropics, tentatively titled "Heat." Marion Davies will soon be working on "Polly Preferred" under he direction of King Vidor. Karl Dane and George K. Arthur are shortly to begin work on "Detectives," which Chester Franklin will megaphone. Sam Wood will also be working shortly on "He Learned About Women," Buster Keaton, under Edward Sedgwick's direction, will also be hard at work on a comedy vehicle.

John Gilbert will be another player who will shortly be working under the Kliegs in a story as yet untitled. Monta Bell is already preparing to film "The Bellamy Trial," John P. McCarthy is preparing to begin by February 20 "Diamond Handcuffs," Harry Beaumont is making ready to film "The Dancing Girl," and Nick Grinde is about to start a Tim McCoy western.

On the stages at the present time are units engaged in producing "The Actress" and "Laugh, Clown, Laugh." On location is the Robert Flaherty unit filming a story of native life on the isle of Tahiti.

First National Completes Tenth German Picture

Defu-First National, in keeping with its production schedule, has finished its tenth film. Work on 14 new productions is to start immediately; they will be screen adaptions of several prominent books as well as many original stories; three of them will be Zelnik supers, with Lya Mara in the lead.

Max Reichmann, who directed the Defu production, ''Manege,'' commences his next picture some time this month. The entire Defu production schedule is under the supervision of Ray Rockett, who is interested in the possibilities of these pictures at American box offices.

Universal Signs for 3 More Years of Oswald

Universal's cartoon series, the Oswald cartoons, produced by Winkler Productions, will be released by the Laemmle company for another three years, by the terms of a new contract just concluded with Charles B. Mintz, president of Winkler.

Walt Deaney is the creator of the Oswald cartoon character; he also does the art work and animation.

"A Woman's Way" Set by Columbia for February

Columbia Pictures' second release for the month of February is ''A Woman's Way,'' in which Warner Baxter and Margaret Livingston have the leading roles. Armand Kaliz is the heavy. Edmund Mortimer was the director.

Key City Reports

New York City

THE Rivoli Theatre, with Gloria Swanson's "Sadie Thompson," **created what furore there was along Broadway last week**, practically every New York reviewer of films greeting this picture with their very best manners and acclaiming it as this star's best performance. **And maybe they're right, for the Rivoli hung up a house record of $48,500** for the first week, and this figure does not include the proceeds from the Friday evening benefit show. **U. A. has a right to shout a bit about "Sadie Thompson" and "The Circus"**—the former taking almost a quarter of a million away from the customers, and the latter will undoubtedly do at least half as well.

Outside of Miss Swanson's picture there was nothing outstanding, **unless it be the showing of "The Patent Leather Kid" at the Strand, and the holdover of "The Student Prince'** at the Capitol. "The Patent Leather Kid" is in for at least a two weeks' run, and the first week's business was very good, it being the first time at popular prices. Manager Joseph Plunkett is holding extra daily performances, and a couple of midnight shows. The second of **"The Student Prince"** gave the Capitol fair business.

Jannings' "The Last Command" is still doing satisfactory trade at the Rialto, and the Paramount **did an average week with Colleen Moore in "Her Wild Oat."** The Roxy was again **somewhat behind its regular gait with U's "Love Me and the World Is Mine."** The Irish-Jewish picture fans gave the Colony a **better than average week with "The Cohens and the Kellys in Paris."** The Colony management is bringing back **"The Hunchback of Notre Dame"** for a week's run.

"Wings" and "The Jazz Singer" are still doing the best of any of the top-priced films, with "Love" a close second. At the Cameo **"The Private Life of Helen of Troy" finished a satisfactory run,** and was followed by a British war picture. The balconies are pretty well patronized at the Times Square, where **"Sunrise"** still holds forth, but there's no trouble getting orchestra seats. **"Chicago"** finished its engagement at the Gaiety, and was followed by Fox's **"Four Sons." Comment is favorable on the latter.** The Astor still has **"The Enemy,"** but is not doing so much with it. **"Uncle Tom's Cabin"** continues to surprise some of those who predicted a shorter run for the film.

"Simba" is still doing well at the Earl Carroll.

Chicago

WITH another week of favorable weather, Chicago theatres generally reported good business, houses with strong attractions enjoying an exceptionally good week.

The Chicago got away in high on Monday, the house being full by noon, and for the balance of the week, **big crowds attended to see "Love and Learn"** on the screen and a big stage show headed by Mae Murray in person, who proved a strong business stimulator. **"The Last Command" was in its closing week at McVickers and held up well, while at the Roosevelt "Gentlemen Prefer Blondes" got away to a good start.** The **comedy attractions did well** at the Oriental, **"Wife Savers"** being the screen offering and Paul Ash was back on the stage after a brief illness in "Ship Ahoy," **"The Jazz Singer" continued its long run** at the Garrick, where it is road showing and had another good week. **"The Gaucho,"** another long run attraction, with one more week to go, **drew well** at United Artists Theatre.

"Chicago After Midnight" was the feature offering at both the Granada and Marbro Theatres, north and west side **patrons turning out in good numbers.** The Uptown screened the mystery feature, **"London After Midnight,"** Benny Kreuger and his orchestra staging "Rainbows," to large audiences.

"Chicago After Midnight" proved a strong attraction on the south side, the Avalon having it for its screen feature. **"Sharpshooters" did fair business** at the Capitol. **"Love"** with the popular stars, John Gilbert and Greta Garbo, and Frankie Masters and his band in "Marching On" **went over big.**

Los Angeles

MOTION picture theatres in Los Angeles at present are having an unusual amount of competition in the strong line-up of musical comedies and plays on the legitimate stage among which are "Chauve-Souris," "A Connecticut Yankee," "Kongo," "Hit the Deck," "No, No, Nanette," "Undertow," and "The Desert Song." The latter is selling every seat in the house for every performance. Fannie Brice holds sway on the stage of the Orpheum.

Sid Grauman states "The Circus" has given Grauman's Chinese Theatre the greatest success ever known. Every audience leaves praising the picture and the demand for seats is immense.

"Wings," at the Biltmore, **finds the fourth week of its run drawing capacity crowds** to the theatre. The manner in which this film is shown cannot be copied in many theatres, and it is considered a novelty as well as a thrilling picture.

"Love" had a successful run at the Million Dollar, and duplicated its record last week at Grauman's Egyptian. Great interest was created in the endings as the tragic and happy endings were both shown at the Million Dollar and the Egyptian, respectively.

A Hal Roach comedy, "Leave 'Em Laughing" with Stan Laurel and Oliver Hardy, at the Metropolitan last week, was the drawing card, with the picture "Rose-Marie" taking second place. This laugh-packed short comedy was widely advertised on billboards, and proved to be all that was written about it. The "Rose-Marie Idea" was especially entertaining on the stage, with the girls doing a clever Totem dance. The theatre had practically full houses at each show.

The run of "The Last Command," at the Million Dollar Theatre, was not half long enough to enable all those who wanted to see this show, judging from comments made. The last week the picture brought in splendid business.

Carthay Circle had another famous opening Tuesday night with the premiere showing of John Ford's **"Four Sons."** Newspapers printed favorable criticisms of the picture, and the **patronage is rapidly increasing.**

Lines are still forming before the box office of the Criterion for tickets to "The Jazz Singer," as it is one of those pictures that everyone intends to see—not only once, but several times.

Cleveland

BAD weather was the official alibi for an average of mediocre business last week. **"The Jazz Singer" was the one bright spot** on the theatrical horizon. The picture, playing with Vitaphone at the Stillman, opened its continued engagement so big that an extra morning performance was included in the regular schedule. **Keith's Palace also had a good week with the foreign-made picture, "Peaks of Destiny,"** coupled with a satisfactory vaudeville program. **"Beau Sabreur,"** a good audience picture, but not so good as "Beau Geste," **did just fairly well** at the Allen, where it was presented with the Publix unit presentation entitled "Treasure Ships." **"Baby Mine,"** excellent comedy, in which one good laugh follows right on the heels of another good laugh, **produced just average results** at the box office of the State Theatre. **The Cameo's business dropped somewhat with "Wife Savers,"** a disappointing picture. The Park also reports **just fair business with "The Silver Slave"** as the feature attraction, a picture with little novelty and no high spots. Keith's East 105th St., **offering "Surrender," did about average business, and "The Harvester,"** mild, pretty, and sentimental romance, **played to good matinees** at Reade's Hippodrome, **but didn't pull so well for the evening** performances. **"King of Kings" continues to do big business** at the Ohio theatre, where it is being shown at $1.65 top. And **"Damaged Goods,"** an up-to-date screen version of the classic sex hygiene stage play, **played to big attendance** at the Oriental. Legitimate competition consisted of "Oh Kay," musical comedy, starring Julia Sanderson; Fritz Lieber in Shakespearean repertoire; Ethel Waters in "Africana," dramatic stock, and the now famous Clarence Darrow-Rabbi Barnett Brickner debate on "Is Man a Machine?"

Detroit

PICTURE houses here enjoyed a profitable week, despite the opening of United Artists' new theatre.

"The Jazz Singer" continues as the biggest money picture playing Detroit this season. Officials at the Madison have estimated a gross of more than one-quarter million, which represents six record-breaking weeks.

The Michigan, with **"Shepherd of the Hills"** and a Publix unit titled "Treasure Ships," which Manager Immerman claimed is one of the best ever offered in this city, **had an extremely good week. "Quality Street" went over nicely** in the Capitol, augmented by a stage presentation, and the **Adams played "Love" to average** attendance.

At the film and vaudeville palaces, normal conditions prevailed. **"Ragtime" drawing heavily** throughout the week on the Oriental screen, while the State **rated above par by presenting "The Four Flusher"** and Loew Variety. **'Two Girls Wanted,"** featured on the Uptown and Temple bills in conjunction with Keith attractions, **was well attended.**

United Artists' opening was a big event. The feature, **"Sadie Thompson,"** brought numerous Swanson admirers to the foreground, and **the management was highly pleased with the financial returns.** All local critics expressed themselves in favorable terms, and the turnover for this theatre, naturally, proved higher than at most downtown enterprises as a result of the "whole show on the screen" policy.

Minneapolis

LAST week's business was very good at the moving picture theatres. The city was holding its annual automobile show and market week, and thousands of out-of-town visitors moved into Minneapolis for the occasion. This, of course, helped to crowd the theatres.

"Gentlemen Prefer Blondes" did exceptionally well at the State, where an unusually strong program helped to pull in the crowds. Richard Barthelmess, in **"The Patent Leather Kid," held up very well for its second week** at the Strand, **while "The Student Prince" also did very nicely** during its second week at the Garrick. **"The King of Kings" enjoyed a very good business its second week** at the Metropolitan. Zane Grey's **"Open Range" did about the average trade** at the Lyric, Pantages showed **"Two Girls Wanted,"** and **the crowds seemed to like it,** if only on account of Janet Gaynor. The Hennepin-Orpheum featured Irene Rich in **"The Desired Woman,"** and the Seventh Street Theatre pleased its audiences with **"Red Riders of Canada,"** a story of the Northwest Mounted Police.

The neighborhood houses, on the whole, **found business up to or a little above average.** Some of the pictures they showed were **"The Gorilla"** at the Lagoon, **"Love"** at the Loring, **"Irish Hearts"** at the American, **"Annie Laurie"** at the Lyndale and **"My Best Girl"** at the Rialto. The theatres had a good break with the weather.

Kansas City

AUGMENTED newspaper advertising was productive of a slight increase in attendance at first run downtown houses in Kansas City this week. **At Loew's Midland, William Haines and Joan Crawford drew well in "West Point," as did Jean Hersholt and Poli Negri in "The Secret Hour"** at the Newman Theatre.

"Stand and Deliver," with Rod LaRocque, **did a fair business** at the Mainstreet also, the attendance for the week being slightly more than the previous week. **"The Wizard,"** at the Pantages, **played to average crowds, but "Harp in Hock" fell a bit below normal** at the Globe.

Jack Holt, in **"The Warning,"** at the Liberty, **showed a decided increase in attendance,** especially at night performances. Aside from larger newspaper space than usual, there was nothing out of the ordinary in the way of exploitation at any of the houses.

Boston

FOR some unknown reason, business was rather spotty during the week, and some of the downtown theatres, noticeably the Metropolitan, reported a decline in box office receipts. Metropolitan promptly countered with announcement of "Take-a-Chance" week for next week. A year ago this was one of the big occasions, with no announcement as to film, presentation or short subjects made in advance. With Gene Reodmich slated to appear in New York with his company, the entire program will probably be wholly new.

Boston theatres have been travelling at high speed all season, and it is to be expected that there would come a week or two with less activity. Apparently that let down came this week. Exhibitors are optimistic as to coming weeks.

Metropolitan's feature was "The Last Command," but it apparently lacked some of the appeal of recent offerings, although, as a picture, it was far ahead of many recently shown.

Loew's State was one bright spot in the desert for "West Point" drew the large audiences which have been the rule of late at that house. **"Loves of Carmen"** moved along to Loew's Orpheum, and **did a good week's business.**

"Rush Hour," at the Keith-Albee Boston, **played to an average** business, while the Keith and Bijou Theatres did but an average week.

Some of the theatres outside the shopping district played to good houses. **"Flesh and the Devil,"** at the Lancaster, **did well** in spite of the somewhat confused condition of that section of the city during the extensive terminal alteration work under way across the street. **"Lovelorn," at the Fenway, was followed by "Beau Sabreur," which did a splendid week's business,** one of the best in months for the Fenway. **"French Dressing"** and **"The Irresistible Lover" grossed well** at the University. **"Lovelorn" also played to average audiences** at the Washington Street Olympia.

"The Fortune Hunter" and "The Haunted Ship," at the twin theatres, Modern and Beacon, **had a good week** at both houses. **"London After Midnight,"** at the Capitol, **did an excellent week's business, and "My Best Girl," at the Exeter, was also in for a good gross.**

"Wings," at the Tremont, **continues to play to heavy business** in its eighth week.

Philadelphia

ANOTHER week of unusually good business was enjoyed by Philadelphia motion picture theatres.

The Fox, with Al Jolson in **"The Jazz Singer"** with Vitaphone accompaniment, and Allan Rogers, tenor, on the stage, **played to tremendous business.** This was the first time that "The Jazz Singer" had been given at popular prices in Philadelphia.

At the Stanley, with Lon Chaney in **"London After Midnight"** on the screen and Donald Brian, musical comedy star, on the stage, **there was a slight falling off** in attendance as compared with the previous week.

The Karlton is still doing turnaway business with "Love," which began the second week of a limited run at that house. The Stanton had a **fairly good week with "Gentlemen Prefer Blondes,"** while **"Sunrise" continues to draw crowds** at the Fox-Locust.

The new Carman Theatre, with **"Silk Stockings"** on the screen and "The Ingenues," an orchestra of 22 girl musicians, who previously appeared in the Ziegfeld "Follies," **is doing a remarkable volume** of business.

"Sorrell and Son," at the Arcadia, a repeat from the Stanley, **continues to draw crowds** at the Arcadia, **while "Underworld,"** a repeat from the Stanton, **did very well** at **the Victoria,** with the aid of a big lobby display.

"Wings" completed its tenth week at the Aldine, with good results.

The other downtown houses also reports a very satisfactory week.

Indianapolis

THE picture, **"The Jazz Singer,"** starring Al Jolson, with the Vitaphone, was only **a fair attraction** at the Circle last week. Many who attended were disappointed with Jolson on the Vitaphone. The film was widely advertised, but did not bring in extraordinary receipts.

Emil Jannings, in **"The Last Command," had a fair run** at the Indiana. Charlie Davis's popular stage orchestra presented "Russian Revels" as a part of the Publix program. Other downtown houses had normal business.

Managers are expecting the annual auto show Feb. 17th week to draw considerable from box office receipts that week.

"Wings" drew a good house a week ago at English's, according to Manager Ad Miller.

New Orleans

WITH real spring weather prevailing all week, New Orleans' first run theatres did excellent business. However, it wasn't only the weather that helped swell the box office receipts, it was the strong line-up of pictures presented.

The New Saenger Theatre led the field in attendance with Charlie Chaplin in "The Circus." Coupled with "The Circus" were five Publix acts with Ben Black as master of ceremonies. The stage show was one of the best of the season, but it was Charlie Chaplin that packed them in.

Running the New Saenger, its across the street neighbor a close race for first honors, was Loew's State Theatre. Although business was not as good as the week before, when **"The Noose"** was shown, the house did a fine week's work. **"The Latest from Paris" was the screen feature,** and was liked by all who saw it. The stage bill was a good one **too.**

The Strand featured "The Garden of Eden," and the house management reported a fine week's business. The Palace played **"Yours to Command,"** with George O'Hara, and **business was an improvement over last week.**

The Orpheum's business, too, took a spurt. With a few more excellent films, the Orpheum's business would compare with the best of them. **"East Side, West Side," with George O'Brien, was the photoplay** attraction, and those who saw it were loud in their praise. A strong stage bill was also presented, and this can be given credit for drawing them to the University Place house.

"One Woman to Another" proved to be excellent entertainment, and Trianon's patronage took a spurt last week. "The Last Command" had its local premiere the week previous at the New Saenger, yet the Tudor did its share of the business with it. **"The Cohens and Kellys"** was the Liberty attraction and, besides being pleasing entertainment, **did a nice business** for the house.

The New Saenger celebrated its first anniversary during the past week.

Neighborhood theatre managers report business on the increase also.

Cincinnati

BUSINESS at the local houses continues to register around the normal mark. The recent closing of B. F. Keith's as a two-a-day vaudeville and picture house, has undoubtedly diverted considerable patronage to the other houses.

Gifts, which recently passed from the Frankel interests to the Keith-Albee Libson-Heidingsfeld local chain, reopened, after redecoration, with **"London After Midnight,"** which brought out the legion of Chaney fans, **resulting in a holdover** for the second week.

Richard Barthelmess, in **"The Noose,"** at the Albee, together with the stage presentations, **attracted a steady throng** throughout the week. This house, on account of being new and very elaborately equipped, is attracting quite a large transient patronage, who come to see whether the interior of the theatre lives up to the notices.

The Lyric did an excellent business in the second week of "The Student Prince," playing same right ahead of the road show engagement at another house.

"The Gay Defender" and Vitaphone attracted satisfactorily at the Capitol, which house offers special admission prices until 1:00 P. M. daily, except Sundays and holidays.

The Strand, with **"The Secret Hour," piled up a nice gross** for the week, **as did also the Walnut, with Menjou in "Serenade."**

Split week at the Family with **"Let 'Er Go, Gallegher,"** first half, **and "That Certain Thing,"** for last half, **reports business entirely satisfactory** for both engagements.

Albany

THE best bet of the week in Albany last week, from the standpoint of the box office, proved to be "The Student Prince" at the Leland Theatre. **The receipts ran ahead of "Love,"** which means much in view of the fact that up until last week, **"Love"** had been one of the biggest money getters of the winter in Albany. Preceded by much newspaper advertising, "The Student Prince" opened to exceptionally good business on Monday, and by Wednesday it became necessary to stop the sale of tickets several times each evening. As an extra attraction, the Leland featured pictures of Albany's ice carnival, and these went over big, for the carnival itself had attracted thousands.

The second best bet of the week went to "The Divine Woman," at the Mark Strand. This picture ran to consistently good business day in and day out, although it did not approach any box office record by any means. In connection with the feature the management used two Vitaphone presentations, one of which, "In a Monastery Cellar," was applauded. The other included a sketch by Richard Carle. **"Silk Legs"** appeared to carry considerable appeal at the Clinton Square Theatre in Albany, **with good business throughout** the whole week. At the Mark Ritz **business was only fair with "Baby Mine."** At Proctor's Grand, **"Hero for a Night" did its part along with vaudeville,** in the way of entertainment. The best business of the week, aside from the first-run houses, was done by Harmanus-Bleecker Hall in a combination of three vaudeville acts and double features.

In Troy, **"Sorrell and Son" went over big** at the Troy Theatre, with one Vitaphone selection. The Lincoln continues to split its weeks with **"The Lovelorn," running to fair** business for four days, and Buster Keaton in **"College" a bit better** for the last part of the week.

Seattle

WITH "SADIE THOMPSON" as the screen attraction, Manager W. S. Perutz's United Artists Theatre led the field in this city last week, with a very successful box office showing. The film came right on the heels of a stage showing of "Rain," and, consequently, was given the benefit of much word-of-mouth advertising. Gloria Swanson's work was well liked, and a good musical score, by Jan Sofer, put the film over to an opening week's gross around $15,000, with a second week to follow.

At John Hamrick's Blue Mouse Theatre, "The Jazz Singer" played its fifth week to capacity business, having this week broken all local film records by finishing its 210th performance at 50c and 75c admission prices. Because of the large business that still continues, the film will go into a sixth week, something unprecedented in the annals of motion pictures in this city. Gross still above $12,000.

At the Fifth Avenue, the usual big gross house, **business fell off** to a very noticeable extent. **The reason was two-fold: first the screen attraction and then the stage show. "A Texas Steer" on the screen failed decidedly to please** the audiences, who were greatly disappointed at this picture. Then Fanchon-Marco's "Harvest Time" stage idea was not up to the usual standard of these productions. **Altogether, a mediocre bill** that caused a decided drop in gross.

"Beau Sabreur," in its second week at Manager Bender's Columbia Theatre, continued to draw pleasing houses for the final showings, after a first week that was well above average. The film was quite a disappointment to those who really expected an answer to "Beau Geste," but nevertheless it did have entertainment value as a program attraction, and registered a decidedly pleasing business for the Columbia. Gross well up above average.

"Topsy and Eva" was the screen attraction at Pantages Theatre last week, and was considered pretty much of a failure. Local theatre men question the wisdom of playing this film when the Duncan Sisters are expected to play Pantages in person within the next two weeks but, regardless of policy, the film could not be called much of a box office attraction. A fairly good vaudeville bill put the show across to just average gross.

At the Orpheum Theatre, "The Leopard Woman" was a little above the average calibre of films that this house has been supplied with as far as entertainment value goes, **and seemed to please many** of the patrons. Charlotte Greenwood was the stage headliner, assisted by several fairly good supporting acts. Business very good.

"The Warning," at the Embassy Theatre, attracted the usual pleasing houses, and the stage show kept the patrons well entertained. This house clicks along at a considerably good mark with its smaller first run features and stage shows, and seems to be building up a regular following.

Neighborhood and suburban business was slightly off. At the Metropolitan Theatre, legitimate house, **"The King of Kings" opened during the week as a road show, $1.65 top, but failed to draw the business,** with the exception of week end matinees. The film is scheduled for twelve days here, under Pathe auspices, **but it seems to be the same old story of patrons waiting for regular price engagements.** There seems to be very little interest in the film among regular show-goers.

Atlanta

ATLANTA theatres last week stood up fairly well with close running between them.

The Capitol with Laura LaPlante in **"Finders Keepers" came near the top, boasting a filled box-office.**

Loew's Grand showed Jeanne Eagels and John Gilbert in **"Man, Woman and Sin"** which was well liked.

The Howard enjoyed a **good box-office with Charlie Chaplin in "The Circus."** Chaplin received commendation from local critics.

Keith's Georgia featuring William Boyd in **"The Night Flyer' boasts of an average week.**

Harold Lloyd in **"Grandma's Boy" brought the Rialto an unusually good week.**

The Metropolitan closed this week with **"Women's Wares"** starring Evelyn Brent and Larry Kent, **doing a nice business.** It will reopen February 20th under a new management with **"The Jazz Singer,"** accompanied by Vitaphone and starring Al Jolson.

"Land Beyond the Law" and "Canyon of Light" drew fair audiences for the Tudor.

Portland, Ore.

THE West Coast Broadway had an excellent week's business with Wallace Beery-Raymond Hatton comedy, "Wife Savers." The house packed them in, coming through with a great gross for the week. The Fanchon and Marco's stage act, together with Oliver Wallace, were of the first water. **The Blue Mouse found the going of an improved nature, and, as a result, held over "The Jazz Singer" for a sixth week.** The Rivoli, with **"The Private Life of Helen of Troy," was just fair in its second week.** The Columbia also found a slide from its first week's receipts on **"The Cohens and the Kellys in Paris,"** which was held for a second week.

The Oriental showed strong returns at the gate with "The Forbidden Woman," while Pantages exhibited Fox' **"Women Wise,"** and Francis X. Bushman in person, **to excellent** results.

Pittsburgh

"**THE PATENT LEATHER KID" did the outstanding business of the week,** starting with a midnight show Sunday, played to capacity and continuing during the week. The picture played the Grand and First National sent along an advance man also spending extra money in the newspapers, in addition to the theatre's ads. The Penn played Norma Talmadge in **"The Dove,"** her first United Artists picture, and **did a little below normal,** as the picture did not please the fans, Noah Beery walking away with it. **Davis had an average work with Dolores Del Rio in "Gateway to the Moon;"** the feature here need only be fair as the vaudeville pulls the trade, unless, of course, the feature is exceptional. **Harris, another vaudeville and picture house, played "Coney Island" and did a nice business.**

"Lovelorn" played the Aldine and backed by the Hearst papers **turned in a fine week's business.**

"Serenade," at the Olympic, **failed to cause any excitement, as did "Beware of Married Men,"** at the State, although a Charlie Chaplin re-issue, **"Sunnyside," drew some** customers. Cameo, the Universal house, played **"Cohens and Kellys in Paris," which started off slowly, but picked up to capacity** business the rest of the week, and will play two more weeks at the house; the theatre only seats 600.

Dallas

PATRONAGE at the Dallas theatres was only fair the past week, although the weather was pretty, and the attractions offered were good.

At the Melba, Charlie Chaplin in **"The Circus" opened slow, but after a three-days' showing played to capacity houses for two days, and then started down again.** It was held over four days, however, and the gross in the eleven-day run will show a good average.

At the Majestic **"Alias the Lone Wolf"** with Bert Lytell **did an average** week's business.

"Gentlemen Prefer Blondes" at the Palace **failed to bring the big crowds expected** after much publicity. **But the week's business was satisfactory.**

At the Capitol **"One Round Hogan" fell far below the business of the past few weeks.** The main reason was that the patronage at the Capitol is largely women, and as usual a fight picture fails to get them.

The Old Mill, showing **"Sailors' Wives"** and the "Spotlight," **had fair houses** throughout the week.

The Arcadia did a nice business with "Love," using the happy ending to the film for the first time in Dallas. A Sally Field Vitaphone Specialty finished the program.

Birmingham, Ala.

THE Ritz and Pantages led the town the the past week. The Ritz, with the "Love Mart," Al K. Hall and other Keith acts, coupled with a sensational and lucky break on Movietone, **packed 'em in all week.** The Pantages, with **"The Lost Battalion"** and the usual Pantages acts, one of which featured Mabel Cody, aviatrix, **did phenomenal business.** Loew's, with **"The Divine Woman"** and five Loew acts, **had a fair week,** but **"Gentlemen Prefer Blondes," proved somewhat disappointing** at the new and palatial Alabama. The Trianon, with **"The Whip Woman" had a good week,** and the Galax, **with a return showing of "Grandma's Boy," had fair** business . The second and suburban run houses reported that business was up generally speaking.

The main reason for this rather sudden spurt in B. O. returns is given by many as being due to the fact that the local steel mills are resuming operations on a larger scale, thus providing more money for employees.

Harrisburg, Pa.

THERE was no falling off last week from the more than satisfactory business the Harrisburg theatres have been enjoying ever since the Yuletide lull. **Among the biggest crowds were those attracted to Loew's Regent, where John Gilbert, in "Man, Woman and Sin," was the feature,** and where, as usual in the case of a Gilbert show,feminine attendance predominated. **The receipts were far more than average.**

Rainy weather in the early part of the week perhaps was responsible for some vacant chairs in the Colonial, where Billie Dove and an all-star cast presented **"The Love Mart,"** but, as the exceptional merits of the play were broadcast about the city by those who saw it first, **business improved tremendously,** and by Saturday capacity audiences were on hand.

"Love and Learn," featuring Esther Ralston, and containing a lot of good comedy, **brought gratifying returns** to the Victoria. At the State, devoted to both vaudeand movies, the presence of Fatty Arbuckle, the former film star, who appeared in person on Thursday, Friday and Saturday, packed 'em in to the roof at all performances. Half a dozen ministerial or kindred organizations had, in advance, protested his showing in Harrisburg, because of his court difficulties of a few years ago, but the State Theatre management declined to take him off the program. The newspaper publicity that the protests brought served only to stimulate the size of the crowds that went to see Arbuckle. The film attraction at the State was Madge Bellamy in **"Very Confidential,"** and the play was well received.

Milwaukee

THEATRES in downtown Milwaukee were treated to an unusually good week. Business everywhere was brisk. The weather may have helped some to induce people downtown, for it was clear and fair throughout the week. **Clara Bow, in "Wine," kept the Alhambra well filled** at practically all performances. **"Rose of the Golden West" brought in fair results** at the Wisconsin. Matinee business here was very fine throughout the week. **"The Student Prince" was held over for two weeks at the Merrill, and was very well attended** during its second week. **"Serenade" was well received** at the Strand. **The Garden offered "The Dove" for a second week. Business here was not up to par.**

Average business was reported in the neighborhood theatres for the week. **"A Texas Steer" drew only fair** patronage at the Tower and Uptown Theatres. **"The Valley of the Giants" was moderately popular** at the Milwaukee, National and Savoy. **"Almost Human" was well received** at the Venetian. **"Tea for Three" was very well attended** at the Oriental.

Washington Objects to "Man, Woman and Sin"

BUSINESS men of Washington, D. C., are up in arms over the picture "Man, Woman and Sin," shown recently at Loew's Palace, which was represented to have been filmed in part in the city. Following a heated discussion of the film, the Washington Chamber of Commerce has sent a letter to Will Hays, the producer and the local distributor of the film, and the Washington Motion Picture Exhibitors Association, requesting that action be taken to eliminate all scenes represented as taking place in Washington.

"Serious complaints regarding the picture have been brought to the attention of the Board of Directors of the Washington Chamber of Commerce," the letter stated, "it being alleged that this film is not only highly immoral, but that it also casts an unwarranted slur upon the Capital and the citizens therein. The Chamber hopes that you may be able to take steps through your office as a result of which this film will be modified or suppressed."

Tampa

LAST week was the end of the South Florida Fair and Gasparilla Carnival, and they drew immense crowds. The theatres, however, did not seem to suffer, at least the downtown houses, due no doubt to the vast number of strangers in the city. As the fair did not operate on Sunday, it gave the theatres a wonderful start; all houses being packed both afternoon and evening.

The Victory took the lead again last week, the second week of the Vitaphone presentations, and held it all through. **The feature was "Old San Francisco."** Other presentations were, "Van and Schenck," "Anna Case," "Aunt Jemima" and "Eddie Peabody." **Business was simply great.**

The Tampa had a good week, but hardly in excess of average. "Sorrell and Son" was featured the first half, and **"Sporting Goods" the last half.** This latter picture proved the best draw.

The Strand had three sure-fire pictures, and held up pretty fine in spite of the big opposition. **"The Secret Hour"** was used Sunday and Monday, and **went over good. "The Angel of Broadway" kept 'em coming** the next three days, **and "The Legionnaires in Paris" was a good card** the last two.

The Franklin did about average last week on their three changes, "The Red Riders of Canada," "The Wreck of the Hesperus" and "The Demon Rider."

Salt Lake City

THE week's theatre business did not come up to expectations in some instances, here, this past week, it is reported. In spite of the fact that weather conditions were favorable, and some special productions were shown. This lull may have been due to the fact that the preceding week's business was exceptionally big throughout the city.

The Capitol Theatre seems to have led, as far as crowded houses were concerned, with **a great deal of the interest being due to the Fanchon and Marco stage presentation being shown here, rather than to the picture production alone, which was the comedy-drama "Love and Learn."**

The Paramount Empress Theatre used a great deal of exploitation for their showing of **"Gentlemen Prefer Blondes,"** including a big "Preferred Blonde" Contest, which was staged with more than two hundred entrants. This was in the form of a tie-up with local merchants. **However, business at the Paramount Empress did not result quite satisfactorily, considering all of this publicity.** Miss Ruth Taylor, Paramount star appearing in this production, also made a personal appearance.

"Old San Francisco," at the American Theatre, was received with great praise by the **slightly above average crowds** who attended throughout the week.

"The Pioneer Scout" was shown at the Victory Theatre, this having been National Scout Week. **The picture went over fairly well.**

Tremendously heavy exploitation was used on "Love," with Greta Garbo and John Gilbert, which was the week's picture offering at the Pantages. Some of the performances during the fore part of the week were attended heavily, but, as a whole, business did not come up entirely to expectations on this picture.

Virginia Bradford, Alan Hale and Frank Marion, in **"The Wreck of the Hesperus," went over to good houses** at the Gem, it is reported.

Ottawa

PATRONAGE was generally fair at the leading moving picture theatres of Ottawa, Ontario, during the week of February 6th. There were really no super-productions on the local bill-of-fare for the week, and the 1928 motor show also cut deeply into regular theatre attendance, it was admitted.

"Love," starring John Gilbert and Greta Garbo, **started off the week at the Regent Theatre like a sensation, but enthusiasm tapered** off. Matinee crowds held up, but night crowds fell off.

At B. F. Keith's Theatre **"The Main Event,"** with Vera Reynolds, held the popular fancy. This was generally regarded as a pleasing feature, but caused no tremendous excitement.

Crowds at the Centre Theatre were quite **up to the mark for "East Side, West Side,"** and its melodramatic situations aroused comment.

At the Imperial Theatre there were several attractions, including the feature, **"The Thirteenth Juror"**; first episode of the "Beauty Parlor" series, and the novelty reel showing the children of Hollywood film stars. **"The Thirteenth Juror" was a good one of its type,** but there was too much slapstick in the "Beauty Parlor." The juvenile stars were interesting because of their names.

Baltimore

FIVE first-run moving picture theatres in Balitmore boasted excellent business for the week beginning Monday, February 6th. They were the Motion Picture Guild's Little Theatre with the re-issue of **"The Cabinet of Dr. Caligari"**; the New Garden with Ken Murray in Harry Carroll's revue on the Keith-Albee time and Ralph Ince's picture **"Chicago After Midnight"**; Loew's Valencia with **"The Dove,"** starring Norma Talmadge; Keith's Hippodrome with five acts of Keith-Albee family time vaudeville and **"That's My Daddy,"** starring Reginald Denny with little Jane La Verne running away with starring honors, and Warners' Metropolitan with **"The Jazz Singer,"** starring Al Jolson, in its fifth week.

So good a drawing card did "The Cabinet of Dr. Calgari" prove that it was held for a second week at the Little Theatre, and the laughs contained in the Denny picture, in which little Jane La Verne proved a knockout, were many, and came often. **"The Jazz Singer"** is not playing a forced run at the Metropolitan, for **the demand for the picture is a healthy one,** and it is said that many persons are going back to see it two and three times.

"Beau Sabreur" did not prove such hot potatoes at Loew's Century, for it seemed to be too many what was left over from "Beau Geste."

"On the Stroke of Twelve," a melodramatic picture with Ernest Torrence and June Marlowe, **proved a good business getter** at **the Palace,** where burlesque is presented with moving pictures.

"Grandma's Boy," starring Harold Lloyd, shown as a re-issue at the New Theatre, **proved only a fan drawing card.**

While it was funny in spots, **"Wife Savers" proved only a fair** drawing card at the Stanley.

The Rivoli had **"Smile, Brother, Smile,"** one of the best films ever turned out by Dorothy Mackaill and Jack Mulhall, with the Criterion Male Quartet on the same bill.

Business was only fair at night and the matinees were **poor.**

Studio Briefs

Walter Lang's new production for Columbia will be a story of the far east, tentatively titled "Lovers in Damascus," and based on the story by Ewart Adamson.

Barbara Hunter is cutting and editing "His Country," William K. Howard's latest production for Pathe.

Adolphe Menjou's next Paramount vehicle will be "Super of the Gaiety," the stage play by Alfred Savoir. Ernest Vajda will supervise the production and write the continuity. Hobart Henley will direct and Evelyn Brent will be the feminine lead.

Richard Blaydon will assist Edward H. Griffith with the production of the forthcoming De Mille film, "Hold 'Em, Yale." Jerry Mandy has just joined the cast.

Arthur Housman has been cast for the role of "Grogan" in the new Paramount comedy, "Quick Lunch."

Jobyna Ralston has been signed as one of the leads in the Tiffany-Stahl production, "Power." Wade Boeteler, Harvey Clark and Ben Hendricks have also been added to the cast.

Gertrude Clarie has been cast as the grandmother in "Red Hair," which Paramount is making.

Lorraine Rivero, child actress, William von Hardenberg, Blance Craig and Helen Hunt have been added to the cast of "Three Sinners," Pola Negri's new vehicle.

Robert Frazer has just been signed by Tiffany-Stahl for the masculine lead in a new production to be directed by Edgar Lewis. The title of the story has not been announced.

Milton Sills is scheduled to do an underworld drama as his next vehicle for First National, after which he will attempt the starring role in "The Barker."

Another of these director-star teams seems to have sprung into existence at the Paramount studio. Frank Tuttle, director, and Richard Dix, star, are working together regularly. It was two years ago when they first became associated.

Additions to the cast of First National's "Harold Teen" are Mary Brian, Jack Eagen, Jane Keekley, Lincoln Stedman and Ben Hall.

Clarance Badger will direct Bebe Daniels' next picture, untitled. The cast will include William Austin, George Kotsonaros and Johnnie Morris.

"The Boss of Little Arcady," the novel by Harry Leon Wilson, is being prepared by First National for early production. Charlie Murray is to have the featured role. Shooting will start the first week of March.

In the March issue of the National Board of Review Magazine, the two Paramount subjects, "Sporting Goods" and "Koko's Jerm Jam," were selected for the Photoplay Guide of film entertainment.

Philip Bartholomae, a member of the First National scenario department, is doing the adaptation of "Sailor Love," the story by John V. A. Weaver.

"White Hands," the story by Arthur Stringer, has been purchased by Paramount for Esther Ralston. Doris Anderson is doing the adaptation and Gregory LaCava will handle the direction following "Something Always Happens."

John Francis Dillion will direct "The Whip," from the old English melodrama, for First National. Sam E. Rork will be production manager. Bernard McConville is completing the adaptation and filming is to commence in March.

Stanley Blystone is the comic villain in "His Maiden Voyage," a new George Davis comedy for Educational. In a new Monty Collins comedy, "Pretty Baby," Lucille Balart has the role of leading lady.

Mervyn LeRoy, said to be the youngest director of pictures today, will direct Colleen Moore in the new special First National has planned for her, "Oh Kay." She is now working in "Lilac Time," will next do "Tomorrow," and will then tackle "Oh Kay."

"A Simple Sap," the fourth comedy in the series he is making for Educational, has been finished by Larry Semon. Two assisting comedians in this two-reeler are Walter Heirs and Jimmie Aubrey. A new leading lady, Bee Amann, makes her initial screen appearance in this production.

The title, "Palomino," for Ken Maynard's new western for First National, has been dropped in favor of "The Upland Rider.

Dan Crimmins, former vaudevillian, has the principal adult role in "Chilly Days," Educational comedy starring "Big Boy."

"The Heart of a Follies Girl" has been completed by First National and the members of the chorus, 50 girls in all, have gone back to their various stage engagements. Sets are now being constructed for Billie Dove's next picture, "The Yellow Lily."

Art Jacobson will assist Lothar Mendez in the direction of "The Code of Honor," now being filmed by Paramount.

Early in March Corinne Griffith will start work on her first picture under her new contract with First National. This will be a screen version of the Barrington novel, "The Divine Lady." Frank Lloyd will direct.

Charley Bowers is ever on the alert for something new in his ingenious comedies. In "Whoozit," now being filmed at the Educational plant, he will introduce two trained oysters via trick photography. Through the Bowers process they will leave their shells, parade through a kitchen and descend a flight of stairs.

Evelyn Brent will be the feminine lead in Adolphe Menjou's new Paramount picture, "Super of the Gaiety."

With the completion of the script for "The Godless Girl," Jeanie Macpherson, scenarist, has finished her eighteenth scenario for a Cecil Be De Mille production. Viola Louie is the newest player to join the cast.

Final scenes were shot last week for "Crooks Can't Win," a melodrama of the police department produced by FBO.

J. Gordon Cooper, protege of several Hollywood directors, makes his debut as a megaphone wielder with "Sin Town," a De Mille western co-featuring Hugh Allan and Elinor Fair.

Filming on Paramount's "Quick Lunch" got away last week under Chuck Reisner's direction when Chester Conklin arrived from Honolulu, where he spent a vacation. The support will include Mary Alden, Sally Blane and Guy Oliver.

Gloria Lee has been signed to play one of Bessie Love's girl chums in FBO's "Sally of the Scandals."

The newest Van Bibber to go into production at the Fox Studios is "Too Many Cookies," which O. Dull is directing. Tyler Brooke and Lucille Miller are the featured players. Others in the cast are Marjorie Beebe, Donald Stuart, Nira Cecil, Syd Crossley, Jack Ackroyd, Phillip Smalley and Otto Fries.

"Souvenirs," a new Tiffany-Stahl color film, is now being filmed at the Coast studios with a cast made up of Anna May Wong, Esther Garcia, Joyzelle Joyner and Harold Miller. Hans Reinhardt is directing.

Peter Milne has been assigned his second continuity for Columbia, an untitled production for Bessie Love which Frank Capra will direct.

William Austin and Arnold Kent, actors, have signed new long-term contracts with Paramount.

Walter Hagen, the golf champion, who has a reputation for coolness and nerve in tight situations in a golf match, has been signed by Tiffany-Stahl to star in a series of features that will have golf as their predominating theme. The first is to start around this time.

Opinions on Pictures

Rose Marie

Just An Old-Fashioned Mountie Yarn

(Reviewed by Laurence Reid)

THIS picture had a fine background. It once flourished prettily on the stage and made a hit, principally through its excellent score and some capital dance numbers which captivated the audience. Furthermore the Mountie story hadn't been done to death behind the footlights. But transferred to celluloid—well, it is something else again. It just becomes an old-fashioned melodramatic romance of the Northwest, with nothing to intrigue the mind except some gorgeous scenery. Capturing God's vast cathedral is not so difficult these days when a cameraman is given *carte blanche* to go get those vistas.

The only difference here is that Mr. Mountie doesn't get all of his men. It doesn't carry much suspense, because you know the red-coat isn't in the habit of failing. But its romance is neat and carried out well by the very ornamental Joan Crawford and James Murray. Joan may not be the little spit-fire that was represented on the stage but she is very easy on the eyes. So why worry over that point?

There is one fine dramatic scene when the good characters are grouped in an abandoned shack and placed in the claws of the evil hombre.

Drawing Power: The original play. The fine scenery. The cast. Okay for any type of house. **Exploitation Angles:** Should do business on long record of musical play. Feature cast, and bill as graphic film of Northwest.

THEME: Melodrama of Northwest Mounted. Yes, he gets his man.

Produced and **Distributed** by Metro-Goldwyn-Mayer. **Length,** six reels. **Released,** February, 1928. **The Cast:** Joan Crawford, House Peters, James Murray, Gibson Gowland, Creight Hale. **Director,** Lucien Hubbard.

South Sea Love

Program Fare

(Reviewed by E. G. Johnston)

JUST another yarn of the South Seas with nothing much in it but Patsy Ruth Miller's personality. The story is weak and the action drags all the way through; however, this film will do well enough to run along with a vaudeville bill or as one of a double feature program. It was evidently made with that intent.

Miss Miller is cast in the role of an ambitious chorine but most of her plans fail to materialize due to the fact that her chosen sweetheart lives on a South Sea Island instead of Broadway. Her promoter also throws a few wrenches in the machinery by the way of fake telegrams, eventually sending another jealous admirer on a murderous mission to her lover's island. There the two rivals become friends after indulging in plenty of self pity and still more gin, and by a ruse the heroine is enticed to their island home where she is imprisoned. Bob (the lover) finally relents and instructs his former rival to take the girl back to civilization. The old lure returns to the latter and Bob interrupts a violent scene. The girl remains with Bob to work out the future.

Drawing Power: The film is practical for use with vaudeville and as a double feature. Also for the smaller theatres. **Exploitation Angles:** South Sea tales are attractive if your audience is not fed up with them. Patsy Ruth Miller's name is an asset.

THEME: Promoter and jealous rival attempt to break up romance between ambitious stage girl and lover who lives on South Sea island and almost succeed. Misunderstanding is ironed out when heroine is enticed to island by ruse.

Produced and distributed by FBO. **Released** December 10, 1927. **Length,** 6,388 feet. **The Cast:** Patsy Ruth Miller, Lee Shumway, Allan Brooks, Harry Crocker and Barney Gilmore. **Story** by George Surdez. **Direction,** Ralph Ince.

Four Sons

The Mother Side of the War—Well Done

(Reviewed by Laurence Reid)

A NEW side of the war is presented here—a picture which carries a theme similar to "The Enemy." Where the latter exploited a wife giving up her man for his country and suffering the privations of warfare, "Four Sons" presents a mother who gives up her boys. The German hearth is the background, the exact location being some small town in Bavaria. We look upon a patient, big-hearted mother at peace in her home. The war robs her of her first born. He is killed. So are the third and the youngest. But the second son goes to America and his life is spared though he fights for the cause of Old Glory.

Into this picture is woven a series of touching scenes, most of which ring with deep pathos and considerable sentiment. As the boys march away to war Mother Bernle grieves but bears up with Spartan courage. It is fine tribute to the acting of Margaret Mann, who has worked in the ranks of the extras despite her sixty-odd years. Now she comes into her own, and creates an excellent portrayal, one marked by its sincerity and feeling.

The Bavarian home is a modest one. And the poignancy of war is brought home when the mother watches and waits and receives the sad tidings. The picture tugs at the emotions until the youth in America sends for her after the armistice. Then it becomes foreign to its theme and the finish looks like an anti-climax. Evidently the director wanted to leave them smiling when they walked out. It is properly staged and rich in its atmosphere. And the acting on the whole is very good, even if there is an imitation of Jannings and another of Stroheim.

Drawing Power: Should do good business everywhere. Good advertising will sell it. **Exploitation Angles:** Play up the four sons who are sacrificed for war. Tell of the mother-love theme. Play up cast and discovery of fine actress from extra ranks.

THEME: Drama of mother love—with a mother who gives up her four sons to fight in the war, three of them being killed.

Produced and distributed by Fox Films. **Length,** nine reels. **Cast:** Margaret Mann, James Hall, Francis X. Bushman, Jr., George Meeker, June Collyer, Albert Gran, Earle Foxe, Frank Reicher, Jack Pennick, Hughie Mack, Ruth Mix, Archduke Leopold. **Director,** John Ford.

The Cohens and the Kellys in Paris

Good Picture of Its Type

(Reviewed by E. G. Johnston)

AUDIENCES which get a real kick out of pictures such as this one's predecessor, "The Cohens and the Kellys," and all other Irish-Jewish films, will receive the same thrills from this latest attempt to amalgamate the Hebrew and Hibernian races; and others, with a different slant on these kind of pictures, will find humor in the Parisian cabaret sequence if they can manage to sit through several hundred feet of vulgar table manners—and seasick passengers on the ship which is bearing the two families to Paris. There's nothing new in the way of gags; the same old stuff is used—but we repeat that there are a lot of folks who will enjoy this picture to the utmost.

Messrs. Cohen and Kelly are engaged in a partnership which consists of writing bitter notes to each other. They also have, respectively, a son and a daughter studying art in Paris. Unknown to the parents the two youngsters marry and in a mild way break the news to the partners. The latter set sail for Paris where they find some domestic unhappiness due to the extended engagement of a blonde model by young Kelly. Many complications result from the parents' efforts to straighten out the young couple's affairs.

The entire cast does excellent work, of chief interest being that of George Sidney, Farrel McDonald and Gertrude Astor. Vera Gordon, Kate Price and Charles Delaney are also good and Sue Carol certainly is a most attractive little Jewish girl.

Drawing Power: If your audience likes this type of picture by all means book this one. **Exploitation Angles:** The usual Cohen-Kelly ballyhoo. The excellent cast.

THEME: A quarreling pair of Irish-Jewish partners sail for Paris to forestall a marriage between their son and daughter and find the couple already engaged in housekeeping. A blonde model causes complications which are finally ironed out.

Produced and **distributed** by Universal. **Released** January 15, 1928. **Length,** 7,481 fee. **The Cast:** George Sidney, J. Farrel McDonald, Vera Gordon, Kate Price, Sue Carol, Gertrude Astor and Charles Delaney. **Directed** by William Beaudine.

Sporting Goods

Dix Must Get Them Hotter Than This One

(Reviewed by Laurence Reid)

THERE'S no question but what Richard Dix must get them hotter than this picture, which hasn't much to recommend it beyond a certain liveliness of action. It exploits a couple of good incidents, one concerning the expansion of a suit of clothes on a rainy day (which is [illegible] the reverse English on a time-worn [illegible]) and the other featuring a poker game. This bit is well done and becomes quite complicated. Otherwise it hasn't much to offer.

The star is seen in the role of a sporting goods salesman whose line is golf apparel. His selling point is bringing home to the buyers that the suit stretches with the drive. And there you are. It hasn't much of a plot, and when it gives evidence of breaking in two, along comes a gag or some "foolish" business by Dix and the situation is saved.

What has happened that this good trouper must be buried by weak or mediocre stories when he should be clicking high with the best the market affords? "Sporting Goods" won't add to his histrionic stature. It is light, fairly amusing, but it doesn't get the star anywhere. In the cast are Gertrude Olmstead, Ford Sterling and Philip Strange. All work hard to put over their points. It is adequately mounted.

Drawing Power: Suitable for average houses or first runs if surrounded by well-balanced bills. **Exploitation Angles:** Tie up with sporting goods stores, especially those featuring golf apparel. Play up Dix.

THEME: Romantic comedy of high-pressure salesman who gets his buyer and his girl.

Produced and **distributed** by Paramount. **Length,** six reels. **Released,** February, 1928. **The Cast:** Richard Dix, Ford Sterling, Gertrude Olmstead, Phillip Strange, Myrtle Stedman, Wade Boteler, Claude King, Maude Turner Gordon. **Director,** Mal St. Clair.

The Apache Raider

Lots of Detail in This Western

(Reviewed by Raymond Ganly)

WHEN Leo Maloney and his estimable story adaptor, Ford I. Beebe, collaborate on a story you can generally rely on them turning out one well constructed and logical. Their latest effort is not in the class of some of the star's previous vehicles, but it is fair enough as westerns go. It would seem that a little cutting down in its footage would be a good move because as it stands now a greater proportion of detail than is necessary retards its progress and swing. The story is somewhat complicated and the cast is a large one, nevertheless eliminating a few of the minor details would not be amiss. Westerns are primarily action dramas and they profit best when told in swift, broad strokes.

One thing about Maloney is that he avoids an interpretation of a hero that makes of him a super man—a man on whom seems to have been bestowed all the gifts that Dame Fortune could muster. Maloney, in impersonating a western hero, does not attempt to clothe him in the peerless guise of athletic supremacy; rather, he tries to make his hero human, a little disgruntled and surly at times. He does not make him the rip snorting, tearing young chap, who can save girls, trounce villains and carry on like an invincible. He deserves credit for being sensible in his characterizations.

Maloney is called "The Apache Raider" because he has the temerity to steal cattle which belong to him. There had been villainy afoot, with the result that a rogue had obtained the cattle and a ranch by illegal evidence. The lies manufactured against Maloney turn the sheriff against him so that he is forced to clear his good name. He discovers several interesting facts about a certain influential rancher, and this chap, realizing Maloney is after him, charges him with a stage holdup, with the result that the towns people attempt to hang the "Apache." Just when this is about to take place, another victim of the rancher's villainy arrives and unmasks the villain, who then shoots it out with Maloney.

Drawing Power: Okay for the double feature and neighborhood houses. **Exploitation Angles:** Use stock-in-trade stuff.

THEME: Western drama of young westerner who gets his cattle back from unscrupulous rancher, kills him in gun duel, and wins pretty girl.

Distributed by Pathe. **Released,** February 12, 1928. **Length,** 5,755 feet. **The Cast:** Leo Maloney, Eugenia Gilbert, Dan Coleman, Tom London, Jack Ganzhorn, Frederick Dana, Joan Renee, W. M. McCormack, R. C. Smith, Walter Shumway, Murdock MacQuarrie, Allen Watt, Whitehorse, Robin Williamson, Dick La Reno, Robert Burns. **Director,** Leo Maloney.

"Romany Love"

(Tiffany-Stahl—One Reel)

THIS new release of the Tiffany-Stahl series of Color Classic pictures has a fairly good story and competent portrayals by its cast of four people plus some pretty color work which predominates throughout. The story concerns gypsies, how a gypsy boy and a gypsy girl loved and how the jealous gypsy chieftain did his best to kill the young man when he discovered that he himself was scorned and that the girl loved the boy.

After he had struggled with the boy and apparently left him for dead the gypsy chief flees the scene. The boy has received but a minor injury, however, and soon recovers his good health. The gypsy chief returns to the camp with a strange man with the news that he has found the girl's father and that she is not a gypsy but a white girl. The gypsy boy and the girl do not let this newly revealed fact come between their love. A suitable little novelty.—RAYMOND GANLY.

"Mother Birds"

(Educational—One Reel)

THIS is an unusually attractive single reeler of the Walter Futter's Curiosities series. It was edited and arranged by Beth Brown, and is as pretty a little story of bird life as one would care to see. It shows the tenderness and loveliness of a mother bird to her young, the careful manner in which the baby bird is reared, and how it develops from the time the egg breaks until it is able to take care of itself.

Miss Brown has done a splendid piece of work by combining all these factors and then working into the picture a lovely old lady who tenderly cares for the old nest on her porch. There are many distinct features to the reel, with some wonderful shots of the young birds as they take their first cautious steps and then attempt their first flight. It is a picture that will be appreciated by any type of audience.—CHESTER J. SMITH.

"All Washed Up"

(F B O—Two Reels)

(Reviewed by Chester J. Smith)

THE use of double exposure is applied generously to supply most of the humor in this two reeler of the Karnival Komedies series. Al Cooke is the featured player in the role of a salesman who inadvertently steps into a lot of trouble when he agrees to double for Oscar Zilch, a millionaire with a lot of enemies.

Zilch, just previously had been warned that he had less than twenty four hours to live, and when Al steps into the Zilch limousine it looks as though it would be much less than that. Snipers, bomb throwers and others bent on his annihilation get busy immediately and Al escapes death only through a series of miracles.

Finally Al retires to the Zilch home, where he is greeted most affectionately by the beautiful Mrs. Zilch. Then Zilch, himself, arrives and more complications develop with Mrs. Zilch not knowing which is her husband. Heated words follow, with the result that the two men decide upon a duel. Mrs. Zilch withdraws from the room and then Al suggests that they shoot into the air, pretend to be dead and see which one Mr. Zilch rushes to first. They proceed with this arrangement, and Mrs. Zilch returning expresses her thanks for the demise of both and exits with Al's secretary.

There is some fair comedy injected here and there that should bring some laughs. Al has considerable difficulty when he goes to address a women's gathering on the subject "What a Girl of Thirty-Five Should Know." It results in a mass attack upon him and a hurried exit. A series of poorly done wise-cracking titles does not help the picture any.

"Rah! Rah! Rekie"

(F B O—Two Reels)

(Reviewed by Chester J. Smith)

THERE are numerous opportunities for some good comedy in this story, which features Al Cooke, and there are bound to be laughs. It is devoted largely to sports with Cooke posing as an expert in the various pastimes, and giving some ludicrous ideas as to how each should be played.

Cooke develops into a hero when his horse runs away, joins in the annual steeplechase, and ultimately wins the race after some humorous antics. He is banqueted by the Hunt Club, and causes the greatest confusion when he interrupts an internationally known sportsman who is called upon at several times to explain different angles of sports.

Al invariably pinch hits for the speaker, and demonstrates how he made a 2,000 yard hole in one in golf. He oversteps himself when he declares his proficiency at polo. The belle of the club has an unmanageable horse which she is looking for some one to ride in the forthcoming polo match. She insists that Cooke be the rider, and though he tries all sorts of ruses to avert the impending disaster it is all useless. He participates in the polo game and is thrown here, there and everywhere as the game progresses. It is a comedy that will probably be well received in the smaller houses.

"Pretty Baby"

(Educational—One Reel)

MONTY COLLINS, Wallace Lupino, Lucille Hutton and an infant carry on in this Cameo directed by Jules White. It's a fair laugh-maker.

Monty and Lucille are newlyweds and they receive a visit from the bride's sister, who walks off with the bride leaving Monty with her squalling infant. The comedy revolves around Monty's efforts to stop the baby's crying. In these endeavors he is aided by Lupino, who takes the part of a drunk lurching through the halls and constantly going into the wrong apartments. They find that the only way to amuse the baby is to slap each other. Though they sing him songs and try other fields of amusement the infant will always cry unless they resume their slapping act.—RAYMOND GANLY.

"Always a Gentleman"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

A PUNY attempt to be funny is made by Lloyd Hamilton in this comedy of the golf links and a sanitarium for the weak minded. It would seem also that the gag men belong in that latter place if the comedy situations that they have given Hamilton in this comedy are the best they can achieve. For an example of how bad a comedy can be, of how it belies its claim of being a comedy, and of how, instead, it is more of a tragedy—this two-reeler is a prize. Do you remember how good a comedian Lloyd Hamilton was at one time? If so, weep when you see him in this one.

The story was written and directed by Norman Taurog, but that gentleman has done much better on previous occasions. In supporting roles are Al Thompson, Jack Miller and Stanley Blystone. The introductory scene is one of the golf links where a foursome of nuts are engaged in the gentle sport of hitting golf balls. Such gags as a golfer hitting an egg with his stick thinking it a ball and a shot of the egg's contents drooling over a character's face will give you an idea of the comedy they have here. The scene then switches to the crazy house. The antics of the inmates may arouse a few laughs at the most.

The entire comedy could have been improved on if a little more time and care had been exercised in the selection of the gags and the building up of the comedy. It's hard for anyone to put their stamp of approval on a comedy effort like this.

"Cutie"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

DOROTHY DEVORE is the versatile girl, all right. In the greater portion of this comedy she impersonates a little girl, restless and full of mischief. She gives overwhelming evidence of her ability as a subtle comedienne and pantomimist in her scenes of the curly-headed juvenile. She deserves compliments—something like the Beatrice Lillie of the screen comedy field; at least, she is entitled to comment of a praiseworthy nature.

Written and directed by Norman Taurog, the story gets under way with shots of Dorothy's wedding to Earl McCarthy. The newlyweds' bliss is harshly disturbed when they are told that the groom's uncle is planning to pay him a visit carrying with him the inheritance which the groom is to receive on the condition that he is still single.

The uncle arrives in the company of Katherine McGuire, McCarthy's childhood sweetheart and the uncle's choice for his wife. This is an embarrassing moment for the newly wedded pair, but Dorothy solves the quandary by dressing as a little girl. She has great sport with the uncle and provides plenty of humor wtih her childish actions. The uncle ultimately discovers the bluff, but does not mind because he has been taken in by the girl's charm and vivacity.

Assisting players are Glen Cavender and Al Thompson.

"Say A-Ah"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

THIS is another of Charley Bowers' trick comedies in which the most absurd things happen and seem real. Through Bowers' mystifying process a hybrid ostrich is made to do all sorts of queer and funny things.

A millionaire has the tantrums; to cure him his doctor sends him to an ostrich farm where ostrich eggs will be the only food allowed him. Bowers is an assistant handy man on the farm and it is his duty to care for the eggs. He has a good heart but clumsy fingers and it is not long before he has broken practically all the precious eggs. The angry millionaire flies into a rage and demands his egg, but there is none to give him.

Charley finally succeeds in getting one of the birds to lay an egg after giving her a bag of feed consisting of scraps of metal, rags and other material that Bowers had picked up and pulverized in the feed machine. The egg hatched, the queerest sort of bird imaginable steps forth; its appearance is peculiar, ungainly and funny; Bowers sure does provoke wonder because of the antics he has made it go through. When the irate millionaire sees this queer bird he bursts into roars of laughter. It is the first time he has laughed in years. In his happy frame of mind the doctor pronounces him cured of his violent temper.

"Say A-Ah," while not as good a piece of comedy work as "There It Is," is still an excellent example of how novelty and comedy can be advantageously mixed. This trick ostrich is one of the best things Bowers has ever done. H. L. Muller directed and was the cameraman. In support are J. Gordon Russell, Kewpie Morgan, Ray Turner, Jean Douglas, Eddie Dunn, Buster Brodie.

"His In-Laws"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

WITH the story by Octavus Roy Cohen, and the starring role in the hands of Charles Puffy, it would seem that a better comedy should have been the result. There is nothing wrong with the story, and Puffy does well enough what he has to do, but it is likely Cohen would hardly recognize his original creation when he saw it on the screen.

It is just a jumble of horseplay and knockabout comedy that is stretched out of all proportion to what was probably originally called for. Relatives of Puffy's wife visit with them, and become so obnoxious that he determines to get rid of them in one way or another.

He gets his idea when he reads in the paper that five lunatics have escaped. Puffy decides to hire five disreputable characters to come to his house that night and scare the relatives so they will be glad to leave. Unknowingly he hires the five lunatics.

On their arrival the hirelings first decide to dissect Puffy, who makes his escape after some harrowing experiences. The relatives are next given attention, and the house is a bedlam as the asylum keepers arrive. Puffy convinces them that his relatives are also insane, and the whole bunch are trundled off in lockstep fashion. There are some situations that are bound to provoke laughs, but it looks as though it could have been made a much more attractive comedy than it is.

"His Maiden Voyage"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

EVER since "Roaring Lions" years ago showed that escaped lions, terrified negroes and other nervous folk in ticklish circumstances could be relied on to arouse laughter, comedy producers have seldom missed an opportunity to prop up a comedy with the didoes cut up by the lions and their prospective victims. In this one also they have George Davis fooling around in feminine garb. There's little originality in its contents but it is a reliable type of humor which should give the fans some hearty laughs.

Davis is a tourist smitten by the good looks of a professor's daughter. He follows her on board ship by getting a position as stewardess. To add to the confusion created by his impersonation an ape escapes and frees a menagerie of lions from their cages, with the result that general chaos and disorder result on board the ship when the break of the lions becomes known. The comedy consists of the efforts of the negro steward, the professor, his daughter and Davis to dodge the hungry cats. To repeat, it is old stuff but always good for quite a few laughs.

Stephen Roberts directed this two-reeler, which has in supporting roles Estelle Bradley, as the professor's daughter, Stanley Blystone, Robert Graves, Eva Thatcher and Ray Turner.

"The Flag"

(M-G-M-Technicolor—Two Reels)

(Reviewed by Raymond Ganly)

THIS production is pretentious and pretty as it is done in Technicolor throughout. Its theme is an important one for Americans as it concerns the story of Betsy Ross and the birth of the flag of the colonies. There has been another story superimposed on the historical portion of the tale and this touches on the theme of friendship between the armies of warring nations.

Practically all of the action takes place in the home of Bessy Ross. The newly made flag hangs on the mantelpiece of the Ross home. Washington is present and his suspicions are aroused when he sees the flag move. Behind the emblem of liberty was an English officer who had crossed the lines to the Ross home in order to see his wife. Instead of taking the officer captive or having him shot as a spy, Washington orders his release and safe conduct back to the English embankments. It ends on this motif of peace in war. It will cause patriotic flutterings of the heart with its scenes of the spangled emblem, its stripes red and white and its circle of stars on a field of blue.

The picture, as a whole, has not grasped or made proper use of its opportunities, in our opinion. The acting on the part of Francis X. Bushman in the important role of Washington is old fashioned and stiff, but Johnnie Walker is suitable as the young enemy officer. Enid Bennett, as the immortal Betsy Ross, and Alice Calhoun, as the English officer's wife, are both competent. The color enhances their good looks considerably.

"A Social Error"

(F B O—Two Reels)

(Reviewed by Chester J. Smith)

AL COOKE is the featured player in this Karnival Komedie produced by Larry Darmour for Standard Cinema Corporation. It has its comedy points of the rough and tumble variety, but the real laughs are few and far between. Cooke tries hard to make the action humorous, but his material is not all that could be desired.

Al and his pal, Barney, are westward bound from Broadway on the same train with Lord Salisbury and his secretary. The former pair lose their railway tickets, so promptly purloin those of the lord and his secretary, who are ejected from the train by the conductor. Al and Barney arrive at their destination and pose as the Britishers. They are received in the best of society and are the center of attraction at a house party until the arrival of the lord.

Apparently in a jam, Al and Barney look for a getaway, but, just as they seem to be sunk, in steps a detective and exposes the real Lord Salisbury as an international crook. There are plenty of gags interspersed throughout the story, but most of them have been used many times before. The production is more elaborate than is usually applied to these short comedies.

"The Spider's Lair"

(Pathe—One Reel)

PAUL TERRY'S cartoon characters take in the whole field of animal and insect life. Therefore, he is never hard up for some central figure to perform as his cartoon heroes, heroines and heavies. In this one the old fable of the spider and the fly is taken to heart and transformed into a tale of villainy that almost culminated into tragedy for the flies.

The flies are at their sport of swimming when the old spider appears on the scene and tries to catch them, but they are too agile for him. He, therefore, takes the place of a frankfurter vendor and when an innocent fly comes up to him to make a purchase of one of the succulent dogs he makes a grab for her and carries her off to his den. The fly's sweetie heroically follows, batters down the walls of the spider's "parlor" and saves the helpless fly.

The action is fast and snappy and the reel provides a pleasing novelty.—RAYMOND GANLY.

"Chilly Days

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

HERE'S a "Big Boy" comedy that can compare with the best of the youngster's vehicles. It is crammed full of nice little incidents in which the appealing star has much to do. Its an example of what a little kid actor can do all by his lonesome, of how he can put across pathos, childish glee or frivolity. "Big Boy," in the writer's opinion, is still the best kid actor in the field although there be plenty of rivals in the form of comedy gangs and the like. This little man can support an entire comedy on his small frame. Just as he is increasing in stature so is he growing more and more adept in the art of mimicry, of the art of putting across emotion and comedy.

"Big Boy" is an unwelcome addition to the family of an stony-hearted woman, whose heart is wrapped up in her own boy's future and who only tolerates "Big Boy" because his grandfather sends a nice, fat check in his behalf every so often. "Big Boy's" step-brother torments the life out of the unoffensive little chap with the result that he is ejected from the house into the cold and snow. He has a hide and seek adventure with a policeman and falls in with an old gentleman, who unknown to him, is his wealthy grandfather. The stepmother's deceitfulness in dealing with the old man is revealed when he discovers the boy's identity.

As usual, Charles Lamont directed "Big Boy." The other players are Dan Crimmins, Eva Thatcher and Jackie Levine. The latter takes the part of the step-brother and is an excellent juvenile heavy.

"The Family Group"

(M-G-M-Roach—Two Reels)

(Reviewed by Raymond Ganly)

PERHAPS there is no other comedian in the short subject field who has such consistently good comedies to work with as Charley Chase. While this one is not as funny as some of his others it is nevertheless a pretty humorous account of the plight of a young couple and their attempts to pose successfully for a family picture. Charley has that light, debonair touch. He doesn't have to hurl a pie or do a fall to get a laugh. His is the more artistic and subtle method.

Gertrude Astor is Charley's wife in this one —a good team, don't you think? They are aided and abetted in the comedy situations by a clever baby boy. The scenes of Charley in a street car disturbing the peace of his fellow passengers by his constant sneezing is the best portion of the comedy except, perhaps, for some of the scenes in the photographers which suffer, by the way, because of constant repetition. There is some fun in a situation that arises when the balloons Charley is constantly buying for the baby to keep him amused while in the photographers are destroyed by a mischievous lad.

"Social Lions"

(Universal—One Reel)

THIS is a pretentious production for a one reel comedy, and it is better than the usual run of this Harold Highbrow series which features Bennie Hall and Lydia Yeamans Titus. It has a bevy of bathing beauties and much surrounding atmosphere. The comedy too, is fairly good.

Harold is the star reporter of Sap Center's Clarion, and he is in love with the proprietor's daughter, who is throwing a lawn party for the wealthy oil king who has rented the Van Blank mansion. The lawn fete brings a large delegation of guests, including the bathing girls and two eccentric and persistent unknowns.

The crowning moment of the single reel arrives when the girl's father gets up to announce the engagement of his daughter to the millionaire. Just at that time the keepers from a nearby asylum arrive and pick up the millionaire and the eccentric unknowns and take them back to the daffy house.—CHESTER J. SMITH.

Newsreel Resume

The Fox Movietone news-reel is still the novelty of the field. This reel does not go in so much for the live news events, though it always has a fairly good share of them, but leans more towards unusual events—happenings whose sound can be caught by the camera's "ears" as well as its "eye." For the fact remains, because the Movietone reel can capture the actual sound of things the events it records have an added importance and are more thrilling to the spectator. The latest development in the Movietone news is the inclusion of snatches of music while the titles are flashed on the screen. This improvement adds to the efficiency of the reel.

Vol. 1, No. 11 of the Movietone news reel had the recent conflagration at Fall River, with its falling walls and scenes of destruction; Chamberlain's attempted take-off which almost ended in disaster; the two French airmen landing at Washington, D. C.; one of the winter industries on the lakes—the systematic cutting and floating of huge blocks of ice; views of a lion tamer, his huge cats and a lion cub; and scenes of horses boarding an airplane to be taken to a destination many hundred miles away. These last two shots also have plenty of humor in them as they show the lion cub trying desperately to stave off interruptions while he eats his first meal of meat and also record one of the horses getting caught in the plane's doorway so that several humans have to lend a hand in pushing him into the ship.

In Paramount News, No. 57, Lindbergh is again to the fore, his landing in Havana being the first subject of the reel. Others deal with holiday festivities of an Algerian tribe, Costes and Le Brix reaching Washington, herds of Wyoming elk seeking food, Mrs. Mussolini and her daughter, tests of explosive coal dust, a conference in Berlin over Polish troubles, native dances at Havana carnival, sled racing in Germany and U. S. ships in battle practice on the Pacific.

No. 58 showed the Royal Camel Corps at Cairo, sleighing activities in the Canadian Rockies, demonstration of 16-year old seaplane, Sec'y Hoover, Costes and LeBrix greeted by Chamberlain, the new-type fireboat, Rockefeller testifying before Senate committee, a juvenile swimming star showing his wares, memorial services at Lincoln shrine, Lindy in Cuba, Marine pilots flying over Nicaraguan volcano, and Lindy in St. Louis.

Issues No. 15 of Pathe News also had views of Havana's fiesta, Lindbergh acclaimed by Cuba and the arrival of the French airmen at the capital. Additional scenes related Ohio militiamen aiding inhabitants of stricken mining region, Chinese army chiefs in San Francisco, a clever dog, Japanese youngsters engaging in athletic games, and young Tennesseean who made her opera debut recently.

No. 16 carried the story of the 16-year old seaplane, too, as well as those concerning Hoover, Rockefeller on the witness stand, and Lindbergh in Havana. The rest of the reel dealt with sport scenes at Alberta, Louvre roofs inspected to guard against fire, the New York dog show, Edison at 81 years, and rushing aid to miners trapped in gold mine.

The highlights of M-G-M News, Vol. 1, No. 52, were President Coolidge welcoming the French fliers, Mussolini's forces mobilizing in Northern Africa, Olympic stars in skating contest, and Lindbergh's triumph as Havana acclaims him. The remainder of the scenes were those of the fete in Havana, sightseeing over the Alps, girl who made her grand opera debut, Captain Campbell, British speed king, star police athlete, and spring timber drive in California.

No. 53: More views of the French fliers, Lindberg's reception in his home town, the dog show, subduing a Texas oil well fire by means of nitro-glycerine, procession behind bier of the late Marshall Haig, Rockefeller, Edison, Hoover, other Republican candidates, and a trick Shetland pony.

Winter sports at a German winter resort are shown in International News, Vol. 10, No. 12, which goes on to visualize a reception in Spain, H. L. Stimson sailing for the Philippines, young girl who recently sang in grand opera, Captain Campbell, Lithuanian minister in Berlin, France's long-distance fliers welcomed in Washington, a new plane invention, a new beauty treatment for girls, one of Cuba's ports, and Cubans cheering Lindbergh as he finished his tour.

Fireboats in a spectacular demonstration open No. 13. People and events recorded include Hoover, Miss Voneeil Viking, Universal's new leading lady, the late Earl Haig's funeral, De Valera, Tilden, Rockefeller, Edison, dog show, gas well fire in Louisiana and Lindbergh feted by St. Louis.

No. 5369 of Kinograms was introduced with shots of Costes and Le Brix at the capital, Harvard track men in training, the unique job of two men who will spend their time in razing a huge flue that cannot be pulled down. H. L. Stimson sailing for his post in the Philippines, Captain Campbell, choir singer who made her opera debut, a huge sea lion in captivity, and a $200,000 Chinese funeral were other scenes.

In No. 5370 were scenes of Hindenburg, Costes and Le Brix, Rockefeller, the dog show, Hoover, fireboat demonstration, Edison, some golf stunts, and ski champion successfully defending his title.

"Felix the Cat in the Smoke Scream"

(Educational—One Reel)

Felix plays the role of the doting feline who aids his master, a devotee of Lady Nicotine, in this cartoon comedy. The cat's master is an avaricious smoker, all the more so because of the fact that his wife will not let him smoke in the house. The ingenuity of Felix is constantly called upon to help the man satisfy his craving for tobacco and to fool the tempestuous spouse.

The situations in which the Sullivan cat finds himself in this one do not display as much ingenuity as was found in some of Felix's other vehicles, but there is enough and the whole will not lower or serve to decrease in any way the standard that the series boasts. In one scene Felix rescues the dwellers of a huge apartment house, and is the hero to the tip of his whiskers.—RAYMOND GANLY.

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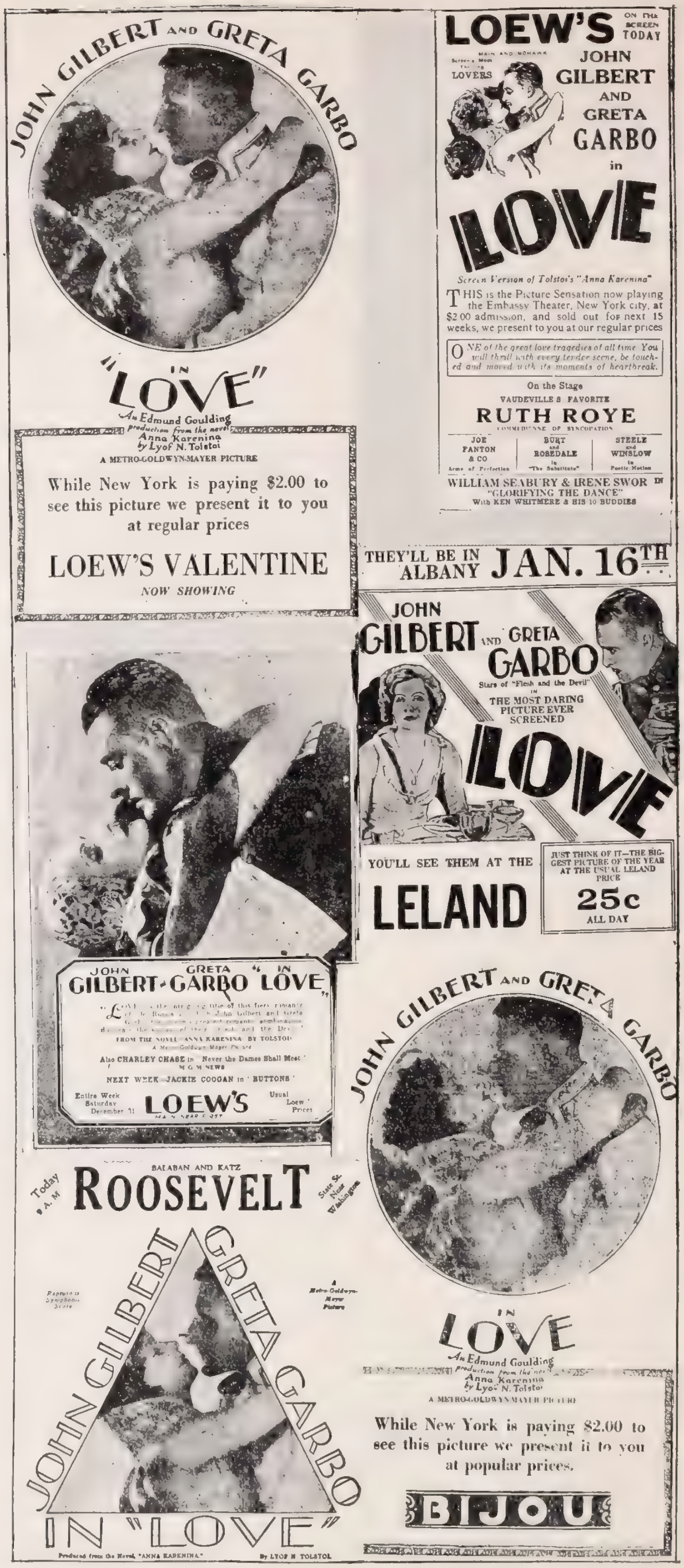

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IN "LOVE"
An Edmund Goulding production from the novel Anna Karenina by Lyof N. Tolstoi
A METRO-GOLDWYN-MAYER PICTURE
While New York is paying $2.00 to see this picture we present it to you at regular prices
LOEW'S VALENTINE
NOW SHOWING

LOEW'S ON THE SCREEN TODAY
MAIN AND MOHAWK
LOVERS
JOHN GILBERT AND GRETA GARBO in
LOVE
Screen Version of Tolstoi's "Anna Karenina"
THIS is the Picture Sensation now playing the Embassy Theater, New York city, at $2.00 admission, and sold out for next 15 weeks, we present to you at our regular prices
ONE of the great love tragedies of all time You will thrill with every tender scene, be touched and moved with its moments of heartbreak.
On the Stage
VAUDEVILLE'S FAVORITE
RUTH ROYE
COMMEDIENNE OF SYNCOPATION
JOE PANTON & CO Acme of Perfection
BURT and ROSEDALE in "The Substitute"
STEELE and WINSLOW in Poetic Motion
WILLIAM SEABURY & IRENE SWOR IN "GLORIFYING THE DANCE"
With KEN WHITMERE & HIS 10 BUDDIES

THEY'LL BE IN ALBANY JAN. 16TH
JOHN GILBERT AND GRETA GARBO
Stars of "Flesh and the Devil" in THE MOST DARING PICTURE EVER SCREENED
LOVE
YOU'LL SEE THEM AT THE LELAND
JUST THINK OF IT—THE BIGGEST PICTURE OF THE YEAR AT THE USUAL LELAND PRICE 25c ALL DAY

JOHN GILBERT - GRETA GARBO "IN LOVE"
FROM THE NOVEL "ANNA KARENINA" BY TOLSTOI
A Metro-Goldwyn-Mayer Picture
Also CHARLEY CHASE in "Never the Dames Shall Meet"
M G M NEWS
NEXT WEEK—JACKIE COOGAN in "BUTTONS"
Entire Week Saturday December 31
LOEW'S
MAIN NEAR FIRST
Usual Loew Prices

Today 9 A. M
BALABAN AND KATZ
ROOSEVELT
State St. Near Washington
JOHN GILBERT GRETA GARBO IN "LOVE"
A Metro-Goldwyn-Mayer Picture
Produced from the Novel "ANNA KARENINA" By LYOF N. TOLSTOI

JOHN GILBERT AND GRETA GARBO
IN LOVE
An Edmund Goulding production from the novel Anna Karenina by Lyof N. Tolstoi
A METRO-GOLDWYN-MAYER PICTURE
While New York is paying $2.00 to see this picture we present it to you at popular prices.
BIJOU

Three selling features are being stressed in theatre advertising for "Love," the title and the co-starring team of Gilbert and Garbo. Shown above are some of the typical displays which have exploited first run showings of the picture in various parts of the country. The ads illustrated were used by the following theatres; Leland, Albany; Bijou, New Haven; Loew's, Dayton; Loew's Valentine, Toledo, and Loew's Buffalo.

Regional News from Correspondents

Des Moines

THE Pathe office has the bride of Film Row now since Miss Frances Johnson announced that she has become Mrs. Dick Capps. She is the biller at the Pathe office. Mr. Capps is a member of the Capitol theatre stage band. Mrs. Capps will retain her position at the office of Pathe.

H. A. Kirkman, formerly of Los Angeles, Calif., has leased the Toledo theatre at Toledo, Iowa. The theatre is owned by H. C. Reagan of Trinidad, Colo., who has had the theatre under lease to various managers during several years. Mr. Kirkman, the new manager of the Toledo, was formerly doing publicity for the West Coast Theatres.

A new show house is being planned for Cedar Falls is the report of rumor.

A theatre change which took place last week was of the theatre at Holstein, Iowa, which was bought by E. E. Seff, formerly of Correctionville, Iowa. Mr. Seff bought the theatre, the State theatre, which was a new house opened in September and which was built and managed by J. H. Ebersole who has been an exhibitor at Avoca for the past eight years. The State theatre is a 490 seat house and a fine little house. It is possible that Mr. Seff may also secure control of another house at Holstein, the Scenic theatre, owned by E. Recknagle.

Jimmy Ellard, personality man who was at the Capitol theatre, Des Moines, with the opening of the New Idea Show of the Publix Shows, has returned to Des Moines after several months at Denver, Colo.

Paul Spor, who has been in Des Moines since before Christmas, is now to be at the Riviera at Omaha. It is the new policy to alternate the personality men every twelve weeks.

Visitors at the Pathe office were district Representative R. L. McLean and District Manager C. D. Hill.

The Strand theatre at Mingo is opening up. There has not been a show there for some time. C. A. R. Trumbull is opening the Mingo house.

The Lyric theatre at Fort Dodge came into new management this week when J. E. Alstatt sold the house to F. F. Weiss. Mr. Weiss was owner of the theatre quite a number of years ago.

G. A. DeHoet, who hasn't been in to visit the film exchanges for a long, long time, was here last week.

Paramount won two games against Pathe last week and now claim a lead, while First National, winning two out of three against Metro-Goldwyn-Mayer, also claim the strongest place. The averages last week showed out of 45 games played that

Honorable mention was given to several Iowa exhibitors in the Harold Lloyd exploitation contest. D. Barnes of the Rialto at Newton and E. M. Rulon of the Rialto at Mechanicsville were the ones whose campaigns were adjudged of high place.

H. H. Russell, owner of the hotel building which housed the Strand theatre at Humboldt which was completely destroyed by fire on January 27, is not planning to rebuild the house.

Arthur Stolte, manager of the Riviera in Omaha since its opening a year ago, is taking a rest after the strenuous labors which were required with the opening of this new theatre. He will take a trip to California with Mrs. Stolte, while Harry Watts, who has been manager of the Capitol in Des Moines, will take the management of the Riviera. The Capitol in Des Moines is placed in charge of Nate Frudenfeld, who has been doing publicity for the Riviera. Mr. Frudenfeld will have as his assistant Lionel Wassen, who has been acting as manager of the Strand in Des Moines, another of the A. H. Blank-Publix houses.

Mr. Chatkin who has been assistant manager of the Capitol here will go to Council Bluffs to take the management of the Broadway theatre there while August Hermann, the former manager there, is transferred to another of the Publix houses.

The Old Lyric theatre at Mondamin, Iowa, was completely destroyed by fire on January 19.

C. H. Kale has bought the Dreamland theatre at Merrill, Iowa. The former owner was N. J. Mertes of LeMars. The theatre has been closed while repairs were being made. It opened on February 1.

Mike Hazuka, operator of the Empire theatre at Storm Lake, was badly burned in the fire caused by the explosion of film at the theatre on a show night. The damage to the theatre caused by the fire was placed at $7,000.

Harry Mitznick, who has been managing the theatre at Chariton, Iowa, for A. H. Blank, is to be at one of the Publix houses in New Orleans.

The Gem theatre at Lohrville, which is under the management of Mr. Robertson, is to be removed to a larger house. The new home of the theatre is also a newer and more modern construction and Manager Robertson will also install new equipment and make such changes in the theatre building as to make it thoroughly up-to-date.

The West Coast Amusement Company, which is under the Wesco organization, have sold their two houses at Cedar Rapids, the Isis and the Majestic, and have closed three of their other houses at Waterloo, Iowa, the Plaza the Rialto and the Orpheum. The Cedar Rapids houses were taken over by the former owners of the houses, Blumenthal and Lannon. These houses were formerly of the Frank Amusement Company chain but were turned over to the West Coast people, the largest stockholders, some time back. Alexander Frank is now in Omaha, where he is in charge of Universal theatres in Iowa and Nebraska as district manager. A receiver has been appointed for the closed houses.

Ed Recknagle, who has theatres at Fonda and Holstein, and Pace and Bouma, who have theatres at Pocohontas, Lake City, Traer and West Union, last week closed a deal which merged these six Iowa houses into a small chain. The houses will be under the same management as before and few changes will be made but the houses will be operated on a unit plan.

Sunday shows are now permitted at Nevada, Iowa, where the vote was 640 to 460 for the repeal of the ordinance prohibiting the Sunday shows. The biggest vote in the history of the town was brought out by this election and interest was intense. W. P. Grossman is owner of the Palace theatre at Nevada. He has the only theatre there.

Latta and Youngclass, who have two theatres at Perry, the Grand and the Foxy, and the Opera House at Woodward, were in Des Moines on film business last week.

Visitors in Film Row were Frances Belle Watson of the Grand theatre at Knoxville, and E. H. Parrish of the Playhouse theatre at Cambridge.

Neal Huntzinger, who recently took over the Alamo theatre at Pella, Iowa, from Chris Nelson, was in Des Moines arranging for pictures.

Philadelphia

SEVERAL new theatres are planned for construction in the Southern New Jersey territory. Architects are preparing plans for a $150,000 theatre and store development to be erected in Mt. Ephraim, N. J., for Theodore Laziric. It will be of brick, terra cotta and steel on a site 80 x 150. The contract has been awarded to the National Engineering & Contracting Co. A motion picture house to be known as the Hanover Street theatre will be erected in Trenton, N. J. The proposed building will be reinforced concrete, brick and limestone construction on a site 140 x 64. Bids were called for February 8th.

The Seville theatre, Bryn Mawr, Pa., recently gave a benefit, the proceeds of which were given to the fund to rebuild Villa Nova College, which was destroyed by fire with a loss of $2,000,000. Harry Fried, who has operated the theatre for some time, arranged for the benefit performance.

Joseph M. Graver, who has been manager of the Liberty theatre, 15th and Columbia avenues., Philadelphia, for the past twenty years, is recovering from a major operation to which he recently submitted at the Samaritan Hospital. Mr. Graver is perhaps one of the most widely known theatrical managers in Philadelphia.

Three theatres involving expenditures of $1,100,000 are planned for erection in the district immediately north of Philadelphia, in Montgomey county, during 1928, according to announcements made within the last few days. The largest of the three houses will be in Norristown, where the Sablosky interests plan to erect a $1,000,000 building on West Main street in the center of the business section. Plans are now being drawn for the new building, which will have a seating capacity of 2,500. In Ambler it is announced that a theatre to cost $150.000 will be erected on Butler avenue, near the post office building. At Willow Grove, Philadelphia interests, it is stated, will erect a $150,000 theatre building on Old York Road.

At the annual meeting of the Beneficial Association of the Stanley Company of America, held in the Arcadia theatre, the following officers were elected: President, William Goldenberg; vice-president, George Battersby; treasurer, Joseph Mastbaum; secretary, Miss Helen V. Maloney. The following were elected to the board of directors: Frank W. Beuhler, James Branden, Harry Knobloch, Littleton Moore, Charles Thompson, Charles Shissler, Lester Stallman and Walter Steel.

Portland, Ore.

HERSCHEL STUART, the big chief for West Coast Theatres, in this territory, is again with us. He is here with Louis Cohen, head of the real estate division for W. C., looking over their theatres in this territory. It is said that importaint announcements will soon be made public, as concerns the personnel and policies of the local West Coast houses.

Rumor has it that the Orpheum Circuit will take over the Broadway, instead of United Artists, who originally intended to do so.

A. E. Gangle, of the Advance Trailer Service Corporation, New York, is in the city, signing up local and out-of-town theatre men for the company's new trailer service.

Harry Lustig, western division manager for Warner Bros., arrived recently from San Francisco, to confer with his local organization. Lustig expects to leave within the next week.

Tillie Withers, the high-powered F. B. O. branch manager, has returned from a trip through the territory and reports much progress. During his trip, A. E. Durness, booker, was in charge.

Universal's Columbia, under the management of Bert Levy, has bought some great pictures for future showings.

It is announced that Ollie Wallace, who is master of ceremonies at the Broadway, will soon start a Sunday noon organ concert at this house. Wallace is considered as one of the five best organists in the country, having recently dropped organ work for the job of band leader and master of ceremonies.

Bert Levy, manager of the Columbia, has just returned from a trip to Seattle, where he conferred with Ray Felkner and Bob Bender, of the Universal theatre staff in Seattle.

Word was received here that L. J. Schlaiffer, formerly in charge of Universal theatres in this territory, has been appointed eastern division manager for United Artists, with headquarters in New York.

A few changes were recently made concerning those West Coast officials under Herschel Stuart, general manager of the North West. Under the new arrangement, S. T. McDonald, who has been city manager, will be sent to Seattle, where he will act as assistant to Stuart. Irvin Wauterstreet, formerly with Publix houses in the East, comes to Portland as McDonald's successor. Sam Maurice remains in Portland as Oregon Division chief.

Jimmy Beale, branch manager for Tiffany-Stahl, has left for a swing around the territory, and hopes to return with a pocketful of signed contracts.

Again the rumor of United Artists opening a local exchange has popped. U. A. has been anxious to open an office in Portland for some time, but necessary arrangements for an exchange could not be completed. Dave Bershon, new U. A. division manager, is expected in the city soon, and an announcement concerning an office is expected.

Owing to the congestion of bookings at Tebbets' Oriental, some F B O and De Mille pictures, which were originally bought by Tebbetts for his new house, has been sold to the Orpheum.

Local showmen and exchange managers are all wondering what the outcome will be of the recent William Fox-West Coast deal. The local houses included in the deal, are the Broadway, Liberty, Hollywood, State, Highway and Roseway. The new Publix house, scheduled for March opening, is also expected to come under the Fox banner, as it was originally expected that West Coast would operate the house for Publix.

Pittsburgh

SAMUEL H. BLAIR, for many years head of the Universal inspection department, has the sympathy of all the film and theatre folk in the loss of his mother, whose death occurred on January 15th. Mrs. Mary Ellen Blair died at her home in Crafton after a short illness of pneumonia at the age of 65. She left two sons and a daughter.

"Eddie" Morells, who dispenses slides, photos, etc., at the Warner exchange, was the victim of tough luck when his Hupmobile was stolen. Police recovered the car but it was damaged to the extent of $300.

Paramount in announcing the winners to the "Speedy" campaign for the trade picked three local men among the 32 winners. E. F. Nutter, who won fourth prize of $50, is of the American theatre, Rowlesburg, W. Va., and the two $10 prizes went to Wallace Allen of the Penn theatre, Pittsburgh, and Alvin Hostler at Altoona.

Cleve Adams, F. B. O. division manager, is now making a swing around the company's southern branches and is expected back shortly.

"Hank" Kaufman, district representative for Pathe, is spending the week at the local exchange.

H. P. Underwood, West Virginia salesman for First National, leaves Saturday night for Andover, Ohio, where he expects to take a month's rest in quest of his health. He was disabled during the war and a recurrence of old troubles suffered as a result, is forcing him to take a rest at this time.

Jack Zipp, Warner salesman, is now on the high seas in the first stages of his six months' trip to the old home town in Hungary.

Recent visitors to film row were James Retter, California; Harry Petz, Youngwood; George Magowan, Blairsville and Vandergrift; Edward Beedle, Cannonsburg; Ben Walkern and A. L. Carp, Beaver Falls; John Newman, New Castle; Michael Winongrad, Rochester; Ben Nadker, Ambridge; M. Schaffel, New Brighton; B. E. Cupler, Washington; Samuel Haimovitz and Nart Dattola, New Kensington, and Louis Stoll, Monca and Beaver.

A. Notopoulos, well known Altoona exhibitor, is again on the job after a severe cold, confining him to his home.

A. H. Schnitzer, manager of F. B. O. locally, just came back from West Virginia.

"Dad" Reukaff, well known to exchange men and theatre owners as former operator of the elevator in the film building at 1018 Forbes, is anxious to secure a new position.

Miss Sarah Womer, of the Independent Display Co., is in Johnstown this week owing to the death of her sister.

Saul Fineburg, formerly of F. B. O. accessory department, is now assistant to M. A. Rosenberg at the Rialto theatre, Fifth avenue, with Merle Boyle succeeding Saul at the exchange.

Wallace Allen had "Chuck" Danver, writer of the Pittsburghesque column, run in the *Post Gazette* daily and read by most everyone in town, took Danver through the Penn theatre, getting a fine break in his column on the inside running of the de luxe picture house.

C. C. Manning, musical supervisor for Publix, was in this week, helping the rehearsals for the new unit shows to play the Penn.

Milwaukee

DAN KELLIHER'S string of theatres in the southern part of the state, which includes the Plaza at Burlington, which has not yet been opened, the Majestic at Lake Geneva and the Grand at East Troy, has been taken over by the Community Theatre circuit of this city. Mr. Kelliher retains the Princess at Elkhorn. He is planning at present to build a new house at Delavan.

The Kenosha theatre at Kenosha has installed a Vitaphone which will open on February 27th. Lloyd's theatre at Menominee, Michigan, is also installing Vitaphone. The Vitaphone at the Parkway in Madison will be presented on Feb. 15th.

Out of town exhibitors visiting in the city last week included W. L. Ainsworth of the Orpheum theatre at Fond du Lac; Neil Duffy of the Elite theatre at Appleton; Mrs. August Gloe of the Rivoli theatre at Two Rivers; Neil Thompson of the Crystal theatre at Ft. Atkinson; R. F. Leach of the Opera House at Hartford; C. A. Olson of the Park Opera House at Cambridge; L. A. Turner of the Vogue at Kenosha; Mr. Hayden of the Gump theatre at Lake Geneva; Ralph Mosiman of the Rex theatre at Oshkosh; and Walter Rourke of the Pastime at Antigo.

S. A. Shurman, manager of M-G-M exchange, recently underwent an operation for removal of tonsils a nd is now back on the job.

Ray Kempen, manager of the Vaudette at Kaukauna, was in the city on Wednesday on business.

John Ludwig is reported to have taken a thirty-day option on the Grand Opera House at Antigo. He is also said to have purchased real estate in Shawano for the purposes of building a theatre.

Frank Cambreno, president of Progress exchange, was in the city for a short visit. This was Mr. Cambreno's first visit to the city in three years.

"Eddie" Casenave has been added to the Pathe salesforce and his been assigned to southern Wisconsin territory. Mr. Casenave comes here from the Chicago Pathe branch.

The Ludwig Film Exchange will occupy the Fox offices on Well St. when Fox exchange moves into its new offices on 8th and State.

Seattle

A. I. HUOT, F. B. O.'s chief executive in the Pacific northwest territory, returned to his office last week after a business jaunt to Spokane that was not without its unpleasant moments. When he reached the Eastern Washington city, Mr. Huot was suffering so much from throat trouble that he was forced to spend a few days in the hospital having some minor repair work done. After that came the sales efforts, and a victorious trip home.

Chris Lykke, a former newspaper man of this city, and for a short time associated with Manager Robert Bender as assistant at the Columbia theatre, last week joined the "Attractions Company" as a sales representative, and will travel out of this city into the Alaskan territory with a series of state right social hygiene films.

Herschel Stuart, general manager of the West Coast Theatres, Inc., in Washington, Oregon and Montana, last week announced the appointment of Dave Good as musical director of Wesco's key Broadway theatre in Tacoma. Mr. Good was former master of ceremonies at Wesco's Uptown and Loew's State theatres in Los Angeles. He succeeds "Ollie" Wallace, who went to the Broadway in Portland several weeks ago.

Reports received on the row last week indicate that the Bluebird theatre in Benton City, Washington, has been taken over by Mack Carter, who is now operating the house. It was formerly owned by P. H. Martina.

B. Wallace Rucker, speedy executive of the Educational Film exchange, rpeorted last week exceptional interest on the part of large and small exhibitors alike throughout this entire territory in Educational's new "Vocafilm." The announcement in the trade press has brought many inquiries from scores of exhibitors, Mr. Rucker said.

Interest has been keen among theatre operators and general public alike recently over the fact that the new Seattle theatre, 3500-seat Publix-Wesco house to be opened this month, will be manned by a staff composed entirely of men. This announcement was made by Bernard J. Hynes, assistant manager in charge of personnel, and was looked upon with interest because Seattle has had no men ushers since the beginning of the war period. Its success is the subject of keen watching.

Earl Fountain, traveling auditor for Paramount-Famous-Lasky, left this city last week after a brief sojourn at the local branch office, and was scheduled to stop off next at Manager Neal East's exchange in Portland. At the same time, Jack Curry, advertising sales manager, left the Oregon branch en route for a few days' stay here with Manager George P. Endert and his staff.

Ray Felker, newly appointed general manager of the Universal Chain Theatres in the Pacific Northwest, left his local office in the Winter Garden theatre last week for a brief trip to Portland. From there he was scheduled to visit the "U" houses in Corvallis, Oregon, and then return to Portland for the week-end on his return trip to this city.

The Orpheum theatre at Chinook, Montana, has been temporarily closed, according to information received on film row last week. John Griffiths is the manager. Severe cold spells have been responsible.

D. C. Millward, head of Tiffany-Stahl exchanges in the Pacific Northwest, last week blossomed out in a brand new Chrysler "72" closed job, having traded in his Willys-Knight. With the Chrysler and his sturdy Chandler 8, Mr. Millward does very little worrying about the problem of transportation.

Bob Monohan, popular booker at the local Fox Film exchange, last week was receiving the congratulations of his many friends upon the arrival of Dorothy Ellen Monohan, the latter part of January. Both mother and daughter are progressing nicely.

Bert Levy, general manager of the Columbia theatre in Portland for Universal, spent a short time in this city last week on a combined business and pleasure trip. It was his first visit to Seattle in more than a year, despite the proximity between the two cities.

Charles W. Harden, former manager of the United Artists exchange in Seattle, announced last week that he will open a new Northwest independent film exchange early in the spring. It will probably be known as the Exhibitors Mutual Film Exchange, and will distribute Harry Garson productions. No location has been selected by Mr. Harden as yet.

Mr. and Mrs. Clyde A. Walker, editor and assistant editor, respectively, of the "Motion Picture Record," Northwest trade weekly, left last week for a three-week pleasure jaunt to Los Angeles. They were accompanied by Miss Jacqueline Walker, infant daughter. During the absence of the Walkers, the Record is being edited by W. K. Beckwith, former Warner Bros. exchange executive, and now head of a local state right distributing firm.

Another theatre closing announced here last week was that of S. I. Sicilia's Empire theatre, a neighborhood house in Portland. The Jefferson theatre, in that city also, has been taken over from Sam Pallay by Leo Pallay and an associate, it was reported to the local film exchanges.

Cleveland

MAURICE SAFIER, sales manager for "The Jazz Singer," spent a pleasant day in town last week. It was a pleasant day because he learned that "The Jazz Singer" did the biggest Mid-West business at the Stillman in the history of the house. The Stillman ran an added 9:20 morning show to its regular program, makfive performances daily.

Frank Harris, representative for Harold Lloyd, was here the best part of last week. He was lining up the sales program for "Speedy," which starts in the immediate future.

Found: Robert Cotton. In 640 Union Trust Building, Cleveland. As vice-president and secretary of the Playgolf Company, manufacturers of golf equipment, including golf sticks, golf balls, golf bags, and a game called Playgolf for home consumption. Cotton's last public appearance in local film circles was as division manager for Pathe-P.D.C.

George Shenker has disposed of his last remaining theatre with the sale of the Cozy Theatre, Lorain to the Interstate Theatres, Inc. In the autumn he sold his other Lorain houses to J. V. Wolcott and his associates.

Richard Deutsch has opened his own independent exchange called the Import Film Company, in 203 Film Exchange Bldg. He is handling foreign-made films.

Mark Goldman, Tiffany-Stahl exchange manager, went to Boston last week. The special occasion was his mother's seventieth birthday. Many happy returns of the day, Mrs. Goldman.

Harold Dunn, formerly of Cleveland, and now manager of the Pittsburgh exchange for Warner Bros., parted company with his appendix last week. The pleasure was mutual and Harold is reported to be recovering according to schedule.

W. Ray Johnston, of Rayart Pictures, will be on the West Coast even while we are recording that he stopped off here last Wednesday on his way to the film manufacturing center. He is putting in motion the wheels to start next year's production.

The rejuvenated First National exchange is a thing apart in local film history. A beautiful grey carpet, blue and grey window drapes, new shades, newly painted walls, and refinished woodwork—all this has transformed the exchange from just an exchange to something akin to the private office of a bank president. Gradwell L. Sears is in command of all this grandeur. He states that the price of the decorations will positively NOT be tacked on the price of film.

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Dallas

COL. CHAS. E. KESSNICH, district manager for Metro-Goldwyn, from the home office, arrived in Dallas last Monday for a 10-day visit with Leroy Bickel at the Dallas exchange.

Out-of-town exhibitors who dropped in for a visit at the First National exchange, included Lance Davis, from the Majestic theatre at Rotan, Texas; Mr. Cardwell, from Post, Texas, and Abe Levy, of the Strand theatre at Waco, Tex.

O. O. Flake, formerly with F. B. O. at Little Rock, Ark., and Memphis, Tenn., is now with the Home State at Dallas.

John L. Franconi, who opened and managed the Memphis exchange for F. B. O., has accepted a position with Fox and will be the key man for Fox's Kansas City exchange. Mr. Franconi has just been out of the Santa Rosa Hospital at San Antonio two weeks, where he spent three weeks undergoing operations.

Louis E. Schneider, western divisional manager for Publix, who has been in Dallas attending the opening of the Melba as a Publix theatre, has returned to the home office.

W. A. Taylor, formerly with Famous Players and Fox, is now in charge of publicity and exploitation in Dallas territory for United Artists. Mr. Taylor took over his new duties Jan. 28, coming here from Oklahoma City.

Dick Rosenbaum, former district manager for the Dallas branch of Famous Players, spent four days in Dallas. Mr. Rosenbaum is now promoting a business men's club in Detroit.

Harry N. Paul of the National Theatre Supply Co., who suffered a broken knee cap about a month ago, is doing nicely, although he still gets about on crutches.

The National Theatre Supply Co. has received the order for equipment for the new Polytechnic theatre being erected at Fort Worth.

Art Landry, personality leader at the Palace theatre, wil be succeeded on Feb. 18th by Klen Whitmer. Mr. Landry will return east to make a series of phonograph recordings with his own orchestra.

LeRoy Bickel, manager of the Dallas branch office of the Metro-Goldwyn-Mayer Corp., was highly honored by the organization when March was decreed as "LeRoy Bickel Month." Mr. Bickel has been connected with the Dallas office of Metro for eleven years, and was branch manager for Paramount in Dallas for two years. This gives Mr. Bickel seniority of the Dallas film row. Mr. Bickel and E. H. Hulsey at one time owned the Metro franchise for the southwest, which was later bought back by Loew, and Mr. Bickel was retained as branch manager.

Eddie Pardo, conferencier at the Majestic, who has been convalescing at St. Paul Sanitarium from a nervous break down, was unable to appear Feb. 4th, as previously announced.

Jake Votter, from Cleveland, Ohio, is now associated with Bill Underwood in exploitation in Texas.

Jack Jackson is handling Texas, Missouri, Arkansas and Colorado on "Is Your Daughter Safe?"

Howell Bros. are building a $75,000 theatre at Coleman, Tex., and expect to open it about August.

M. R. Williams is taking over the theatre at Iraan, Tex. This makes the third under his control. He operates one at Big Lake, and another at Texon, Texas.

Floyd Parker, of Ralls, Texas, opened the Rex theatre at Wink, Texas, Feb. 6th.

H. T. Hodge will open the Lyric at Odessa and the Grand at Midland about March 1st.

E. J. Lockley is rebuilding the theatre which recently burned at Junction, Texas.

St. Louis

O. W. McCUTCHEON contemplates the remodeling of his theatre in Saxton, Mo. He will add a balcony, change the front and alter and decorate the entire interior of the building.

Wade H. Klemberg, 407 Louderman building, St. Louis, Mo., is prpearing plans for a new theatre to be erected in Charleston, Mo. The building will be two-story and basement, 50 by 100 feet and cost about $25,000.

A new theatre to be operated by the Sanger Amusement Company will be erected at Main and West avenue, El Dorado, Ark., by Clark Sample of that city. Plans for the structure are being prepared by Emile Weil, Whitney Bank building, New Orleans. They call for a building 2-story and basement, 75 by 150 feet, to cost about $100,000.

J. Dumestere plans to erect a small theatre in Jackson, Miss., at a cost of about $10,000. Claude H. Lindsey, Lamar Life building, Jackson, is preparing the plans.

Plans for a $100,000 motion picture show to be erected in McComb, Miss., for X. A. Kramer are being prepared by Claude H. Lindsey, Lamar Life building, Jackson, Miss. The structure will be an addition to an existing theatre. The old portion will be entirely remodeled and decorated.

The local American Legion Post plans to erect a motion picture theatre at Porter street, Helena, Ark. Plans are now under way.

Johnny Walsh, city salesman for FBO, has resigned from that position. He has not announced his new connections.

Tiffany Pictures has moved into its new home at 3317 Olive street, St. Louis. The new location is in the very heart of the Olive Street picture district and gives the exchange a ground floor. Roy Dickson, manager, reports that Tiffany has enjoyed very good business since the opening of the new year.

S. Schwalberg, traveling auditor, was a visitor to the local Warner Brothers exchange.

I. Fish is the new Southern Illinois salesman for Warner Brothers.

Out-of-town exhibitors seen along Picture Row this week included Tom Reed, Duquoin, Ill.; Mrs. I. W. Rodgers, Cairo, Ill.; Steve Brady, Cape Girardeau, Mo., and J. Lightner of Illmo, Mo.

Harry Hynes has succeeded Ben Ross as St. Louis city salesman for Universal. Ross has gone to Chicago.

Solomon J. Hankin, manager for Educational Film Exchange, 3334 Olive street, celebrated his forty-third brithday on February 10. He received many messages of congratulation and was the subject of a special write-up in the St. Louis Times of that date.

St. Louis film stocks listed on the St. Louis Stock Exchange closed February 11 as follows: Skouras A, $39 bid and $41 asked; St. Louis Amusement A, $36 asked.

Indianapolis

TWENTY-FIVE affidavits charging desecration of the Sabbath by operating a picture show have been filed against Frank Parrish, of Milford, owner of a theatre at that town, near Warsaw. He has continued to operate since December, when he was acquitted on a similar charge. He was convicted in November.

The Young company is composed of Charles J. Wolf, V. U. Young and Geo. S. Challis, thetrical magnates. The company plans a new playhouse at Muncie.

At Kokomo, Ind., the Young Amusement Company has taken over the leases on the Sipe and Indiana houses from H. E. McNevin, Champaign, Ill., who has operated the two theatres for several years with James Wood as manager. New policy announced.

The Hoosier Theatre Company of Kokomo, which has been operating the Isis, has acquired the property and leases of the Paramount and Grand theatres, and will continue to operate the three houses. S. W. Neal, of the Isis, will be associated with Billy Conners, Marion, and F. H. Sumner, under the change.

George Florey is new manager of the Indiana ballroom at Indianapolis. Florey, assistant manager, succeeds Manager Jonas Perlberg. Florey formerly was with the Karzas ballroom company in Chicago.

Indiana Indorsers of Photoplays will hold annual meeting March 27-8 at the Claypool hotel. Committees to arrange plans will be named soon by Mrs. David Ross, general chairman.

Al Irwin, Cincinnati, Ohio, is the new general manager of the four Terre Haute, Ind., houses affected by the new merger. Irwin, who will be at the Indiana, will manage the Indiana, Hippodrome, Liberty and American theatres, operated the past year by the Western Indiana Theatre Corporation, which have been taken over by the Keith-Albee-Harriss-Libson-Heidingsfeld interests with offices at Cincinnati, Ohio. A continuous policy has been inaugurated at the Indiana. The Terre Haute houses will be taken over Feb. 19 by the new management, Manager Ike Libson announced. Alterations have been started at the Indiana. Irwin replaces R. W. Thayer as general manager.

New England

NEW ENGLAND Film Board held its annual meeting Monday and re-elected the following officers for a second term without opposition: President, J. A. McConville, of Independent Films, Inc.; first vice-president, R. C. Cropper, of Pathe; second vice-president, J. L. Roth; secretary, Moe Grassgreen, of Fox; treasurer, Thomas B. Spry, of First National; corresponding secretary, Miss Martha W. Ferris.

Committees will be announced by President McConville at the regular session next week.

Ruth Lee Taylor, star of "Gentlemen Prefer Blondes," who was in Boston during last week, was entertained at luncheon at the Hotel Statler by Tom Bailey, district manager of the Paramount exchange. There was a distinguished gathering of motion picture distributors and newspaper men present. Vernon Grey, advertising manager for Paramount, had charge of the dinner arrangements.

Atlantic Motion Picture Service Co. has been organized and incorporated at Boston, with capital of $50,000. Incorporators are W. Darwin Van Ness, Millicent F. Van Ness, both of 10 Museum road, Boston, and Winfield C. Towne.

Moving Picture Operators' Union, 182, held its annual meeting at Boston during the week, following the annual banquet. T. C. Barrows was re-elected for another year without opposition. Other officers elected are: Secretary and business agent, J. F. Burke; vice-president, Meyer Bixgorne; financial secretary, Al Moulton; treasurer, Joseph Rosen. Guests at the dinner included Judge Frederick Day, Judge Albert F. Brackett, City Censor John F. Casey of Boston, Joseph Brennan of the Loew circuit, Henry Taylor of the Shubert theatres, Thomas B. Lothian, Al Sheehan, of the Boston Theatre Owners' Association, District Manager H. C. Campbell of Fox, Fred J. Dempsey of the International Alliance and others.

Contracts have been awarded for a new theatre in Leominster for Arthur McEvoy, to be built on Mechanic street.

Joseph Meadow, 80 Cottage St., New Haven, Conn., is to remodel that property into a motion picture theatre.

Balin Motion Pictures, Inc., has been incorporated at Boston to distribute special feature films, with capital of $50,000. Incorporators are Veronica M. Kavanaugh, Elizabeth M. Carlton and Joseph Friedenthal.

The Howard Theatre Co., New Haven, Conn., has incorporated with capital of $100,000. Benjamin Carechman and others of New Haven are the incorporators.

Regal Investment Co., Hartford, Conn., has incorporated, with capital of $50,000, to construct and lease theatres. H. L. Nair, of New Britain, heads the corporation.

Mayor James A. Roche of Everett, Mass., has appointed as theatre censors Mrs. Agnes L. Raferty, Mrs. Blanche K. Nichols, Mrs. M. Louise Sweeney, James J. Morse and Carl O. Johnson. They will take office March 5.

Pathe Club held its first annual party at Hotel Arlington, Monday, with a dinner, entertainment by professional entertainers and numbers by members of the staff. Music for the dancing was supplied by a band. Dick Sears, William Cuddy and Charles Heath comprised the committee.

"The Patent Leather Kid" opened at the Strand, Portland, Me., for its first New England showing, playing to the best business the house has known with one exception.

The Victoria Amusement Corp., Lawrence, Mass., has incorporated with 1000 shares of no par value. Incorporators are John J. Flynn of Lawrence, Daniel F. Conlon, Jo., and Susan Conlan, both of Lawrence.

Porter Theatre Co., Cambridge, Mass., has incorporated with capital of $50,000. Incorporators are Edward Markell, Julius Rudnick and Samuel Markell. The new theatre will be completed within a few weeks and will be ready for formal opening.

The Strand theatre at Willimantic, Conn., has been sold by Pfl Fedoria to J. P. Fedorka.

The Star theatre at Waldoboro, Me., has been purchased by Otis S. Page of Damariscotta, Me.

The Midway theatre at Aldenville has been sold by M. Tabackman to George H. Berry, who will operate.

The Pastime theatre at Chicopee, Mass., has been sold by Frank Wotton to Onil LeDuc.

The Crockett theatre, operated by the Crockett Theatre Co. at Brooks, Me., has been sold to F. E. Littlefield.

The Warren theatre at Roxbury, Mass., has been sold by the R. N. S. Amusement Co. to the Warren Amusement Co. The Warren Amusement Co. has just been organized and incorporated with capital of $50,000. The incorporators are Edward Axon, Merrit Weiner, both of Brookline, Mass., and Annabel Kordian of Boston.

The Pine Point theatre at Springfield, recently closed temporarily, has been sold by J. Ratner to A. Porcheron of the Empire theatre, West Springfield. The new owner will reopen the Pine Point at once.

The Orient theatre at Franklin, Me., of which C. H. Sprague is the owner, has ceased operation.

Miss Sadie Gotz of the Pathe exchange has resigned to become booker at the Red Seal exchange, Church street, Boston.

Thomas Jennings of the Fox sales staff has been laid up for a week with the grippe. He is now convalescing.

Henry Demming will continue as manager of the Warren theatre in Roxbury under the new ownership.

James Kennedy, former booker at Paramount, has joined the sales force of F. B. O.

M. N. Wolf, district manager of Metro-Goldwyn-Mayer exchange, has returned from Houston, Tex., where he was called by the death of his mother.

"Sunrise" was given its first New England showing at the Fox theatre in Springfield last week, playing to capacity houses. This is the first time a feature has been given its New England premiere in that city.

Ernest Anderson of the Fox exchange has the sympathy of his many friends in the loss of his infant son last week.

A. Fleischer is now doing the booking for the Regional Chain Theatres with offices in the Metropolitan building.

Minneapolis

MORE than 2,000 personse attended a midnight premier performance of "The Jazz Singer" at the State theatre in Minneapolis last Wednesday night, three days before the picture was scheduled to be shown to the general public. Newspaper men, city officials, theatre men and a great many others were on the F. & R. invitation list. Finkelstein & Ruben decided against raising their prices for this engagement, and the regular scale of 35 cents for matinee and 60 cents for evening will prevail, the first time that "The Jazz Singer" has been shown at such low prices, it is said.

Harry Sherman, special relations director for Publix Theatre Corp., was in Minneapolis last week conferring with Fred Birnbach, secretary of the Minneapolis Musicians' Union, with regard to the orchestra for the new Minnescota theatre which is expected to be opened March 24. In recognition of Minneapolis' status as a national music center it is planned to have one of the largest and finest theatre orchestras in the country to provide the music at the new $2,000,000 theatre. Nathaniel Finston, Publix circuit musical director, has also come to the city to begin collecting the pieces for the orchestra and to open negotiations with stage employees and motion picture operators.

F. & R. have recently completed arrangements for the leasing of the Lyric and Met theatres in Watertown, S. D., from Hess and Rau. This gives F. & R. control of the theatres in the town, as they already has the Fotoplay and Colonial. The Fotoplay, a 300-seat house, is expected to close while the Met will be confined to road shows and stock. The Lyric is to have a new canopy, front and lobby and new projection machines installed. After the remodeling, the house will seat about 600, while the Met seats 1,000.

The equipment of the Stanley theatre, Stanley, S. D., has been sold by E. G. McIlraith of Crosby, to O. B. Ukkelberg of Kenmare, N. D. Ukkelberg has also leased the building for a period of three years.

The Theatre Ad Mat Service, a new advertising service which supplies exhibitors with lay-out mats which are well done and with good art work, improving their newspaper advertising, has introduced its service in Minneapolis lately. S. S. Neal, general sales manager of the company, has spent some time here showing his samples.

The American Amusement Company has secured a lease on the new Lyceum theatre at Moorhead, Minn.

A. S. Colbya and J. W. Smith of Beresford, S. D., have purchased the theatre at Leeds, Iowa.

The State theatre at Redfield, S. D., has been taken over by J. P. Hartman of Aberdeen, S. D.

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San Francisco

ANNOUNCEMENT of the appointment of A. M. Richardson as manager of the Portola theatre has been made. Richardson is a popular young local motion picture man, who at one time managed the Alexandria theatre in the Richmond district and later the Coliseum theatre.

San Francisco each year has its "greater movie season" and now, according to the plans of A. M. Bowles, division manager of West Coast Theatres, there is to be a "greater stage season," centered in the Granada theatre.

J. R. Saul, theatrical relator, who has played a large part in the upbuilding of two large theatre circuits in Northern California, left January 31st for a six months' tour of Europe with Mrs. Saul.

Frank Jenks is now in charge of the California theatre orchestra at San Jose. It is only a couple hours' ride back to San Francisco, so Jenks don't care.

K. Hodkinson has been appointed as local branch manager of the United Artists' exchange.

Sidney Goldman of Goodwill exchange has come back from a successful sales trip.

Floyd St. John is making a trip in the territory, getting contracts for his Co-operative pictures.

L. Metzger, sales manager for Universal, and Van Praal, also of Universal, were in town recently, when a sales meeting was held.

The employees of Pathe gave a dinner recently in honor of their employer, Mark Cory, and his campaign for "Cory Month."

Miss Marian Burns has returned to her desk in the Educational exchange after an attack of gout.

Dave Bershon, United Artists' district manager, visited the local office recently.

Phil Weinstein spent a five-day vacation in Los Angeles recently.

Jack Erickson, formerly with Pathe and then with F. B. O., is out of F. B. O. and back at Pathe in this city.

L. R. Killingsworth of Rialto theatre, Willows, was a recent visitor on film row.

James Donahue, manager of the booking department of Paramount, returned from the Valley.

G. A. Hickey, M-G-M's district manager, has taken the Denver and Salt Lake territory under his supervision and spent some time recently in the Denver office.

C. C. Ezell, central and western sales manager for Warner Bros., was in the local office Feb. 1st.

Al Ackerman has been promoted from the ad sales department to the booking department of Paramount.

Heineman, local manager of Universal exchange, is back at work, having suffered from an infected knee.

Armand S. Cohn, manager of Sunset Film exchange, returned from a successful trip through the territory.

Charles Muehlman, local manager of First National Pictures, recently made a trip through the territory with Levy.

R. J. Duddy, formerly assistant manager at the St. Francis, is now manager of the State theatre at Stockton, having assumed the duties of his promotion very recently.

The announcement of Richard Spier as division manager for the Portland and Oregon territory of West Coast Theatres has been made.

The appointment was confirmed by Harold B. Franklin, president of the organization, over long distance telephone from New York. Spier has been managing the Warfield and California theatres here under the direction of A. M. Bowles, division manager.

Mel Hulling and L. B. Richards are recent additions to Metro-Goldwyn-Mayer sales force.

S. Barusch, who was master of ceremonies in the shipping department of F. B. O. for a long period, has been advanced to the front office as booker. Wakefield, the former booker, has been transferred to the Seattle territory of F. B. O. as salesman.

"Bill" Edmunds has left Progress and launched out on the preliminary organization of a real road show tour of several special feature pictures which he has under contract. Edmunds has turned over to George Chamberlain the affairs of his Progress Features exchange.

Central Penn

COINCIDENTAL with publication of the plans of J. V. Schreck to erect a $200,000 theatre in Ashland, announcement is made that Milton Madras will erect a modern three-story business and apartment building on a plot immediately adjoining the site for the proposed playhouse, that will conform with the artistic architectural design of the theatre. Construction of both buildings started early in February.

Fresh competition for the motion picture theatres of Allentown has arisen through the installation of permanent dramatic stock company productions by the Smith-Roberson Players, in the Lyric Theatre, there, which was heretofore legitimate house.

The Strand Theatre, Scranton, owned by the Comerford Amusement Company, has been completely refurnished and redecorated, and restored to its former status, as prize theatre of the Comerford circuit. It was formally reopened on January 16th, and has been placed under the management of W. J. Cosgrove, World War veteran, and long associated with the company. The Strand was originally built many years ago as the pride of the Comerford chain, which has its headquarters in Scranton and now controls one hundred and fifty theatres.

Burglars who smashed the safe in the Victoria Theatre, Shamokin, on January 18th, with a sledge hammer, got away with the day's receipts, amounting to several hundred dollars. The Victoria is part of the chain of movie houses operated by the Chamberlain Amusement Company, with headquarters in Shamokin.

George O. Girth, who formerly managed the Girth Theatre, Palmyra, has been made manager of the new Seltzer Theatre, which has just been opened in that prosperous Lebanon county town by Harvey I. Seltzer, a prominent manufacturer, who is a newcomer to the motion picture industry. The new theatre was built by the John H. Wickersham Construction Company, of Lancaster, which company also designed the structure.

Manager Charles Wooden, of the Capitol Theatre, Mauch Chunk, has selected Louis Frechette as organist for the picture house.

Russell Kerschner, of Tamaqua, has been appointed as organist of the Capitol Theatre, Pottsville, recently erected at a cost of $600,000 by the Comerford Amusement Company, of Scranton. Samuel Freedman is manager of the Capitol.

Percy I. Knowlton has been elected president of Local 315, American Federation of Musicians, of Pottsville, which includes in its membership musicians employed in theatres of Pottsville and vicinity. The other officers elected are: Edward J. Richards, vice-president; D. W. Tucker, secretary; M. J. Oppold, treasurer; and J. C. Seltzer, Edward Ratigan and G. D. Beyerle, trustees.

Detroit

AN explosion in the projection room of the Bad Axe Theatre at Brown City, Mich., is reported to have caused nearly $3,500 damage. Two of the employes, Albert Mayhue and Martin Schultz, were burned slightly when they attempted to put out the flames.

Floyd Chrysler, former state representative for U-A, has joined Fox.

The Pastime in Williamston, Mich., will reopen shortly, according to Roy Adamas, one of the owners. The building has undergone extensive repairing.

Formerly with Educational and Co-operative Booking Corp., Jerry Meyer is now representing Tiffany-Stahl in the state. He succeeds Ralph Peckham.

Ladies as well as gentlement are permitted to smoke in certain sections of the new United Artists Theatre, which opened Feb. 3. The locations, labeled smokers' loges, afford comfortable arrangements to patrons who desire tobacco while watching the pictures and listening to the music.

Dave Coplan, until recently office manager for Columbia, has been signed as manager for Tiffany-Stahl in Detroit. For a number of years, Mr. Coplan was with Canadian exchanges.

One of the most unusual thefts ever recorded around a theatre is reported by Manager Carl Kroeger of the new Kunsky-Royal Oak Theatre. While the new organ was being installed last week, some one detached an automobile horn from the maze of pipes and wires. The thief apparently had taken it for his automobile. But the joke wa on him as the horn operates only on 12 volts, which no ordinary car could provide without additional batteries.

Albany

NAT LEVY, Albany manager for Universal, was in New York City last week. Ted Schlanger, short subject sales manager for Universal, was up from New York during the week, and in company with Mr. Levy spent a day in conference with the Schine Brothers in Gloversville, and also with the heads of other big circuits.

E. B. Kelly, who has run the Strand in Millbrook for the past eight years or more, has sold his house to New York parties.

Larry Tefft, who runs the theatre in Berlin, was forced to lay off for a day or so last week when his heater went out of business.

William Smalley, of Cooperstown, who had partially planned to lease Eagle Hall in Johnstown, until such time as he could construct his new house, replacing the one burned, has decided that it would cost too much money to remodel Eagle Hall for the short time that he would need it.

Ollie Stacey, owner of the Majestic in Albany, has decided to do away with his vaudeville program during the Lenten season and will use double features instead.

Sam Hochstim, a well known exhibitor in Hudson, looked prosperous the other day when he arrived on Albany's film row, seated in a new LaSalle car.

Alec Feltman, who, with his son, conducts the Rialto and the Lincoln theatres in Schenectady, and has the Hudson in Albany, was at a local hospital twice during the past week having X-ray pictures taken of his feet. Mr. Feltmann was hardly able to walk for several days.

W. W. Black, sales manager of the educational department of Pathe, and Gerald Swede, of Boston, also connected with the educational department, were in Albany during the past week. C. W. Sawin, district representative of the same company, also paid the local Pathe office a visit.

W. W. Farley, owner of several theatres in Schenectady, and who has been spending a part of the winter in Florida with his wife, is expected to return north within the next few days.

The sympathy of the readers of this section is extended to Milton Caplon, a salesman at the Albany Pathe exchange, whose mother died recently at her home in Richmond, Va.

Joe Saperstein, manager of Harmanus-Bleecker Hall in Albany, was in New York City last Tuesday, and carried a message to F. F. Proctor that the house was playing to capacity business these days with a combination of vaudeville and pictures.

The Palace theatre, which has been running for the past 25 years in Watertown and which was the first motion picture theatre in that city, closed last week. The theatre was rceently taken over by the Schine brothers, who control several other houses in that city.

Jack Krause, local manager for Tiffany, who was badly injured in an automobile accident several weeks ago, has recovered to the extent that he is now able to cover his territory by train. Mr. Krause till walks with a cane.

According to reports on Albany's film row, the Albany theatre in Schenectady will shortly reopen as a picture house. The Star, in Schenectady, has reopened with double features.

Considerable money is being spent these days in redecorating the lobby of the Leland theatre in Albany. The work is being done under the direction of Alec Sayles, house manager.

William Shirley, of Schenectady, was ill for four or five days last week, with a bad attack of ptomaine poisoning.

Whenever Jake Rosenthal, of the Rose in Troy, finds that he is overstocked with novelties and other things which he gives away to holders of lucky coupons, he resorts to the old time methods and visits film row, disposing last week of sewing baskets, manicure sets and handkerchiefs. He booked many orders.

Eloise Veiller, wife of the manager of the Mark Ritz in Albany, is spending several weeks in Palm Beach, as the guest of relatives.

Amos Leonard, of Syracuse, short subjects sales manager for Pathe, in Albany, is recuperating from an operation performed last week on one of his ears.

A paint shop has been opened on the second floor of the Strand building in Albany, with W. J. Stur, of Waterbury, Conn., in charge.

Mr. Stur, who has been with the Strand corporation for over nine years, and who styles himself a display artist, will handle all of the lobbies of the Strand houses in both Albany and Troy. He succeeds Bert Smith.

R. C. McClure finds northern New York winters more severe than those of Texas. Mr. McClure operates the Queens theatre at Saranac Lake. Last week, when he was scheduled to show up in Albany, he telephoned that he was ill at his home with a hard cold.

James Roach, who recently resigned as general manager of the Farash houses in Schenectady, was on film row last week and it is reported that an announcement will be forthcoming soon as to his future connections.

In seeing that the boys at the army posts of the east are getting the best of pictures, Tom Martell, who books for the U. S. army film service, spent several days in Albany last week, calling at various exchanges.

The Strand in Watertown is being remodeled to some extent and new seats are being installed throughout the house. The lobby has also been redecorated and the interior of the theatre will be renovated.

W. K. Lendon and E. J. Hallihan, auditors for Universal, were in town during the past week in checking over the books at the local office.

Atlanta

RUFUS A. DAVIS has been appointed general sales manager in North and South Carolina for National Theatre Supply Company, according to announcement last week by Oscar S. Oldknow, vice-president of the company, with headquarters in Atlanta. The appontment becomes effective Monday, Feb. 13, Mr. Davis making his headquarters in Charlotte, N. C.

W. P. White will be in charge of the Charlotte office for National.

George G. Goodale left Atlanta last Thursday for Charlotte, N. C., where he will be office manager of the Arthur C. Bromberg Attractions branch there.

W. E. Callaway, southern division manager for First National, accompanied by C. A. Clegg, special representative, spent last Tuesday and Wednesday in the company's Atlanta office.

W. G. Carmichael returned to the Atlanta branch of United Artists last week as sales manager of the Atlanta office, after having been stationed in Washington, D. C., for several months in the capacity of southern division manager.

Frank Pasker, who has been in charge of the Atlanta office, returns to New York Saturday to resume his duties as traveling auditor and R. S. Beachan, booker, has been promoted to office manager with booking still under his supervision.

Fred Jack, assistant manager of First National's Atlanta office, left Friday for Clearwater, Fla., to assist the Capitol theatre on exploitation.

Ernest E. Geyer, special exploitation man for United Artists, was in Atlanta last week.

W. B. Fulton, who has just been appointed division sales manager for Vitaphone, visited Atlanta last week.

James Hamilton, one of the best known new reel camermen and laboratory experts in the Southeast, has become associated with Graphic Films Corporation, Atlanta, it was announced this week by John H. Candler, president of the company. While joining Graphic to supervise laboratory work, Mr. Hamilton will still be Pathe News representative in Atlanta. The local laboratory work for Pathe News is now being done by Graphic.

Fox's Atlanta branch became the proud possessor this week of two automatic electric driven inspection machines.

A. H. Yeomans, who recently sold his Rose and Crystal theatres in Dublin, Ga., to C. S. Smith, was in Atlanta last Wednesday on his way to Athens, Tenn., where he owns a large farm. He said he expected to take a long needed rest before re-entering the ranks of exhibitors.

Oscar S. Oldknow, vice-president of National Theatre Supply Company, with headquarters in Atlanta, visited the Charlotte branch of the company last week.

Last weeks' visitors to Atlanta's film row included Frank Merrittee, of the Wyse Theatres, Inc., Birmingham, Ala.; Joe Wheeler, of the Capitol theatre, Montgomery, Ala.; C. E. Long, of the Grand theatre, Decartown; R. E. L. Golden, of the Golden theatre, LaGrange, Ga.; O. J. Wells, of the Ozark theatre, Ozark, Ala., and N. B. Blunt, of the Majestic theatre, Fort Meade, Florida.

Ralph B. Williams, division manager in the southeast for Universal Film Exchange, Inc., went to Memphis, Tenn., last week.

Mrs. Grace Ashmore, formerly of Liberty-Specialty Atlanta office, joined the personnel of United Artists last week.

J. F. Burke, traveling auditor for Educational, made a visit to the company's Atlanta office last week.

L. B. Remy, southern district manager for Fox, recently spent several days in Atlanta.

G. L. Wynn, of the Ritz theatre, Newman, Ga., was a recent caller.

William G. Minder, southern division manager for Tiffany-Stahl Productions, visited Nashville, Tenn., recently.

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Salt Lake City

WORK has been started on the new theatre being built by Joe Lawrence and associates at Third, South and State Street of this city. Lawrence is now manager and part owner of the Rialto Theatre, a second run house here. The new theatre is to be called the State Theatre and will have a seating capacity of approximately seven hundred, according to Lawrence.

A new orchestra leader has been appointed to conduct the "Empressionians" at the Paramount Ebpress since the resignation of Curg Peterson, former director. The new director, LeRoy Winter, was for some time a member of Alberti's orchestra at the Capitol Theatre, according to Manager George E. Carpenter of the Capitol.

Enthusiastic crowds greeted Miss Ruth Taylor, Paramount "baby" star, in her personal appearances at the Paramount Empress Theatre here last week. During her visit in this city the film star was entertained by the managements of the Louis Marcus Enterprises. Following an impromptu parade down Main Street here, Miss Taylor was taken for a drive throughout the city and then to the Hotel Utah, where she was the guest of Carl Porter, manager of the Paramount Empress, at dinner. Among those in attendance at the dinner were Louis Marcus, Mr. and Mrs. Geo. E. Carpenter, Mr. and Mrs. Carl Porter, Mr. and Mrs. O. Wog, Jack Proctor, Mrs. and Miss Taylor and members of the press.

Among the exhibitor visitors in Salt Lake who spent some time along Film Row were Mike Neilson of the Grand Theatre at Logan, Utah; S. I. Gillette and J. J. Gillette of a circuit of theatre throughout Utah towns; E. H. Garr, who operates theatres in Snowville and Lewiston, Utah; S. B. Steck of the Lyceum at Ogden, Utah; Mell Stringham of the Colonial, Ogden; The Peery Brothers of the Egyptian and Ogden theatres of Ogden, and John Rugar of Park City, Utah.

George Caldares, Division Manager who was recently appointed to supervise the Salt Lake and Denver territory for Tiffany, left for Denver a short time ago.

Local Sales Manager Harry Stern of the United Artists office, left for a week's trip into Montana, where he will make the key cities. Joe Madsen of this exchange has just been dignified with a new title; that of Office Manager. Cecil J. Farnes, formerly with Universal here, is now connected with the local United Artists sales force, taking the place of M. Geiger who has resigned.

"Hap" Fredericks, manager in this city for Columbia Pictures, is still making the state of Idaho.

Manager Clyde H. Messinger returned from a successful swing of eleven days' duration into the Idaho branch and is leaving for Wyoming next week.

Clyde Walker, manager here for Fox, is spending some time in Montana with the new season's product.

The Victory Theatre, under the management of Ray Hendry, has just had beautiful new lighting fixtures installed.

Herman Wobber, District Manager for Paramount, spent some time in this city last week and has now left for the Coast.

Joe English of the local Paramount Famous-Lasky sales force, has been transferred from Boise to the Utah territory with headquarters in Salt Lake City, according to Manager O. Wog of this exchange.

Ernest Rowe, formerly manager for Geo. (Paramount) Werick's Paramount Theatre at Glenwood Springs, Colorado, is now a member of the Paramount Famous-Lasky force of Salt Lake City exchange in the accessory department.

C. J. Hamal, formerly with Pathe and Associated First National in this city, is now handling the Utah territory for Metro-Goldwyn-Mayer, according to Manager L. C. Wingham.

Manager H. H. Milstein of the Universal exchange here, states that salesman Tony Hartford is now an honor member of the Carl Laemmle Club, and that only four men in the entire United States have attained this signal honor.

Miss Merle Stubbs, of the local Universal office personnel, is to become Mrs. Harry Nelson during March, it is announced.

Salesman Ed. C. Mix of the Warner Brothers sales force here, is now making Utah. Milton Cohn is in Montana and W. A. Mead has recently resigned. Mrs. A. G. Hunter, former stenographer at this office, is back again after having been in Ruth, Nevada, managing the Ruth Theatre there fore some time.

Vete Stewart, salesman here for Associated First National, has received notification that he has been elected to the K. O. Club, an honor club for the salesmen of First National.

Florida

THE South Florida Fair and Gasparilla Carnival, now in its second and final week, is breaking all attendance records. They have a wonderful array of exhibits, at least a dozen of which feature motion pictures in their display. The Tampa Electric Company have the regulation street car seats in their section, with a screen in the front end of the "car." Motion pictures are shown continually each afternoon and evening.

West Tampa staged a Spanish fiesta last week that pulled quite a lot of fair visitors as well as the home folks. Spanish dances and a burlesque bull fight were the features. Leon Cazin, manager of the Cazin theatre, was one of the promoters of the stunt and put in some hard work to make it the big success it was.

A. Sarlo, who operates the Grand at Fort Myers, visited in Tampa last week, looking over the fair and our theatres.

This writer has just received a summons to appear in the United States District Court, in Miami, for jury duty and sincerely hopes the said duty will not interfere with giving the show shops of this East Coast metropolis the once over.

H. G. Ballance, southern division manager for Paramount, paid a visit to the Jacksonville exchange here last week.

Richmond Dorman, who has been on an extended vacation at Hot Springs, has returned to Miami to take up his duties as advertising manager for Paramount Enterprises, Jacksonville.

Barney Wilkinson is on an extended leave because of ill health and has been succeeded by J. Perry Clare at the Fotosho, Miami.

J. Winkelman is the manager of Coral Gables theatre, Publix house.

The Paramount, "millionaires' theatre" at West Palm Beach, is booking, through the Palm Beach Artists' Club, every Monday night, some of the leading attractions of the musical season.

Following the closing of vaudeville on the Florida time, the Fairfax, Miami, has gone on a long run picture policy.

Manager Baker of the Capitol theatre, Miami, has resigned to take a position as managing director of a 6,000-seat house at Richmond, Va., to be operated by the Shriners there. Harold Kopplan has succeeded Mr. Baker at the Capitol, with Victor Gerstel as house manager.

Publix and E. J. Sparks Enterprises have pooled their operations at Fort Lauderdale. The Sunset and Queen are affected, with William Mahoney as manager of both houses. George Denton, former Publix manager, will be placed elsewhere. The Garden Circle has been closed for repairs.

Closing of four banks in Miami last week, on orders from the State Comptroller, will seriously affect the theatrical business in that area, it is feared.

Cincinnati

THE Forest theatre, a suburban house, located at Avondale, Cincinnati, and presided over by Miss Doris Stecker, is attracting additional following by "bargain nights" on Wednesday of each week, when admission prices are appreciably reduced, without, however, any change in the program. The Forest is featuring J. Walter De Vaux, a popular musician, as guest organist for a part of February, and is staging a singing and dancing act, composed of talent from a local school, for later in the month.

Andy Anderson, who has been managerial head of Loew's theatres, Dayton, Ohio, for a number of years, has severed his connection with that house and gone to the big lights of Broadway, although for what purpose the deponent sayeth not. James McManus, who hails from Toronto, Canada, has been named manager.

Sympathies are being extended Mr. and Mrs. Griff Granger, Mt. Gilead, Ohio, over the recent passing of Mrs. Granger's mother. The Grangers operate the Kaypee theatre at Mt. Gilead.

James S. Back has opened his new 650-seat Bexley theatre at Dover, Ohio, the present hotbed of the blue law agitation.

The Lyric theatre, Scott, Ohio, has passed into possession of Henry Moore, Grover Hills, Ohio, who owns and operates the Royal theatre in his home town.

The new Salem theatre, Dayton, Ohio, a 1,100-seat house, located at Salem and Grand avenues, was formally opened with appropriate ceremonies. It is owned and operated by Wells and Keister, both local men.

Chicago

PRESIDENT JACK MILLER of the Exhibitors Association of Chicago, has returned from his month's trip, which took him to Caribbean and Gulf of Mexico ports, including the Panama Canal, and reports having had a splendid time. His comments on the popularity of President Coolidge in Cuba and of Lindbergh in various countries the "flying ambassador" touched, are most interesting. Mr. Miller's return was welcomed not only by the members of his organization but by the national exhibitors committee which is negotiating the new uniform contract with the distributors.

Postal cards from Maurice A. Choynski and Max Hyman report the pair enjoying themselves at Monte Carlo and also show that the travelers had viewed Gibraltar.

Dick Anderson, sales manager of International News, has been in the city for several days.

Pat Garyn, who has been making his headquarters at the Chicago office for the last two weeks, has returned to New York City.

Charles Sonin, head of Metro-Goldwyn-Mayer's purchasing department, is in Minneapolis after a stay of several days in Chicago. He probably will visit here again before returning to the east.

Paul Ash, who collapsed on the stage of the Oriental theatre last week, is back on the job and it is reported, is none the worse for his illness.

Ben Cooney of National Playhouses, Inc., is in Los Angeles on a vacation trip, although it is rumored that business had something to do with the journey. He accompanied Jimmy Coston to the coast, leaving last Wednesday.

The Monroe theater set a precedent last week when it brought back "Seventh Heaven," which was previously shown there for five weeks and has recently been on view in many of the neighborhood theatres throughout the city. It is understood that the two opening days were very satisfactory and the week's run of the picture will be watched with interest.

First National's exchange presents a handsome appearance, having been completely redecorated and refurnished, new carpets, desks, etc., having been installed.

Immediately following the taking over of the Paradise theatre from Cooney Brothers by Lubliner & Trinz, a swarm of workmen went on the job and the structure is being pushed to completion with all possible speed. Steel was already up at the time of the transfer.

Louis L. and Meyer S. Marks have returned after a short business trip to New York City.

Henry O'Brien, popular Fox salesman, reports the arrival of a new baby at his home. Mr. O'Brien claims publicity and it is said his name has not appeared before in a trade paper in ten years.

Ben Berve, it is rumored, is planning ot build a large new house in Rochelle, Illinois, where he has operated houses for several years.

The Little theatre at La Grange was seriously damaged by fire on Sunday night after the performance. It is understood the flames were confined to the organ loft. The house is operated by Earle Johnson.

Simon Simansky took his wife and daughter to Los Angeles, leaving Chicago on Tuesday. After spending about a week on the west coast, Mr. Simansky will go to Hot Springs, Arkansas, where he will remain for several weeks.

District Manager Stanley Brown in charge of Wesco's Milwaukee houses was visiting on film row last week.

Kansas City

CONSTRUCTION of a new $150,000 theatre in Wichita, Kas., to be built for the Hartman Investment Company by the George Siedholl Construction Co., will start soon. The house, which will be at Hillsdale and Douglas Streets, will be of brick and terra cotta, being 103 x 160 feet and two stories in height.

The Garden theatre, Colony, Kas., has been purchased by L. O. Nickels from W. J. Dehler.

The Hubbell Theatre, Trenton, Mo., which was damaged by fire last week, will be repaired and opened in a few weeks, it was announced.

The Benton and Vista theatres, suburban houses of Kansas City, have been taken over by Midwest Theatres, Inc.

The Photoplay theatre, Rossville, Kas., has been purchased by H. F. Higgins from C. E. Graff.

A motion picture theatre is to be included in the Swenson building, Clay Center, Kas., which is being remodeled.

The Sherman theatre, Goodland, Kas., was damaged by fire last week.

Samuel Knight, Coffeyville, Kas., and Charles Hedges, Kansas City, have purchased the Gem theatre, Dewey, Okla.

The Palace theatre, Anthony, Kas., has re-opened, following repairs made necessary by a recent fire.

After so long a fight Warrensburg, Mo., has won out on the Sunday closing issue. The city council, at a recent meeting, rescinded an ordinance prohibiting Sunday shows and exhibitors now are doing a good business on Sundays without any molestation. Warrensburg is a town of about 6,500 population.

Thus far the contest among film salesmen in the Kansas City territory to obtain the largest number of new members for the M. P. T. O. Kansas-Missouri is a neck-and-neck affair with Joe Rosenberg of Universal leading and William Bradford of M-G-M a close second. An expensive Gladstone traveling bag and $50 cash is the first prize and a dressing gown and $25 cash is second prize in the contest which ends in June. The cash awards will be made by "Doc" Miller of the Miller theatre, Wichita, Kas. The contest is the result of a recent tie-up between film salesmen and the M. P. T. O. K-M in a membership campaign.

Bill Warner, First National; Bob Withers, Enterprise; M. C. Sinift, Warner Bros.; C. A. Jones, Tiffany; Russell Borg, Educational, and Harry Taylor, Universal, were among the branch managers of Kansas City to be hustling in the territory last week.

E. N. O'Shell, formerly with Warner Bros. in Omaha, Neb., has joined the Kansas City Educational sales force.

Miss Edna Beal of the Pathe office force, is back at work again after having been ill one week.

C. H. Hilgers, Fox branch manager, returned with his family from Memphis, Tenn., where he went to get them following his appointment in Kansas City. He formerly was Paramount branch manager in Memphis.

Bill Zalken of St. Joseph, Mo., has accepted a position as publicity representative for Fox in St. Louis.

The office of the Midwest Film Distributors, Inc., is undergoing remodeling, additional space having been added for a theatre department.

Edward Safier, Warner Bros., representative on extended run productions, was a Kansas City visitor.

South East

THE Bosco Theatre at Bosco (Hueysville) Ky., was completely destroyed by a wind storm recently.

The Lyric Theatre at Beattyville, Ky., the Burlington at Burlington, Ky. and the Petersburg at Petersburg, Ky., have closed.

S. H. Borisky, of Independent Theatres, Inc., Chattanooga, Tenn., has been confined to his home with a lame foot.

Mrs. W. T. Toops, wife of the owner of the American theatre, Bowling Green, is ill at her home.

Mrs. John Long, wife of manager of the Temple Theatre, Earlington, was a recent visitor in Hopkinsville, Ky.

The Lincoln theatre, being erected by the Strand Amusement Company in Maysfield, Ky., for colored people, will soon be completed. It will be modern throughout and will show pictures each night.

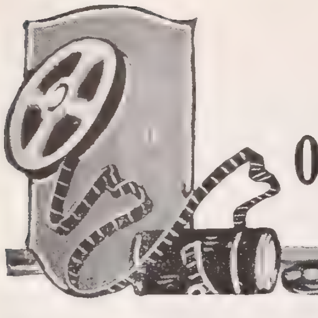
Mr. and Mrs. J. W. Mock of Charlotte, N. C., announce the marriage of their daughter, Bernice Lucille, to Harold Keeter, Saturday, January 28. Mrs. Keeter is a sister of J. W. Mock, booker for Educational exchange. Mr. Keeter is connected with Pathe exchange.

Rufus A. Davis, of National Theatre Supply Company; Walter Griffith, of Horlacher Delivery Service, and Messrs. Beam and Plummer, who operate theatre in Shelby, Bessener City and Mount Holley, were in Atlanta for several days this week.

C. C. Beddingfield, formerly booker for A. C. Bromberg Attractions, has resigned and will open the Carolina Poster exchange.

Mrs. E. F. Dardine, wife of the local manager of Universal exchange, is visiting relatives in Atlantic City.

Visitors in Charlotte last week were H. P. Howell, Victory Theatre, Smithfield; L. I. Drake, Ansonia Theatre, Wadesboro; D. M. Eaves, of the Eaves Theatre Circuit, Union; Ed. Pearce, National Theatre, Mount Airy; J. L. Goodnough, Branwood Theatre, Greenville; Joe Caudell, Grand Theatre, St. Pauls; D. Holt, Troy Theatre.



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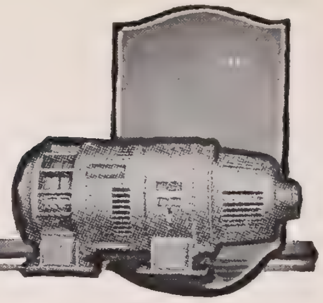

Inquiries and Comments

This and That About Mazda

J. C. KROESEN of the Edison Lamp Works, Harrison, N. J., has written us at some length objecting to our views on the proper kind of shutter to use in connection with Mazda projection equipment..

He specifically refers to our statements in the January 14th issue and makes an earnest effort to correct any false impressions we may have concerning the usefulness of this type of equipment.

After reading over the article in question, however, we feel that we have given Mazda a very fair break and have pointed out where it can serve the exhibitor to best advantage.

However, here are Mr. Kroesen's comments. Judge for yourself:

"My Dear Mr. Abbott:

I was very much surprised to note your projection column of the above subject issue under the heading of "Incandescent Lamp Projection," in the third column, second paragraph, that it was stated that the "three wing shutter is in preference to the two blade type." This statement is incorrect. We advise always the use of two wing shutters only—with blades of sufficient size to meet the requirements of the projector intermittent during the change with only the proper size of balancing blade to correspond.

I am enclosing herewith our booklet B-3930, and on page 6 you will notice specific suggestions as to the use of the two wing shutter.

Referring to the last paragraph, column 1, would say that we are not interested in the initial light, but are mainly interested in the result on the screen as viewed from the audience. The result that should be obtained is a desirable picture, and it would be produced if proper material and equipment are used and the same maintained.

As to the simplicity of handling, it is true that the incandescent equipment after proper adjustment is made requires less attention during the period of projecting the picture, this being one of the points that the manufacturers of incandescent equipment realized was necessary during the projection period to provide the necessary-all-attention-to-the-screen. This is also proven by the fact that other manufacturers of light sources found the same move advisable at a later date by providing automatic control, and feeding apparatus. Furthermore, the mirror and optical elements of the incandescent equipment do not fog up from the smoke or dust in the lamp house, and require only a cleaning each day.

In the sixth paragraph of the second column I might suggest that we base all future discussions on over all wattage consumption basis, and not on amperes because it is wattage that the exhibitor pays for. I have on several occasions found that comparisons had been made on the amperage basis to the exhibitor, whereas, if the figures were compared on an over all wattage basis, the story would have been entirely different.

A satisfactory picture may be had with incandescent projection, in the average size theatre provided suggestion as to installations are carried out, and I firmly believe that Charles Howe, the Projectionist, at the Everett Theatre in Middletown, Delaware, has done an excellent job. Numerous installations throughout the country are using incandescent lamps in their Motion Picture Projectors with good results.

I very much desire that you correct this error which is made in the issue above referred to.

With kindest personal regards, I remain,
Yours very truly,
(Signed) J. C. Kroesen.

Should Use Two-Wing Shutter

We were wrong when we said that the lamp manufacturers recommended the three-wing shutter for Mazda, for, as Mr. Kroesen has pointed out, the instruction books published by the incandescent lamp manufacturers clearly state that a two-wing shutter can be used without encountering flicker on the screen, and with consequent increased screen illumination.

A two-wing shutter will pass from 50 to 55 per cent of the light in the projector beam (as it issues from the projection lens) whereas a three-wing shutter will pass only from 40 to 45 per cent. It is for this reason that the two-wing shutter is recommended.

For screens which are not brightly illuminated, the two-wing shutter with its single flicker blade in addition to the working blade, will suffice to prevent flicker on the screen. For more brightly illuminated screens, however, the use of the three-wing shutter becomes necessary if flicker is to be prevented.

Those of you who are using Mazda equipment will please remember, therefore, that the two-wing shutter is the proper thing to use under ordinary conditions.

Excellent Projection Results Possible

As for the second criticism of Mr. Kroesen's, which has to do with the last paragraph in column one of the January 14th issue, we can see nothing which detracts from the value of Mazda equipment in its logical field.

The statement we made reads as follows:

"If, however, you hold that the incandescent lamp outfit can project pictures which, from an all around standpoint, are fully equal to those projected with an arc outfit, then you are wrong, as this is not possible.

We still believe the above to be true and can see no reason for altering our view on this point. It is simply a statement on the comparative results obtained with arc and Mazda equipments and the reflector arc has clearly demonstrated that where no handicaps are imposed upon the arc system, the Mazda outfit cannot possibly compete with it. We were under the impression that this was generally conceded.

We qualified this statement, however, in the next paragraph by saying, "it is the writer's opinion that the choice of Mazda equipment should rest solely on the merits of that equipment alone and should not be influenced by the results which can be obtained from arc system."

By this, we meant that the choice of projection equipment should not be governed by competitive tests between arc and Mazda systems but that the qualities of each should be judged separately and if it was held that Mazda could do a creditable job of projection in *that particular theatre*, then it should, by all means be installed.

Exhibitors are only too willing to lean over backward in their efforts to obtain the maximum amount of screen illumination without stopping to consider whether *their* particular house requires such a high degree of screen illumination. A considerable amount of money could be saved, both in cost of equipment and in operating expense, by choosing the *right* equipment to do the work which must be done.

There is no sense in over-illuminating screens at the risk of rendering the picture unsatisfactory for comfortable viewing. The argument that the reflector arc systems can be operated economically on currents as low as 10-15 amperes also applies, with equal force, to the incandescent lamp outfit. Then, too, it is better to operate a low-power unit at its highest efficiency than to operate a high-power unit far below its normal operating efficiency.

Money will be saved, therefore, and the results will be all that can be desired, if Mazda equipment is chosen for the small theatre where the moderate projection requirements call for the installation of a low-powered, high-efficiency, outfit.

Mr. Kroesen's last point, which has to do with comparing arc and incandescent systems on a current basis, or, "on an ampere for ampere" basis, is also well taken since any such comparison would be highly misleading and would lead to false conclusions.

Generally speaking, the cost of operating an electrical device depends upon its wattage consumption. Electrical power, expressed in watts, is the product of the volt-

(*Continued on following page*)

Costly Organ Installed at Harrisburg, Pa.

A costly new pipe organ of the Marr & Colton type is being installed in the Victoria, one of the leading downtown first run picture theatres maintained by the Wilmer & Vincent Theatre Company, in Harrisburg, Pa. It is expected the installation will be completed about March 1. The instrument, which has more than 100 control stops, is being set up in three areas, and replaces a less modern pipe organ. The foundation, together with the percussion instruments, is to the right of the screen. The strings, wood and wind stops, vox humana, bass section and special parts are being put to the left of the screen. The xylophone and harp stops, and the relay mechanism are to go under the stage. The organ is of the modern orchestral type, which includes several huge pedal stops.

Manager Lee Levy, of the Victoria, announced that the work of installation will be done without halting the performances, although it will be necessary for two or three days to substitute piano music for the organ.

Contracts Received on Two New England Houses

Kenmore Realty Co., of which Bennett Rockman is the head, of Fitchburg, Mass., has received bids for the erection of a theatre on Main Street, Fitchburg. An office building is included in the construction and the estimated cost of the project is $300,000 outside of furnishings. Contracts will probably be awarded within a week.

Raffaelo Vozella of City Mills, Mass., has awarded contracts for a theatre to be erected in Franklin, Mass., from plans by Frank A. Romano. Work will start immediately.

Prickett Gets Lease On West Coast House

Oliver B. Prickett, manager of the Carpinteria theatre, Carpinteria, Cal., announces that he will be the lessee of a new theatre and store building now under way in Carpinteria. The owners are F. E. Dow and H. J. Muller. In addition to housing an auditorium with a seating capacity of 450, the building will also include six shops, a ballroom and offices. The estimated cost is $65,000. J. W. Young is the architect.

Will Start Work Soon On Louisiana Theatre

John Ben Kendall of the Kidd-Astor Amusement Company authorized the announcement that construction work on the company's new $85,000 theatre at Ruston, La., would begin within the next 30 days. The new playhouse will be 140 feet long by 75 feet wide, and will have a seating capacity of 1,200. The theatre will be built on a lot on North Trenton street.

Inquiries and Comments

(Continued)

age and the current so that it means nothing to make a comparison of two devices on either a voltage basis or, yet, on a current basis. The total wattage consumed by each device is the proper basis of comparison since energy costs are governed by this.

As an example, the 30 volt-30 ampere Mazda lamp for projection requires an overall wattage of roughly 1,000. A twenty ampere reflector arc system, on the other hand, while requiring less current, has an overall wattage consumption of roughly 1,800 when operated from a 70 volt motor-generator set.

The Mazda system can be operated direct from a line voltage A. C. power circuit but the reflector arc, for most efficient results, requires an expensive motor-generator set in addition to the projection apparatus and rheostats. Wiring costs, too, will be proportionately higher.

It is for these reasons that small exhibitors should choose carefully in the matter of projector illuminating systems.

Write for New Mazda Projection Book

Incidentally, the Edison Lamp Works are distributing (free of charge) their latest Lighting Data Booklet which is devoted entirely to a complete analysis of picture projection equipment using incandescent lamps.

All kinds of equipment, including small projectors, amateur outfits, and stereopticon lanterns are illustrated and described, both from a practical as well as from a theoretical standpoint. In fact, this new book is just chock-full of valuable information and it would well pay any person to obtain a copy of it for no other reason than to have it on hand for reference purposes.

This book can be obtained for the asking by writing direct to Mr. J. C. Kroesen, Edison Lamp Works, Harrison, N. J. Ask for the new book on Projection with Mazda Lamps.

That these books are of considerable value is evidenced by the fact that the last time such an announcement was made in this department, several hundred requests for the particular book were received by the Edison Lamp Works.

So, write early.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Players	Distributed by	Length	Reviewed
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 21
Back to God's Country	R Adoree-R Frazer	Universal	5751 feet	July 29
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Big Parade, The	Gilbert-Adoree-Dane	M-G-M	12550 feet	Nov. 28, '25
Blackjack	B. Jones-B. Bennett	Fox	4777 feet	
Border Cavalier, The	Fred Humes	Universal	4427 feet	
Born to Battle	Bill Cody	Pathe-De Mille	4875 feet	
Boy of the Streets	J. Walker-M. Bennett-B. Francisco	Rayart (S. R.)	5059 feet	
Broadway Madness	M. de la Motte- D. Keith	Excellent Pict. (S.R.)	6945 feet	Oct. 14
By Whose Hand?	R. Cortez-E. Gilbert	Columbia	5432 feet	Jan. 7
Camille	N. Talmadge-A. B. Francis-G Roland	First National	9692 feet	May 6
Cancelled Debt, The	R. Lease-C. Stevens	Sterling Pict (S.R.)	5200 feet	
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Marshall-G. Astor	Universal	7790 feet	May 20
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F B O	5701 feet	Aug. 26
Cruise of the Helion, The	E. Murphy-D. Keith-T. Santschi	Rayart (S. R.)	6089 feet	Sept. 30
Drop Kick, The	R. Barthelmess - D. Revier-B. Kent	First National	6802 feet	Sept. 30
First Auto, The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Flying U Ranch, The	Tyler-N. Lane	F. B O.	4924 feet	
Foreign Devils	Tim McCoy	M-G-M	4658 feet	
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5524 feet	Sept. 23
Girl From Gay Paree, The	Sherman-Bedford-McGregor-Blythe	Tiffany-Stahl	5233 feet	Sept. 23
Girl From Rio, The	Carmel Myers	Lumas	6990 feet	
Honor First (Re-issue)	J. Gilbert-R. Adoree	Fox	4851 feet	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.	6000 feet	Nov. 11
Isle of Forgotten Women	Tearle-Sebastian-A. Calhoun-G. Gowland	Columbia	5645 feet	Jan. 21
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros	5569 feet	Sept. 30
Joy Girl, The	O. Borden-N. Hamilton-M. Dressler	Fox	6162 feet	Sept. 23
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National	6712 feet	Sept. 16
Lone Eagle, The	R. Keane-B. Kent	Universal	5862 feet	
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox	8538 feet	Oct. 7
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O	4912 feet	Aug. 12
Nevada	G. Cooper-T. Todd	Paramount	6258 feet	Oct. 28
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
One Round Hogan	M. Blue-J. J. Jeffries-L. Hyams	Warner Bros	6375 feet	Oct. 7
One Woman to Another	F. Vidor-Von Eltz	Paramount	4551 feet	Sept. 30
Out All Night	R. Denny-M. Nixon	Universal	6170 feet	Oct. 7
Out of the Past	R. Frazier-M. Harris	Peerless Pict. (S. R.)	5701 feet	
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Prince of the Plains	Tex Maynard	Rayart (S. R.)	4134 feet	
Ragtime	J. Bowers-M. de la Motte	First Division (S. R.)	6700 feet	Sept. 9
Red Raiders, The	K. Maynard-A. Drew	First National	6280 feet	Dec. 9
Road to Romance, The	R. Novarro-M. Day-R. D. D'Arcy	M-G-M	6544 feet	Jan. 21
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros	5685 feet	Oct. 14
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia	5892 feet	
Slightly Used	M. McAvoy-C. Nagel-R. Agnew	Warner Bros	6412 feet	Sept. 30
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National	6548 feet	Sept. 9
Soda Water Cowboy, The	Wally Wales	Pathe-De Mille	4546 feet	Nov. 4
Stark Love	Special Cast	Paramount	6203 feet	Mar. 11
Swim, Girl, Swim	B. Daniels-G. Ederle-J. Hall	Paramount	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft-Hill-Luden	Paramount	6006 feet	Oct. 28
Three Miles Up	Al Wilson-E. Clair	Universal	4136 feet	June 10
Two Girls Wanted	J. Gaynor-G. Tryon	Fox	6293 feet	Oct. 7
We're All Gamblers	Meighan-M. Millner	Paramount	5935 feet	

OCTOBER

Feature	Players	Distributed by	Length	Reviewed
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National	6333 feet	Oct. -1
Angel of Broadway, The	L. Joy-V. Varconi	Pathe-De Mille	6555 feet	Dec. 16
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict. (S.R.)	5980 feet	
Ben Hur	Novarro-McAvoy-Bronson-F. X. Bushman-C. Myers	M-G-M	12000 feet	Jan. 16, '26
Blondes By Choice	Claire Windsor	Lumas	6987 feet	
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M	5902 feet	Nov. 25
Boy Rider, The	Buzz Barton	F. B. O	4858 feet	Sept. 30
Breakfast at Sunrise	C. Talmadge-D. Alvarado	First National	6222 feet	Dec. 16
Cheating Cheaters	B. Compson-K. Harlan	Universal	5623 feet	Dec. 23
Chinese Parrot, The	M. Nixon-H Bosworth	Universal	7304 feet	Jan. 7
College Hero, The	R. Agnew-P. Garon-R. Lease-B. Turpin	Columbia	5628 feet	Dec. 9
College Widow, The	D. Costello-Collier, Jr.	Warner Bros	6616 feet	Oct. 28
Combat	G. Walsh-G. Hulette-C. Adams	Pathe-De Mille	5100 feet	Nov. 11
Crystal Cup, The	D. Mackaill-J. Mulhall	First National	6386 feet	Nov. 25
East Side, West Side	G. O'Brien-V. Valli-F. McDonald	Fox	8154 feet	Nov. 4
Fair Co-ed, The	M. Davies-J. M. Brown	M-G-M	6408 feet	Nov. 4
Figures Don't Lie	E. Ralston-R. Arlen	Paramount	5386 feet	
Finnegan's Ball	B. Mehaffey-Landis-C. McHugh-M. Swain	First Division (S. R.)	6200 feet	Dec. 9
Gentleman of Paris, A	A. Menjou-S. O'Hara-A. Marchall	Paramount	6017 feet	Oct. 14
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O	6310 feet	July 29
Girl in the Pullman, The	M. Prevost-H. Ford	Pathe-De Mille	5990 feet	Dec. 16
Gun-Hand Garrison	Tex Maynard	Rayart (S. R.)	4879 feet	
Harp in Hock, A	Schildkraut-Coghlan-M.Robson-B.Love	Pathe-De Mille	5990 feet	Dec. 16
Highschool Hero	S. Phipps-N. Stuart	Fox	5498 feet	Nov. 11
In Old Kentucky	J. Murray-H. Costello	M-G-M	6646 feet	
Jake the Plumber	J. DeVorska-S. Lynn	F. B. O	5186 feet	Nov. 4
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros	7423 feet	Oct. 21
Jesse James	F. Thomson-N. Lane	Paramount	8656 feet	Oct. 28
Les Miserables	Special Cast	Universal	7713 feet	
Light in the Window, A	Walthall-P. Avery-C. Keefe	Rayart (S. R.)	5960 feet	Nov. 11
Magic Flame, The	Colman-Banky	United Artists	8300 feet	Sept 30
My Best Girl	M.Pickford C.Rogers	United Artists	8500 feet	Dec. 2
No Place to Go	M. Astor-L. Hughes	First National	6403 feet	
Now We're in the Air	W. Beery-R. Hatton-L. Brooks	Paramount	5798 feet	Dec. 23
Obligin' Buckaroo, The	Buffalo Bill, Jr	Pathe-De Mille	4575 feet	Nov. 11
Once and Forever	P.R.Miller-J.Harron	Tiffany-Stahl	5639 feet	
Pajamas	O. Borden-L. Gray	Fox	5876 feet	Dec. 2
Pretty Clothes	J. Ralston-J. Walker-G. Astor	Sterling Pict. (S. R.)	5652 feet	Nov. 4
Publicity Madness	E. Lowe-L. Moran	Fox	5893 feet	Feb. 11
Racing Romeo, The	"Red" Grange-J. Ralston	F. B. O	5992 feet	Dec. 16
Ranger of the North	Ranger (Dog)	F. B. O.	4941 feet	
Ride 'Em High	Buddy Roosevelt	Pathe-De Mille	4542 feet	Nov. 11
Ridin' Luck	Tex Maynard	Rayart (S. R.)		
Rose of the Golden West	G. Roland-M. Astor	First National	6447 feet	Oct. 7
Rough Riders, The	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	9443 feet	April 1
Sailor Izzy Murphy	G. Jessel-A. Ferris	Warner Bros	6020 feet	Oct. 28
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	8500 feet	June 10
Shanghai Bound	R. Dix-M. Brian	Paramount	5515 feet	Dec. 9
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount	5179 feet	
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal	7 reels	Aug. 26
Silver Valley	T. Mix-D. Dwan	Fox	5011 feet	Oct. 14
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M	6705 feet	Oct. 28
Straight Shooting	Ted Wells	Universal	4251 feet	Aug. 19
Tigress, The	J. Holt- D. Revier	Columbia	5357 feet	
Underworld	C. Brook-E. Brent-G. Bancroft	Paramount	7643 feet	Sept. 9
Way of All Flesh, The	E. Jannings-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
Wheel of Destiny, The	F. Stanley-G. Hale	Rayart (S. R.)	5869 feet	
Wine (re-issue)	Clara Bow	Universal	7 reels	
Wise Wife, The	P. Haver-T. Moore-J. Logan	Pathe-De Mille	5610 feet	Dec. 16
Wolf's Trail	Dynamite (Dog)	Universal	4167 feet	
Woman on Trial, The	Negri-E. Hanson	Paramount	5960 feet	Oct. 14
Women's Wares	Brent-Lytell-L. Kent	Tiffany-Stahl	5614 feet	Nov. 18
Wreck of the Hesperus, The	A. Hale-V. Bradford-S. de Grasse	Pathe-De Mille	6447 feet	

NOVEMBER

Feature	Players	Distributed by	Length	Reviewed
Arizona Wildcat, The	T. Mix-D. Sebastian	Fox	4665 feet	
Bandit's Son, The	B. Steele-A. Sheridan	F. B. O	4789 feet	
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M	6433 feet	
Blood Will Tell	B. Jones-K. Perry	Fox	4556 feet	
Bowery Cinderella, A	P. O'Malley-G. Hulette	Excellent Pict. (S.R.)	6900 feet	Nov. 25
Broadway After Midnight	P. Bonner-C. Landis-G. Hughes-B. Tennant	Krelbar Pict. (S. R.)	6199 feet	Nov. 4
Cheer Leader, The	R. Graves-Olmstead	Lumas	6000 feet	
City Gone Wild, The	T. Meighan-L. Brooks-M. Millner	Paramount	5408 feet	
College	B. Keaton-A. Cornwall-G. Withers	United Artists	5362 feet	Sept. 22

Feature	Players	Distributed by	Length	Reviewed
Death Valley	C. Nye-R. Rae-R. Wells	First Division (S. R.)	688 feet	Aug 12
Discord	G. Ekman-L. Dagover	Pathe-De Mille	8586 feet	Nov. 11
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros	5003 feet	Nov. 11
Dress Parade	W. Boyd-B. Love	Pathe-De Mille	6599 feet	Nov. 11
Forbidden Woman, The	J. Goudal-V. Varconi-J. Schildkraut	Pathe-De Mille	6568 feet	Dec. 16
Fortune Hunter, The	S. Chaplin-C. Horton-H. Costello	Warner Bros.	6638 feet	Jan. 21
Galloping Fury	H. Gibson-S. Rand	Universal	5503 feet	
Garden of Allah, The	A. Terry-I. Petrovich	M-G	8200 feet	Sept. 16
Girl From Chicago, The	C. Nagel-M. Loy	Warner Bros	5978 feet	Dec. 31
Gold From Weepah	Bill Cody	Pathe	4968 feet	Dec. 23
Good-Time Charley	W. Oland-H. Costello	Warner Bros	6302 feet	Nov. 26
Gorilla, The	C. Murray-F. Kelsey-T. Marshall	First National	6300 feet	Dec. 2
Gun Gospel	K. Mayuard	First National	6288 feet	
Heroes in Blue	J. Bowers-S. Rand	Rayart (S. R.)	5000 feet	
His Foreign Wife	W. McDonald-E. Murphy-G. von Rue	Pathe	4890 feet	Feb. 11
Home Made	Johnny Hines	First National	6524 feet	
Hoof Marks	Jack Donovan	Pathe	4076 feet	Dec. 23
Hook and Ladder, No. 9	D. Ellis-E. Hearne-C. Keefe	F. B. O	5240 feet	Dec. 16
Judgment of the Hills	V. Valli-F. Darro	F. B. O	6481 feet	Aug. 1'
Ladies Must Dress	V. Valli-L. Gray	Fox	5599 feet	Dec. 23
Last Waltz, The	W. Fritsch-S. Vernon	Paramount	6940 feet	Dec. 30
Lure of the South Seas, The		First Division (S. R.)		
Main Event, The	V. Reynolds-R. Schildkraut-C Delany	Pathe-De Mille	6472 feet	Nov. 11
Man Crazy	Mulhall-Mackaill	First National	5542 feet	Dec. 30
Night Life	A. Day-J. Harron	Tiffany-Stahl	6235 feet	Dec. 2
One Glorious Scrap	Fred Humes	Universal	4172 feet	
On the Stroke of Twelve	E. Torrence-J. Marlowe-D. O'Shea	Rayart (S. R.)	5970 feet	
On Your Toes	R. Denny-B. Worth	Universal	5918 feet	Jan. 14
Opening Night, The	C. Windsor-J. Bowers	Columbia	5524 feet	
Open Range	L. Chandler-B. Bronson	Paramount	5599 feet	
Quality Street	M. Davies-C. Nagel	M-G-M	7627 feet	Nov. 18
Reno Divorce, A	M. McAvoy	Warner Bros.	5492 feet	Nov. 4
Roarin' Broncs	Buffalo Bill, Jr	Pathe	4375 feet	Dec. 30
Shame (Re-issue)	John Gilbert	Fox	5467 feet	
She's a Sheik	B. Daniels-R. Arlen W. Powell	Paramount	6015 feet	Dec. 9
Skyhigh Saunders	A. Wilson-E. Tarron	Univrsal	4393 feet	
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal	6218 feet	
Spotlight, The	E. Ralston-N. Hamilton	Paramount	4934 feet	
Stage Kisses	K. Harlan-H. Chadwick-J. Patrick	Columbia	5435 feet	
Tea for Three	L. Cody-A. Pringle-O. Moore-D. Sebastian	M-G-M	5273 feet	Nov. 11
Thirteenth Hour, The	Bonaparte (Dog)-J. Gadsen-L. Barrymore	M-G-M	5252 feet	
Thirteenth Juror, The	F. X. Bushman-Nilsson	Universal	5598 feet	Dec. 9
Turkish Delight	R. Schildkraut-J. Faye-K. Thomson	Pathe-De Mille	5397 feet	
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists	8250 feet	Nov. 4
Very Confidential	M. Bellamy	Fox	5620 feet	Dec. 16
Wanderer of the West, A	Tex Maynard	Rayart (S. R.)		
Warning, The	J. Holt-D. Revier	Columbia	5791 feet	Jan. 7
Web of Fate	Lillian Rich	Peerless Pict. (S. R.)	5800 feet	
Wild Beauty	Rex (Horse)-J. Marlowe	Universal	5192 feet	
Wild Geese	B. Bennett-A. Stewart-D. Keith-J. Robards-E. Southern	Tiffany-Stahl	6448 feet	
Wolf Fangs	Thunder (Dog)-C. Morton-C. Lincoln	Fox	5331 feet	Dec. 16

DECEMBER

Feature	Players	Distributed by	Length	Reviewed
Adventurer, The	T. McCoy-D. Sebastian	M-G-M	4709 feet	
Aflame in the Sky	S. Lynn-J. Luden	F. B. O.	6034 feet	Nov. 11
Alice in Wonderland	Special Cast	Pathe	5 reels	
Almost Human	V. Reynolds-K. Thomson	Pathe-De Mille	5596 feet	
Brass Knuckles	M. Blue-B. Bronson	Warner Bros	6330 feet	Dec. 23
Bridal Night, The	Norma Shearer	M-G-M		
Buttons	Coogan-Hanson-Olmstead	M-G-M	6050 feet	
Come to My House	O. Borden-A. Moreno	Fox	5430 feet	
Desert Dust	Ted Wells	Universal	4349 feet	
Desert of the Lost	W. Wales-P. Montgomery	Pathe	4933 feet	Dec. 30
Desert Pirate, The	T. Tyler-D. Thompson	F. B. O.	4754 feet	
Devil's Twin, The	Leo Maloney	Pathe	5478 feet	
Devil's Twin, The	Leo Maloney	Pathe	6 reels	
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists	8400 feet	Jan. 7
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	4295 feet	
Fashion Madness	C. Windsor-R. Howes	Columbia	5513 feet	
Flying Luck	Monty Banks	Pathe	6403 feet	Nov. 18
Gay Defender, The	R. Dix-T. Todd	Paramount	6376 feet	Dec. 31
Get Your Man	C. Bow-C. Rogers	Paramount	5889 feet	
Golden Clown, The	G. Ekman-K. Bell	Pathe	7913 feet	
Grandma's Boy (re-issue)	H. Lloyd-M. Davis	Pathe-De Mille	4750 feet	
Ham and Eggs at the Front	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Haunted Ship, The	D. Sebastian-M. Love-R. Hallor-Santschi	Tiffany-Stahl	4753 feet	Feb. 4
	R. Hallor	Tiffany-Stahl	4753 feet	
Hero for a Night, A	G. Tryon-P. R. Miller	Universal	5711 feet	Dec. 2
Her Wild Oat	C. Moore-L. Kent	First National	6118 feet	Feb. 11
He's My Man	Phyllis Haver	Pathe-De Mille		
Honeymoon Hate	F. Vidor-T. Carmenati	Paramount	5415 feet	Feb. 11
	ati	Paramount	5415 feet	
Husbands for Rent	H. Costello-O. Moore	Warner Bros	5200 feet	Jan. 7
If I Were Single	M. McAvoy-C. Nagel	Warner Bros	6320 feet	Dec. 31
Irresistible Lover, The	N. Kerry-L. Moran	Universal	6958 feet	Sept. 16
Land of the Lawless	J. Padian-P. Montgomery-T. Santschi	Pathe	4131 feet	Dec. 30
Law and the Man, The	G. Brockwell-Santschi-R. Rllis	Rayart (S. R.)	5916 feet	

Feature	Players	Distributed by	Length	Reviewed
London After Midnight	L. Chaney-C. Nagel-M. Day Walthall	M-G-M	5687 feet	Dec. 23
Lovelorn, The	S. O'Neill-L. Kent-M. O'Day	M-G-M	6110 feet	Dec. 30
Love Mart, The	B. Dove-G. Roland-N. Beery	First National	7388 feet	
Man's Past, A	C. Veidt-I. Keith-G. Siegmann	Universal	6136 feet	Sept. 16
My Friend From India	F. Pangborn-E. Faire	Pathe-De Mille	5750 feet	
Polly of the Movies	G. Short-J. Robards	First Division (S. R.)	6900 feet	
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille	5880 feet	
San Francisco Nights	M. Busch-P. Marmont	Lumas	7000 feet	Dec. 31
Satan and the Woman	C. Windsor-C. Keefe	Excellent Pict. (S. R.)		
Serenade	A. Menjou-K. Carver-L. Basquette	Paramount	5209 feet	Dec. 31
Silk Legs	M. Bellamy-J. Hall	Fox	5446 feet	
Silver Slave, The	I. Rich-A. Ferris-H. Herbert	Warner Bros	6124 feet	Dec. 9
Siren, The	D. Revier-T. Moore	Columbia	5996 feet	
Slingshot Kid, The	"Buzz" Barton J. Morgan	F. B. O	4886 feet	
Sorrell and Son	H. B. Warner-Nilsson-M. McBain-A. Joyce	United Artists	9000 feet	Nov. 25
South Sea Love	P. R. Miller-L. Shumway-A. Brooks	F. B. O.	6388 feet	
Spoilers of the West	T. McCoy-M. Daw	M-G-M	6280 feet	
Streets of Shanghai	P. Starke-K. Harlan-J. Robards	Tiffany-Stahl	5276 feet	
Swift Shadow, The	Ranger (Dog)	F. B. O.	4892 feet	Dec. 23
Temptations of a Shopgirl	B. Compson-Garon-A. Kaliz	First Division (S. R.)	5604 feet	
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	First National	7419 feet	Nov. 18
Two Flaming Youths	C. Conklin-W. C. Fields-M. Brian	Paramount	5319 feet	Jan. 7
Valley of the Giants	M. Sills-D. Kenyon	First National	6376 feet	
Wild Born	Tex Maynard	Rayart (S. R.)		
Wilful Youth	K. Harlan-E. Murphy	Peerless Pict. (S.R.)	5800 feet	
Wizard, The	L. Hyams-E. Lowe-G. Katsonaros-von Seyffertitz	Fox	5629 feet	
You'll Never Get Rich		First Division (S. R.)		

JANUARY

Feature	Players	Distributed by	Length	Reviewed
Air Patrol, The	Al Wilson	Universal	4259 feet	
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	Oct. 21
Ballyhoo Buster, The	Buffalo Bill, Jr.	Pathe	4805 feet	Dec. 30
Beau Sabreur	E. Brent-G. Cooper-W. Powell-N. Beery	Paramount	6536 feet	Jan. 28
Beware of Married Men	I. Rich-R. Tucker-S. Holmes-M. Loy	Warner Bros.	5421 feet	Jan. 28
Boss of Rustlers Roost, The	D. Coleman-E. Gilbert	Pathe	4833 feet	Jan. 14
Branded Sombrero, The	B. Jones-L. Hyams	Fox Films	5612 feet	Jan. 14
Burning Up Broadway	H. Costello-R. Frazer	Sterling Pict. (S. R.)		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal	5261 feet	
Comrades	H. Costello-G. Hughes-D. Keith	First Division (S. R.)		
Circus, The	C. Chaplin-M. Kennedy	United Artists	6700 feet	Jan. 14
Cohens and the Kellys in Paris, The	G. Sidney-J. F. McDonald-V. Gordon-K. Price	Universal	7481 feet	
Coney Island	Lois Wilson	F. B. O.		
Cowboy Cavalier, The	B. Roosevelt O. Hasbrouck	Pathe	4526 feet	Jan. 28
Creole Love		First Division (S. R.)		
Dare Devil's Reward	T. Mix-N. Joyce	Fox	4987 feet	Jan. 21
Dead Man's Curve	Fairbanks, Jr.-S. Blane	F. B. O.	5511 feet	Dec. 23
Desperate Courage	W. Wales-O. Hasbrouck	Pathe	4398 feet	Jan. 21
Divine Woman, The	D. Garbo-L. Hanson-L. Sherman	M-G-M	7300 feet	Jan. 21
Driftin' Sands	Bob Steele	F. B. O	4770 feet	
Fearless Rider	F. Humes-B. Worth	Universal	4173 feet	
Four Flusher, The	G. Lewis-M. Nixon	Universal	6193 feet	Jan. 28
French Dressing	H. B. Warner-L. Wilson	First National	6344 feet	
Gateway of the Moon, The	Del Rio-Fenton-W. Pidgeon	Fox	5038 feet	Jan. 14
Gentlemen Prefer Blondes	A. White-F. Sterling-R. Taylor-Conklin-Friganza-Swain	Paramount	6871 feet	Jan. 21
Girl in Every Port, A	V. McLaglen-M. Casaiuana-M. Loy-N. Joyce-R. Armstrong	Fox		
Glory Girl, The	E. Ralston	Paramount		
Laddie Be Good	B. Cody-R. Blossom	Pathe	4155 feet	Dec. 30
Lady Raffles	E. Taylor-R. Drew-L. Tashman	Columbia		
Last Command, The	E. Jannings-E. Brent-W. Powell	Paramount	8234 feet	Jan. 28
Let 'Er Go. Gallegher	J. Coghlan-H. Ford-E. Fair	Pathe-De Mille	5888 feet	Jan. 28
Leopard Lady, The	J. Logan-A. Hale	Pathe-De Mille	6 reels	
Little Mickey Grogan	F. Darro-J. Ralston-C. Nye	F. B. O.	5815 feet	
Love	G. Garbo-J. Gilbert	M-G-M	7365 feet	Dec. 16
Love and Learn	E. Ralston-L. Chandler-H. Hopper	Paramount	5837 feet	
	ler	Paramount	5737 feet	
Man, Woman and Sin	J. Gilbert-J. Eagles-G. Brockwell	M-G-M	6280 feet	
Man, Woman and Sin	J. Gilbert-J. Eagles	M-G-M	6280 feet	
Merry Wives of New York	P. Garon	First Division (S.R.)		
Noose, The	R. Barthelmess-L. Basquette-A. Joyce	First National	7060 feet	
No Other Woman	D. Del Rio	Fox		
On to Reno	M. Prevost-C. Landis	Pathe-De Mille	6 reels	
Peaks of Destiny, The (Ufa film)	E. Peterson-L. Riefenstahl-L. Trenker	Paramount	6940 feet	Jan. 21
Perfect Gentleman, A	M. Banks-R. Dwyer	Pathe	5626 feet	Jan. 14
Pioneer Scout, The	F. Thomson-N. Lane	Paramount	6118 feet	
Private Life of Helen of Troy, The	M. Corda-L. Stone-R. Cortez	First National	7694 feet	Dec. 23
Race For Life, A	Rin-Tin-Tin-V. B. Faire-C. Nye	Warner Bros	4777 feet	Feb. 11

Feature	Players	Distributed by	Length	Reviewed
Rawhide Kid, The	H. Gibson-G. Hale	Universal	4777 feet	
Sadie Thompson	G. Swanson-L. Barrymore-R. Walsh	United Artists		Feb. 11
Sailors' Wives	Astor-Hughes	First National	5484 feet	
Sharpshooters	G. O'Brien-L. Moran	Fox	5573 feet	Jan. 28
Shepherd of the Hills, The	A. B. Francis-M. O'Day-J. Boles	First National	8188 feet	
That Certain Thing	V. Dana-R. Graves	Columbia	6047 feet	
Tragedy of Youth, The	Collier, Jr.-P. R. Miller-W. Baxter	Tiffany-Stahl		
United States Smith	Special Cast	Lumas	7000 feet	
Walking Back	S. Carroll-R. Walling	Pathe-De Mille	6 reels	
West Point	W. Haines-J. Crawford	M-G-M	8134 feet	Jan. 7
What Price Beauty?	N. Naldi-P. Gendron-V. Pearson	Pathe	5 reels	Jan. 28
Wickedness Preferred	Lew Cody	M-G-M		
Wife Savers	W. Beery-R. Hatton-Z. Pitts	Paramount	5435 feet	Jan. 21
Wife's Relations, The	S. Mason-G. Glass-B. Turpin-A. Rankin,	Columbia		
Wizard of the Saddle	B. Barton-D. Thompson	F. B. O.	4805 feet	Dec. 30
Woman Against the World, A	G. Olmstead-H. Ford-G. Hale-S. Rand	Tiffany-Stahl		
Woman Wise	W. Russell-J. Collyer-W. Pidgeon	Fox	5050 feet	

FEBRUARY

Feature	Players	Distributed by	Length	Reviewed
Across the Atlantic	M. Blue-E. Murphy	Warner Bros.		
Age of Sex, The		First Division (S. R.)		
Alice Through the Looking Glass	Special Cast	Pathe	5 reels	
Apache Raider, The	L. Maloney-E. Gilbert-D. Coleman	Pathe	6 reels	
Bare Knees	V. L. Corbin-D. Keith-J. Winton-J. Walker	Lumas	5800f eet	Jan. 28
Big City, The	L. Chaney	M-G-M		
Blonde for a Night, A	M. Prevost-H. Ford	Pathe-De Mille	6 reels	
Blue Danube, The	L. Joy-R. LaRocque-J. Schildkraut	Pathe-De Mille	6 reels	
Bronc Stomper, The	D. Coleman-E. Gilbert	Pathe	6 reels	
Chaser, The	H. Langdon-G. McConnell	First National		
Clean Up Man, The	T. Wells-P. O'Day	Universal	4232 feet	
Crashing Through	J. Padjans-S. Rand-T. Santschi	Pathe	4480 feet	
Devil Dancer, The	G. Gray-C. Brook	United Artists	7000 feet	Dec. 30
Doomsday	F. Vidor-G. Cooper	Paramount	5665 feet	
Douglas Fairbanks as the Gaucho	D. Fairbanks-E. Southern-L. Valez	United Artists	9256 feet	Dec. 2
Enemy, The	L. Gish-R. Forbes	M-G-M	8189 feet	Dec. 31
Fangs of the Wild	Ranger (Dog)-S. Nelson-D. Kitchen	F. B. O	4578 feet	Jan. 14
Finders Keepers	La Plante-Harron	Universal	6081 feet	
Feel My Pulse	B. Daniels-R. Arlen-W. Powell	Paramount		
Flying Romeos	C. Murray-G. Sidney	First National		
Free Lips		First Division (S. R.)		
Garden of Eden, The	C. Griffith-C. Ray-L. Sherman	United Artists		
Harvester The	N. Kingston-O. Caldwell	F. B. O	7045 feet	Nov. 25
Her Summer Hero	D. Thompson-H. Trevor-S. Blane-J. Pierce	F. B. O	5146 feet	Dec. 30
Latest From Paris, The	N. Shearer-G. Sidney-R. Forbes	M-G-M		
Legionnaires in Paris	Al Cooke-Kit Guard	F. B. O.	5771 feet	
Little Snob, The	M. McAvoy-R. Frazer-A. B. Francis	Warner Bros.		
Love in a Cottage	B. Compson	First Division (S. R.)		
Midnight Rose	L. de Putti-K. Harlan	Universal		
Napoleon (French Film)	Special Cast	M-G-M		
Night Flyer, The	W. Boyd-J. Ralston	Pathe-De Mille	6 reels	
Night Flyer, The	William Boyd	Pathe-De Mille	6 reels	
Passion Island	Special Cast	Pathe-De Mille	7 reels	
Phantom Flyer, The	Al Wilson	Universal	4253 feet	
Riding Renegade, The	Bob Steele	F. B. O.		
Rose-Marie	J. Crawford-J. Murray-H. Peters	M-G-M		
Secret Hour, The	P. Negri-Hersholt-K. Thomson	Paramount	7194 feet	
Shield of Honor, The	R. Lewis-D. Gulliver-N. Hamilton	Universal	6172 feet	Dec. 30
Show Down, The	Bancroft - Brent - N. Hamilton	Paramount		
Smart Set, The	W. Haines	M-G-M		
So This Is Love	V. Dana-W. Collier, Jr.-J. Walker	Columbia		
Sporting Goods	R. Dix-G. Olmstead	Paramount	5951 feet	
Stand and Deliver	La Rocque-L. Valez-W. Olnad	Pathe-De Mille		
That's My Daddy	R. Denny-B. Kent	Universal	6073 feet	
Tillie's Punctured Romance	C. Conklin-W. C. Fields-Fazenda M. Swain-D. Hill	Paramount	6 reels	
Traveling Salesman, The (tentative)	R. Dix-F. Sterling-G. Olmsted	Paramount		
Under the Tonto Rim	R. Arlen-M. Brian-J. Linden	Paramount	5991 feet	
Valley of Hunted Men	Buffalo Bill, Jr.-K. Collins	Pathe		
Wagon Show, The	Ken Maynard	First National		
Wall Flowers	H. Trevor-J. Arthur-L. Todd	F. B. O.		
Wedding March, The (road show)	von Stroheim-F. Wray	Paramount	12 reels	
When the Law Rides	T. Tyler-F. Darro	F. B. O		
Whip Woman, The	E. Taylor-A. Moreno-L. Sherman	First National		

MARCH

Feature	Players	Distributed by	Length	Reviewed
Adventure Mad (Ufa film)	E. Barclay-N. Asther-L. Hall-Davis	Paramount	5897 feet	
Arkansas		First Division (S. R.)		
Beauty Doctor, The	Adolphe Menjou	Paramount		
Beyond London's Lights	L. Shumway G. Elliott-J. Gadsden H. Evans			
Brunettes Preferred		First Division (S. R.)	6551 feet	Feb. 4
Buck Privates	de Putti-McGregor	Universal		
Burning Daylight	M. Sills-D. Kenyon	First National		
Chicago After Midnight	J. Mendez-R. Ince	F. B. O.		
Darling of the Gods, The	Special Cast	United Artists		
Drums of Love	E. Taylor-D. Alvarado-M. Philbin-L. Barrymore	United Artists	9000 feet	Jan. 28
Freckles	J. Fox, Jr.-G. Stratton-H. Bosworth	F. B. O.	6131 feet	Jan. 28
Heart of a Follies Girl, The	B. Dove-L. Kent- L. Sherman-M Harris	First National		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Legion of the Condemned, The	G. Cooper-F. Wray-L. Chandler-I. Harris-B. Norton	Paramount	7415 feet	
Little Buckaroo, The	Buzz Barton	F. B. O		
Love Me and the World Is Mine	Philbin-Kerry	Universal	6813 feet	Feb. 11
Mad Hour, The	S. O'Neil-L. Kent-L. Sherman-A. White	First National		
Man Higher Up, The		Lumas		
Marry the Girl	B. Bedford-R. Ellis	Sterling Pict. (S. R.)		
Move On		First National		
Old Ironsides	E. Ralston-C. Farrell-W. Beery-G. Bancroft	Paramount	7910 feet	Dec. 18, '26
Once There Was a Princess	Billie Dove	First National		
Pair of Sixes, A	Johnny Hines	First National		
Partners in Crime	W. Beery-R. Hatton-W. Powell-M. Brian	Paramount		
Powder My Back	Irene Rich	Warner Bros		
Put 'Em Up	Fred Humes	Universal	4200 feet	
Ramona	D. Del Rio-W. Baxter-R. Drew-V. Lewis	United Artists	Feb. 4	
Red Hair	C. Bow-W. Austin-L. Chandler	Paramount		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pict. (S.R.)	5032 feet	
Something Always Happens	E. Ralston-N. Hamilton	paramount		
Speedy	Harold Lloyd	Paramount		
Stop That Man	Special Cast	Universal	5389 feet	
Surrender	M. Philbin-I. Moskine	Universal		
Tempest	J. Barrymore-C. Horn-Wolheim	United Artists		
Trick of Hearts, A	H. Gibson	Universal	5495 feet	

APRIL

Feature	Players	Distributed by	Length	Reviewed
Bell of Avenue A		First Division (S. R.)		
Breed of the Sunset	Bob Steele	F. B. O.		
Canyon of Adventure, The	K. Maynard	First National		
Chinatown Charlie	J. Hines-L. Lorraine	First National		
Crooks Can't Win	R. Lewis-T. Hill-S. Nelson	F. B. O.		
Ladies' Night in a Turkish Bath	Mackaill-Mulhall	First National		
Law of Fear, The	Ranger (Dog)	F-B-O		
Lilac Time	C. Moore-G. Cooper	First National		
Little Shepherd of Kingdom Come	Barthelmess-G. James-O'Day-Seyffertitz	First National		
Little Yellow House, The		F. B. O.		
Phantom of the Range, The	T. Tyler-D. Thompson-F. Darro	F. B. O.	4781 feet	Feb. 11
Pinto Kid, The	B. Barton-H. Trevor-G. Lee	F-B-O	4884 feet	Jan. 7
Red Riders of Canada, The	P. R. Miller-C. Byer	F. B. O	6419 feet	Dec. 23
Royal American, The	Ken Maynard	First National		
Street of Sin, The	E. Jannings-F. Wray	Paramount		
Thanks For the Buggy Ride	L. La Plante.-G. Tryon	Universal	6197 feet	Feb. 4
Three-Ring Marriage	M. Astor-L. Hughes	First National		
Under the Black Eagle	Flash (Dog)-M. Day-R. Forbes	M-G-M		

MAY

Feature	Players	Distributed by	Length	Reviewed
Alex the Great	"Skeets" Gallagher	F. B. O.		
Devil's Trade Mark, The	B. Bennett-W. V. Mong	F-B-O		
Harold Teen	A. Lake-M. Brian-W. Bakewell-J. Duffy	First National		
It's All Greek to Me	C. Murray-L. Fazenda-T. Todd	First National		
Man in the Rough, The	B. Steele-M. King	F-B-O		
Skinner's Big Idea	B. Washburn-M. Sleeper-H. Trevor	M-G-M		
Wine, Woman and Song	Charlie Murray	First National		

JUNE

Feature	Players	Distributed by	Length	Reviewed
Baby Face	Colleen Moore	First National		
Dog Justice	Ranger (Dog)	F. B. O.		
Lady Be Good	D. Mackaill-J. Mulhall	First National		
Loves of Ricardo	George Beban	F. B. O.		
Roulette	Richard Barthelmess	First National		
Texas Tornado, The	Tom Tyler	F. B. O.		
Upland Rider, The	Ken Maynard	First National		

JULY

Feature	Players	Distributed by	Length	Reviewed
Fighting Redhead, The	Buzz Barton	F. B. O.		
Kelly's Kids	Charlie Murray	First National		
Trail of Courage, The	R. Steele-M. Bonner	F-B-O		

AUGUST

Feature	Players	Distributed by	Length	Reviewed
Bantam Cowboy, The	Buzz Barton	F. B. O		
Barker, The	Milton Sills	First National		
Oh Kay	Colleen Moore	First National		

Coming Attractions

Feature	Players	Distributed by	Length	Reviewed
Abie's Irish Rose	F. McDonald-J. Hersholt-N. Carroll-C. Rogers	Paramount		
Ace High	Hoot Gibson	Universal		
Actress, The	N. Shearer-R. Forbes	M-G-M		
Baby Mine	G.K.Arthur-K.Dane	M-G-M	5139 feet	Jan. 14
Better Man, The		F. B. O.		
Betty's a Lady	J. Ralston-C. Ray	Universal		
Be Yourself	R. Denny-M. Nolan	Universal		
Big Game Hunt, The	W. Beery-R. Hatton	Paramount		
Big Gun, The	George Lewis	Universal		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Big Top, The		M-G-M		
Black Ace, The	D. Coleman-J. Loff	Pathe		
Blossom Time (Movietone)	J. Gaynor-C. Farrell	Fox		
Body Punch, The	J. Dougherty-V. B. Faire	Universal		
Boy of the Streets ,A	J. Walker-B. Francisco-M. Bennett	Rayart (S. R.)		
Bride of the Colorado	J. Boles-D. Blossom	Pathe		
Brides Will Be Brides	Laura La Plante	Universal		
Bringing Up Father	F. McDonald	M-G-M		
Broodway Daddies	B. Love	Columbia		
Broken Hearts		Hercules Film Prod. (S. R.)		
Butter and Egg Man, The	J. Mulhall	First National		
Casey Jones	R. Lewis-J. Robards-A. Sheridan	Rayart (S. R.)		
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		Feb. 4
Chicago	P. Haver-V. Varconi	Pathe-De Mille	9992 feet	
China Bound	R. Navarro-J. Crawford	M-G-M		
Chorus Kid, The		Lumas		
Circus Rookies	K. Dane-G. K. Arthur	M-G-M		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
City of Sin	M. Loy-L. Hyams-R. Tucker	Warner Bros		
Clash, The (tentative)	A. Moreno-C. Windsor	Tiffany-Stahl		
Clown, The (Vitaphone)	Al Jolson	Warner Bros.		
Cock-Eyed World, The	V. McLaglen-E. Lowe	Fox		
Code of Honor	A. Menjou-N. Lane-Collier, Jr-E.Brent	Paramount		
Cop, The	W. Boyd	Pathe-De Mille		
Cossacks, The	J. Gilbert-R. Adoree	M-G-M		
Count of Ten, The	C. Ray-J. Gleason	Universal		
Cream of the Earth, The	M. Nixon-C. Rogers	Universal		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M	12 reels	
Dance Fever (Ufa film)		Brill, Inc.		
Detectives	K. Dane-G. K. Arthur	M-G-M		
Devil Skipper, The	B. Bennett-M. Love-M. McGregor-M. McAllister	Tiffany-Stahl		
Dirty Work	Johnny Burke	Pathe		
Don't Marry	Lois Moran	Fox		
Down Grade, The	Wm. Fairbanks-A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O		
Dressed to Kill	E. Lowe-M. Astor	Fox		
Easy Come, Easy Go	R. Dix-N. Carroll	Paramount		
Empty Saddle, The	Fred Humes	Universal		
Escape, The	V. Valli-W. Russell	Fox		
Enemy, The	L. Gish-R. Forbes	M-G-M	8189 feet	Dec. 31
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fallen Angels	N. Kerry-P. Starke-K. Harlan	Universal		
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Fazil	C. Farrel G. Nissen-M. Busch	Fox		
Fleetwing	B. Norton-D. Janis	Fox		
Flower of Spain	Colman-Banky	United Artists		
Foreign Legion, The	N. Kerry-L. Stone-J. Marlowe	Universal		
Four Devils, The	F. Macdonald-M Duncan-C. Morton-N. Drexel-J. Gaynor	Fox		
Four Sons	J. Hall-M. Mann-Bushman, Jr.-C. Morton-E. Foxe-J. Collyer	Fox		
Freedom of the Press	L. Stone-M. Day-D. Keith	Universal		
Ginsberg the Great	G. Jessel-A. Farris	Warner Bros	5390 feet	
Girl Downstairs, The	L. Moran-G. O'Brien	Fox		
Give and Take	G. Sidney-S. Lynn-G. Lewis	Universal		
Glorious Betsy	D. Costello-C. Nagel	Warner Bros		
Godless Girl, The	L. Basquette-G. Duryea - Prevost - N. Beery	Pathe-De Mille		
Good Morning, Judge		Universal		
Grass Widows		Tiffany-Stahl		
Hangman's House	V. McLaglen-J. Collyer-L.Kent-E.Foxe	Fox		
Has Anybody Here Seen Kelly?	T. Moore-B. Love	Universal		
Hawk, The	M. Sills	First National		
Headliner, The (tentative)	A. White-C. Conklin-S. Hardy	First National		
Heart and the Man, The	P. Garon-R. Agnew	Rayart (S. R.)		
Hello, Cheyenne!	T. Mix-C. Lincoln	Fox		
Hell's Angels	B. Lyon-J. Hall-G. Nissen-G. Cooper	United Artists		
His Country	R. Schildkraut-M. Dressler	Pathe-De Mille		
Hold 'Em Yale	R. La Rocque-J. Loff-H. Allan	Pathe-De Mille		
Hold Everything (tentative)	J. Hall	Paramount		
Home, James		Universal		
Honor Bound	G. O'Brien-E. Taylor-L. Hyams	Fox		
Hoofbeats of Vengeance	Rex (Horse)	Universal		
Hot Heels	Glenn Tryon	Universal		
Horseman of the Plains	T. Mix-S. Blane	Fox		
Hyprocrite, The (Ufa film)		Brill, Inc.		
I'll Tell the World	Colleen Moore	First National		
Jazz Mad	J. Hersholt-Nixon-G. Lewis	Universal		
Jealousy (Ufa film)		Brill, Inc.		
Jungle Rose	Dolores Del Rio	Fox		
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 29
Ladies of Leisure		Tiffany-Stahl		
Ladies of the Mob	C. Bow-R. Arlen-M. Alden	Paramount		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
La Piava	Lupe Valez	United Artists		
Last Cab, The	Rudolph Schildkraut	Pathe-De Mille		
Laugh Clown, Laugh	Chaney-L. Young-N. Asther	M-G-M		
Law of the Range, The	McCoy-Crawford-R. Lease	M-G-M		
Leave It to Me	Glenn Tryon	Universal		
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict. (S.R.)		
Lion and the Mouse, The (Vitaphone)	M. McAvoy-L. Barrymore-A. B. Frances-Collier, Jr	Warner Bros.		
Little Wild Girl, The	L. Lee-C. Landis-F. Merrill	Hercules Film Prod. (S. R.)		
Love Hungry	L. Moran-L. Gray	Fox		
Lovers in Damascus (tentative)		Columbia		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Meet the Prince	Glenn Tryon	Universal		
Michigan Kid, The	C. Nagel-R. Adoree	Universal		
Midnight Madness	J. Logan-C. Brook	Pathe-De Mille		
Modern Du Barry, The (Ufa film)		Brill, Inc.		
Monkey Business	K. Dane-G. K. Arthur	M-G-M		
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox	6863 feet	
My Home Town	G. Rockwell-G. Glass	Rayart (S. R.)		
Naughty Marietta	Marion Davies	M-G-M		
News Parade, The	N. Stuart-S. Phipps	Fox		
Outcast Souls	P.Bonner-C.Delaney	Sterling Pict. (S.R.)		
Out of the Night	C. Palmer-F. Stanley-A. Ayres	Rayart (S. R.)		
Painted Post, The	T. Mix-N. Kingston	Fox		
Palomino	K. Maynard-M. Douglas	First National		
Paris Nights	M. Livingston-W. Baxter	Columbia		
Passionate Adventure, The	R. Colman-V. Banky	United Artists		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National	11412 feet	Aug. 26
Patriot, The	E. Jannings-L. Stone-F. Vidor-N. Hamilton	Paramount		
Patsy, The	Marion Davies	M-G-M		
Pay As You Enter	C. Cooke-L. Fazanda	Warner Bros		
Phantom Buster, The	Buddy Roosevelt	Pathe		
Phyllis of the Follies	M. Nixon-C. Rogers	Universal		
Pigskin	D. Rollens-S. Carrol	Fox		
Port of Missing Children, The		Liena Pictures (S. R.)		
Power (tentative)	D. Fairbanks, Jr.-J. Ralston	Tiffany-Stahl		
Quick Lunch	Fields-Conklin-M. Alden	Paramount		
Rachel	P. Negri-G. Cooper	Paramount		
Red Dancer of Moscow, The	D. Del Rio-C. Farrell-D. Revier	Fox		
Red Mark, The	G. von Seyffertitz-N. Quartaro	Pathe-De Mille		
Riders of the Dark	T. McCoy-D. Dwan	M-G-M		
Ridin' Like Fury	Hoot Gibson	Universal		
Rip Van Winkle	Rudolph Schildkraut	Pathe-De Mille		
Robert Flaherty's Southern Skies	M. Blue	M-G-M		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Saddle Mates	Wally Wales	Pathe		
Sally of the Scandals	B. Love-A. Forrest	F. B. O.		
Sally of the South Seas		Hercules Film Prod. (S. R.)		
Saturday Night (tentative)	S. O'Neil-R. Graves	Tiffany-Stahl		
Say It With Sables		Columbia		
Shadows of the Night		Hercules Film Prod. (S. R.)		
Show Down, The		Paramount		
Show Boat		Universal		
Side Show, The	Fields-Conklin-Brian	Paramount		
Simba	Jungle Film	Martin Johnson African Expedition Corp.	8000 feet	Feb. 4
Sin Town	H. Allen-E. Fair	Pathe-De Mille		
Skyscraper, The	S. Carroll	Pathe-De Mille		
Square Crooks	R. Armstrong-J. M. Brown-D. Dwan	Fox		
Soft Living	M. Bellamy-J. Mack Brown	Fox		
Song of Steel		Tiffany-Stahl		
Span of Life, The	Lon Chaney	M-G-M		
Sport Girl, The	M. Bellamy-J. M. Brown	Fox		
Sporting Age, The	B. Bennett-C. Nye-H. Herbert	Columbia		
Squads Right		Tiffany-Stahl		
Steamboat Bill, Jr	Keaton-E. Torrence	United Artists		
Stocks and Blondes	J. Logan-"Skeets" Gallagher-G. Astor	F. B. O.		
Street Angel, The	J. Gaynor-C. Farrell	Fox		
Streets of Algers (Ufa film)		Brill, Inc		
Stronger Will, The	P. Marmont-E. La Bissioniere	Excellent Pict. (S.R.)		
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M	9566 feet	Oct. 7
Sunrise	Gaynor-G. O'Brien-Livingston	Fox	8729 feet	Oct. 14
Super of the Gaiety	A. Menjou-E. Brent	Paramount		
Sunset Legion	Fred Thomson	Paramount		
Survival of Slim, The	W. Wales-P. Montgomery	Pathe		
Tenderloin (Vitaphone)	D. Costello-C. Nagel	Warner Bros		

Feature	Players	Distributed by	Length	Reviewed
Tenth Avenue	P. Haver-V. Varconi	Pathe-De Mille		
Their Hour	D. Sebastian-J. Harron-J. Marlowe	Tiffany-Stahl		
Thirteen Washington Square	A. Joyce-J. Hersholt-Z. Pitts	Universal	6274 feet	Feb. 4
Three Sinners	P. Negri	Paramount		
Thunder Riders	Ted Wells	Universal		
Thoroughbreds	M. Nixon-R. Walling	Universal		
Thrill Seeker, The	R. Clifford-J. Fulton	Superlative Pict. (S.R.)		
Tide of Empire	J.Crawford-J.Murray	M-G-M		
Times Square		Tiffany-Stahl		
Trail of '98	K. Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Turn Back the Hours	M. Loy-W. Pidgeon-S. Hardy	Lumas		
Two Brothers (Ufa film)		Brill, Inc.		
Uncle Tom's Cabin	Special Cast	Universal		Nov. 18
Valley Beyond the Law, The	D. Coleman-J Loff	Pathe		
Victory	George Bancroft	Paramount		
Viennese Lovers	Philbin-Hersholt-R Keane	Universal		
Watch My Speed	R. Denny-B. Worth	Universal		
We Americans		Universal		
Western Suffragettes	H. Gibson-G. Hale	Universal		
What Holds Men	Leatrice Joy	Pathe-De Mille		
Wheels of Destiny The	G. Hale-E. Hilliard	Rayart (S. R.)	5869 feet	
When Danger Calls	W. Fairbanks-E. Sedgwick	Lumas	5000 feet	
Why Sailors Go Wrong	S. Cohen	Fox		
Wild West Romance	Rex King	Fox		
Wild West Show, The	H. Gibson	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
Woman Disputed, The	N. Talmadge	United Artists		
Woman's Way, A	M. Livingston-W. Baxter	Columbia		
Women Who Dare	H. Chadwick	Excellent Pict. (S.R.)		
Wyoming	T. McCoy-W. Fairbanks-D. Sebastian	M-G-M		
Yellow Contraband	L. Maloney-G. Goatz	Pathe		
Yellow Lily, The	B. Dove	First National		
You Can't Beat the Law	L. Lee-C. Keefe	Rayart (S. R.)		

Comedies and Short Subjects

EDUCATIONAL

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Ain't Nature Grand	Eddie Quillan		Nov. 20	1 reel	Nov. 25
All Set	W. Lupino-Sargent-L. Hutton		Jan. 29	1 reel	Feb. 4
All Set	Wallace Lupino		Jan. 29	1 reel	
Always a Gentleman	Lloyd Hamilton		Feb. 5	2 reels	
Angel Eyes	"Big Boy"		Dec. 25	2 reels	Dec. 31
At Ease	Lloyd Hamilton		Sept. 4	2 reels	Sept. 2
Back Home	Curiosities		Sept. 25	1 reel	Sept. 23
Batter Up	George Davis		Sept. 11	2 reels	Sept. 16
Between Jobs	Lloyd Hamilton		Mar. 18	2 reels	
Builders of Bridges—When Twilight Comes	Bruce Outdoor Sketch		Feb. 26	1 reel	
Brunettes Prefer Gentlemen	Jerry Drew		Nov. 6	2 reels	Oct. 28
Burning Timber — Rough Country	Bruce Outdoor Sketch		Oct. 23	2 reels	Oct. 7
Call o fthe Sea, The (Color Film)	H. Hampton-M. Valles-N. Kelley		Jan. 1	2 reels	Dec. 31
Character Studies	Carter De Haven		Nov. 20	1 reel	Jan. 14
Chilly Days	"Big Boy"		Feb. 19	2 reels	
Circus Blues	Dorothy Devore		Mar. 25	2 reels	
County Me Out	Barney Hellum		Mar. 11	1 reel	
Cry of Winter, The—Hot Place, The	Bruce Outdoor Sketch		Sept. 18	1 reel	Sept. 2
Cutie	Dorothy Devore		Jan. 15	2 reels	
Delving Into the Dictionary	Hodge-Podge		Sept. 11	1 reel	Sept. 23
Dog Days—The Sun and the Rain	Bruce Outdoor Sketch		Jan. 29	1 reel	
Dummies	Larry Semon		Jan. 1	2 reels	Dec. 23
Eats for Two	Dunham-Thompson		Oct. 9	1 reel	Oct. 14
Fall In	Monte Collins		Jan. 1	1 reel	Dec. 23
Felix the Cat Hits the Deck	"Sullivan Cartoon"		Dec. 11	1 reel	Feb. 11
Felix the Cat in Behind in Front	"Sullivan Cartoon"		Dec. 25	1 reel	Jan. 14
Felix the Cat in Daze and Knights	"Sullivan Cartoon"		Oct. 30	1 reel	Nov. 18
Felix the Cat in Draggin' the Dragon	"Sullivan Cartoon"		Jan. 22	1 reel	
Felix the Cat in Flim Flam Films	"Sullivan Cartoon"		Sept. 18	1 reel	Oct. 7
Felix the Cat in Japanicky	"Sullivan Cartoon"		Mar. 4	1 reel	
Felix the Cat in No Fuelin'	"Sullivan Cartoon"		Oct. 16	1 reel	Nov. 11
Felix the Cat in Ohm Sweet Ohm	"Sullivan Cartoon"		Feb. 19	1 reel	
Felix the Cat in Polly-tics	"Sullivan Cartoon"		Mar. 18	1 reel	
Felix the Cat in the Early Bird	"Sullivan Cartoon"		Feb. 5	1 reel	
Felix the Cat in the Smoke Screen	"Sullivan Cartoon"		Jan. 8	1 reel	
Felix the Cat Switches Witches	"Sullivan Cartoon"		Oct. 2	1 reel	Oct. 21
Felix the Cat in Uncle Tom's Crabbin'	"Sullivan Cartoon"		Nov. 13	1 reel	Dec. 2
Felix the Cat in Whys and Otherwise	"Sullivan Cartoon"		Nov. 20	1 reel	Dec. 30
Felix the Cat in Wise Guise	"Sullivan Cartoon"		Sept. 4	1 reel	Sept. 23
Feline Frolics—The Tonquin Valley	Bruce Outdoor Sketch		Mar. 25	1 reel	
Fighting Orphans, The—Evening Mist	Bruce Outdoor Sketch			1 reel	
Follies of Fashion	Curiosities		Sept. 25	1 reel	
For Men Only	Curiosities		Oct. 30	1 reel	Oct. 21
Fox Tales	Drew-Dunham		Sept. 25	2 reels	Sept. 23
Fox Tales	Hutton-Dunham		Sept. 25	2 reels	Sept. 23
Green-Eyed Love	Ruby McCoy			1 reel	
Half-Pint Hero, A	Lupino Lane		Sept. 18	2 reels	Sept. 2
Hello Sailor	Lupino Lane		Dec. 25	2 reels	Dec. 16
Here and There in Travel Land	Hodge-Podge		Oct. 16	1 reel	Oct. 28
High Strung	Jerry Drew		Jan. 29	2 reels	Feb. 4
Hints on Hunting—A Day By the Sea	Bruce Outdoor Sketch			1 reel	
His Maiden Voyage	George Davis		Feb. 26	2 reels	
Hope Hampton Displaying Creations Parisienne in Color (Color Film)	Hope Hampton		Dec. 4	1 reel	Dec. 9
How to Please the Public	Hodge Podge		Mar. 11	1 reel	
Indiscrete Pete	Jerry Drew		Mar. 11	2 reels	
Injun Food—Moods of the Sea	Bruce Outdoor Sketch		Dec. 25	1 reel	Dec. 23
It's Me	Monte Collins		Dec. 4	1 reel	Dec. 9
Kilties	Dorothy Devore		Oct. 9	2 reels	Oct. 7
Little Rube, The	Dorothy Devore		Nov. 20	2 reels	Nov. 11
Love's Springtime (Color Film)	H. Hampton-J. Catalaine		Feb. 12	2 reels	
Lovingly Yours	Curiosities		Dec. 4	1 reel	Dec. 9
Lucky Dog	P. Dunham-L. Billetts		Sept. 11	1 reel	Sept. 23
Many Wings—Beside the Still Waters	Bruce Outdoor Sketch		Nov. 20	1 reel	Nov. 4
Models in Mud	Hodge-Podge		Nov. 13	1 reel	Dec. 16
Mother Bird	Curiosities		Mar. 4	1 reel	
Mysterious Night, A	Monte Collins		Feb. 12	1 reel	Feb. 4
New Wrinkles	Lloyd Hamilton		Oct. 30	2 reels	Oct. 21
New York's Sweetheart	Curiosities		Jan. 1	1 reel	Feb. 11
Nothing Flat	George Davis		Dec. 11	2 reels	Dec. 16
Off Again	J. Lloyd-B. Boyd		Sept. 25	1 reel	Oct. 14
Oh, What a Man!	Larry Semon		Dec. 4	2 reels	Nov. 25
Papa's Boy	Lloyd Hamilton		Dec. 18	2 reels	Dec. 9
Paris Fashions in Color (Color Film)	Hope Hampton		Dec. 25	1 reel	Jan. 7
Peculiar Pair of Pups, A—Nobody Home	Bruce Outdoor Sketch			1 reel	
Pretty Baby	Monte Collins		Feb. 26	1 reel	
Racing Mad	Al St. John		Jan. 8	2 reels	Jan. 28
Recollections of a Rover	Hodge-Podge		Jan. 8	1 reel	Feb. 4
Red Hot Bullets	E. Quillan-G. Davis		Nov. 27	1 reel	Nov. 18
Red Hot Bullets	Eddie Quillan		Nov. 27	2 reels	Nov. 18
Rest Day	Monte Collins		Nov. 27	1 reel	Nov. 18
Rubbernecking	Curiosities		Feb. 5	1 reel	Feb. 4
Running Ragged	Lewis Sargent		Jan. 29	1 reel	Feb. 4
Say Ah-h	Charley Bowers		Feb. 19	2 reels	
Scared Silly	Johnny Arthur		Nov. 13	2 reels	Nov. 11
Seeing Stars	George Davis		Oct. 16	2 reels	Oct. 7
Shamrock Alley	"Big Boy"		Nov. 27	2 reels	Nov. 25
She's a Boy	"Big Boy"		Oct. 2	2 reles	Oct. 7
Shooting Wild	Jack Lloyd		Oct. 23	1 reel	Oct. 21
Simple Sap, A	Larry Semon		Feb. 12	2 reels	
Some Scout	Lupino Lane		Nov. 6	2 reels	Oct. 21
Spring Has Come	Monty Collins		Mar. 25	1 reel	
Star Shots	Hodge-Podge		Feb. 5	1 reel	Feb. 4
Stunt Man, The	Larry Semon		Oct. 23	2 reels	Sept. 30
Sword Points	Lupino Lane		Feb. 12	2 reels	Dec. 31
There It is	Charley Bowers		Jan. 1	2 reels	Jan. 7
Thoughts While Fishing—Silver Shadows	Bruce Outdoor Sketch			1 reel	
Visitors Welcome	Johnny Arthur		Mar. 4	2 reels	
Wedding Slips	Monte Collins		Jan. 15	1 reel	Feb. 11
What a Girl	Lupino Lane		Mar. 25	2 reels	
Whirl of Activity, A	Hodge-Podge		Dec. 11	1 reel	Dec. 31
Wildcat Valley	Johnny Arthur		Jan. 22	2 reels	Feb. 4
Wild Wool—Night Clouds	Bruce Outdoor Sketch			1 reel	

F B O

Title	Star	Rel. Date	Length	Reviewed
Alice Cartoons (Released Twice a Month)			1 reel	
Beloved Rogue, The	Eason-Hill-Cooke-Guard	Oct. 5	2 reels	
Chin He Loved to Lift	Eason-Hill-Cooke-Guard	Sept. 14	2 reels	
Fleshy Devils	Carr-Alexander-Ross	Nov. 14	2 reels	Oct. 7
Fresh Hair Fiends	Eason-Hill-Cooke-Guard	Sept. 21	2 reels	
Krazy Kat Cartoons (released twice a month)			1 reel	
Mickey's Battle	Mickey Yule	Dec. 5	2 reels	Dec. 9
Mickey's Circus	Mickey Yule	Sept. 4	2 reels	
Mickey's Eleven	Mickey Yule	Nov. 7	2 reels	
Mickey's Pals	Mickey Yule	Oct. 3	2 reels	Oct. 7
Mickey's Parade	Mickey Yule	Jan. 2	2 reels	
New Faces for Old	Eason-Hill-Cooke-Guard	Oct. 12	2 reels	Dec. 16
Panting Papas	Karr-Ross-Alexander	Jan. 9	2 reels	
Peter's Pan	Eason-Hill-Cooke-Guard	Sept. 28	2 reels	Nov. 25
She Troupes to Conquer	Eason-Hill-Cooke-Guard	Oct. 19	2 reels	
Tanks of the Wabash	Karr-Ross-Alexander	Oct 10	2 reels	
Three Missing Links	Karr-Ross-Alexander	Dec. 12	2 reels	Nov. 11
Toupay or Not To Pay	Eason-Hill-Cooke-Guard	Sept. 7	2 reels	
Wanderers of the Waistline	Karr-Ross-Alexander	Sept. 11	2 reels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Argentina, The Rich	Variety	Oct. 2	1 reel	Nov. 4
Arkansas Traveler	Variety	Jan. 8	1 reel	
Art Treasures of the Vatican	Variety	Dec. 25	1 reel	
Capt. Kidd's Kittens	Animal Comedy	Oct. 23	2 reels	Nov. 4
Desert Blooms, The	Variety	Feb. 5	1 reel	
Exploring Norway	Variety	Aug. 7	1 reel	
Fool and His Honey	Tyler Brooks	Sept. 25	2 reels	Nov. 4
Four Faces West	Tyler Brooks	Nov. 6	2 reels	Dec. 16
Headhunters of Ecquador, The	Variety		1 reel	Feb. 4
Her Blue Black Eyes	M. Casajuana-E. Clayton	Oct. 9	2 reels	Nov. 4
Hot House Hazel	T. Brooke-T. Hill	Jan. 1	2 reels	
Jungles of the Amazon	Variety		1 reel	Jan. 21
Lady Lion	C. Lincoln-E. Clayton-B. Bletcher		2 reels	
Lights and Shadows of Sicily	Variety	Nov. 27	1 reel	
Lords of the Back Fence	Variety	Jan. 22	1 reel	
Love Is Blonde	D. Ellis-D. Rollens	Dec. 18	2 reels	
Low Necker, A	Marjorie Beebe		2 reels	Jan. 14
Moose Country, The	Variety	Nov. 13	1 reel	
Mum's the Word			2 reels	Sept. 2
Northern Alaska Today	Variety	Oct. 16	1 reel	
Old Wives Who Knew	Hallam Cooley		2 reels	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Romantic Alhambra, The	Variety	Oct. 30	1 reel	
Silly Sailor, A	G. Cameron	Nov. 20	2 reels	
Sky Frontiers	Variety	Sept. 4	1 reel	
Solitudes	Variety	Dec. 11	1 reel	
Too Many Cookies	T. Brooks-L. Miller		2 reels	
Twenty Legs Under the Sea	R. Watling-J. Lorraine	Sept. 11	2 reels	Oct. 7
Under Colorado Skies	Variety	Sept. 18	1 reel	
Wild Puppies	Kid Comedy	Dec. 4	2 reels	Jan. 28

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
African Adventure, An	Ufa Oddities	Aug. 2		
All For Nothing	Charley Chase	Jan. 21	2 reels	Jan. 14
Amazing Lovers	Ufa Oddities		1 reel	
Assorted Babies	Ufa Oddities	Nov. 5	1 reel	Nov. 25
Barnum and Ringling, Inc.	"Our Gang"		2 reels	
Battle of the Century	Laurel-Hardy	Dec. 31	2 reels	
Bird Man, The	Charley Chase		2 reels	
Buffalo Bill's Last Fight (Technicolor)	Special Cast	Nov. 26	2 reels	Dec. 9
Call of the Cuckoo, The	Max Davidson	Oct. 15	2 reels	
Came the Dawn	Max Davidson		2 reels	
Children of the Sun	Ufa Oddities	Feb. 11	1 reel	
Death Traps	Ufa Oddities	Oct. 22	1 reel	
Dog Days	Ufa Oddities	Oct. 8	1 reel	
Dog Heaven	Ufa Oddities	Dec. 17	2 reels	
Dumb Daddies	Max Davidson	Feb. 4	2 reels	
Edison, Marconi and Co	"Our Gang"		2 reels	
Family Group, The	Charley Chase		2 reels	
Flag, The (Technicolor)	E. Bennett-F. X. Bushman-J. Walker-A. Calhoun	Oct. 1	2 reels	
Fight For Life, A	Ufa Oddities	Nov. 19	1 reel	
Fighting Feathers	Max Davidson	Dec. 10	2 reels	
Finishing Touch, The	Laurel Hardy		2 reels	
Fishing With a Microscope	Ufa Oddities		1 reel	
From Soup to Nuts	Laurel-Hardy		2 reels	
Golden Fleeces	Ufa Oddities		1 reel	
Happy Omen, A	Ufa Oddities		1 reel	
Hats Off	Davidson-Hardy	Nov. 5	2 reels	
Heavenly Bodies	Ufa Oddities		1 reel	
Heebee Jeebees	"Our Gang"	Nov. 19	2 reels	Dec. 9
Hidden Death Traps	Ufa Oddities	Oct. 22	1 reel	Dec. 11
Jewels of Venus	Ufa Oddities	Sept. 10	1 reel	
Jungle Round-Up, A	Ufa Oddities	Jan. 28	1 reel	Oct. 9
Lady of Victories, The (Technicolor)	A. Ayres-O. Mattieson-G. Irving	Jan. 21	2 reels	
Leave 'Em Laughing	Laurel-Hardy	Jan. 28	2 reels	
Let George Do It	Laurel Hardy		2 reels	
Lighter That Failed, The	Charley Chase	Oct. 1	2 reels	
Lion Hunt, The	Ufa Oddities	Dec. 17	1 reel	Dec. 9
Love 'Em and Feed 'Em	Max Davidson	Nov. 12	2 reels	Dec. 9
Monarch of the Glen, The	Ufa Oddities	Feb 25	1 reel	Jan. 21
Nature's Wizardry	Ufa Oddities		1 reel	
Never the Dames Shall Meet	Charley Chase	Dec. 24	2 reels	Dec. 9
Old Wallop, The	"Our Gang"	Oct. 22	2 reels	
Palace of Honey, The	Ufa Oddities		1 reel	
Pathfinders, The	Ufa Oddities		1 reel	
Parasol Ant, The	Ufa Oddities	Dec. 31	1 reel	
Pass the Gravy	Max Davidson	Jan. 7	2 reels	Jan. 14
Perfume and Nicotine	Ufa Oddities	Jan. 14	1 reel	
Pets and Pests	Ufa Oddities	Jan. 28	1 reel	
Primitive Housekeeping	Ufa Oddities		1 reel	
Putting the Pants on Phillip	Laurel-Hardy	Dec. 3	2 reels	Dec. 9
Rainy Days	"Our Gang"	Feb. 11	2 reels	
Sanctuary	Ufa Oddities		1 reel	
Second Hundred Years, The	Laurel-Hardy	Oct. 8	2 reels	
Secrets of the Sea	Ufa Oddities	Feb. 25	1 reel	
Sleeping Death	Ufa Oddities		1 reel	
Soaring Wings	Ufa Oddities	Sept. 24	1 reel	
Spook-Spoofing	"Our Gang"	Jan. 14	2 reels	Jan. 14
Sting of Stings, The	Charlie Chase	Sept. 3	2 reels	
Sugar Daddies	All Star Cast	Sept. 10	2 reels	
TallyHo	Ufa Oddities		1 reel	
Tokens of Manhood	Ufa Oddities		1 reel	
Us	Charley Chase	Nov. 26	2 reels	
Way of All Pants, The	Charley Chase	Oct. 29	2 reels	
What Every Iceman Knows	Max Davidson	Sept. 17	2 reels	
Wicked Kasimir, The	Ufa Oddities		1 reel	
Winged Death	Ufa Oddities	Dec. 3	1 reel	Dec. 9
Wonders of the Blue Gulf of Mexico	Ufa Oddities		1 reel	
Yale vs. Harvard	"Our Gang"	Sept. 24	2 reels	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Adoration	Novelty	Feb. 25	1 reel	
Behind the Counter	E. E. Horton	Mar. 3	2 reels	
Campus Cuties	Billy Dooley	April 7	2 reels	
Crazy to Fly (Christie)	Bobby Vernon	Sept. 17	2 reels	
Dad's Choice	E. E. Horton	Jan. 7	2 reels	
Dizzy Sights (Christie)	Billy Dooley	Dec. 17	1 reel	
Easy Curves (Christie)	Billy Dooley	Nov. 12	2 reels	
Fantasy	Novelty	Oct. 15	1 reel	
Fighting Fanny (Christie)	Featured Cast	Jan. 21	2 reels	
Find the King	E. E. Horton	Nov. 5	2 reels	
For Crime's Sake	Krazy Kat Cartoon	Nov. 19	1 reel	
French Fried (Christie)	Neal Burns	Sept. 3	2 reels	
Frenzy	Novelty	Jan. 14	1 reel	
Grid Ironed	Krazy Kat Cartoon	Dec. 31	1 reel	
Holy Mackerel (Christie)	Jimmie Adams	Feb. 11	2 reels	
Hot Papa (Christie)	Jack Duffy	Oct. 1	2 reels	
Hunger Stroke, A	Krazy Kat Cartoon	Feb. 25	1 reel	
Ice Boxed	Krazy Kat Cartoon	Feb. 11	1 reel	
Just the Type (Christie)	Neal Burns	Feb. 18	2 reels	
Ko-Ko's Bawth	Inkwell Cartoon	Feb. 18	1 reel	
Ko-Ko Chops Suey	Inkwell Cartoon	Oct. 29	1 reel	
Ko-Ko Explores	Inkwell Cartoon	Oct. 15	1 reel	Nov. 11
Ko-Ko Hops Off	Inkwell Cartoon	Sept. 17	1 reel	
Ko-Ko's Jerm Jam	Inkwell Cartoon	Feb. 4	1 reel	
Ko-Ko Kicks	Inkwell Cartoon	Nov. 26	1 reel	
Ko-Ko's Earth Control	Inkwell Cartoon	Mar. 31	1 reel	
Ko-Ko's Kink	Inkwell Cartoon	Jan. 7	1 reel	
Ko-Ko's Klock	Inkwell Cartoon	Nov. 12	1 reel	
Ko-Ko's Kozy Korner	Inkwell Cartoon	Jan. 21	1 reel	
Ko-Ko's Smoke	Inkwell Cartoon	Mar. 3	1 reel	
KoKo's Tattoo	Inkwell Cartoon	Mar. 17	1 reel	
Ko-Ko's Quest	Inkwell Cartoon	Dec. 10	1 reel	
Ko-Ko the Kid	Inkwell Cartoon	Dec. 24	1 reel	
Ko-Ko the Knight	Inkwell Cartoon	Sept. 3	1 reel	
Ko-Ko the Kop	Inkwell Cartoon	Oct. 1	1 reel	
Loco Motifs	Krazy Kat Cartoon	Sept. 24	1 reel	
Love Sunk	Krazy Kat Cartoon	Mar. 24	1 reel	
Long Hose (Christie)	Jack Duffy	Mar. 17	2 reels	
Love Shy (Christie)	Jimmie Adams	Mar. 24	1 reel	
Mad Scramble (Christie)	Neal Burns	Nov. 26	2 reels	
Milk Made	Krazy Kat Cartoon	Dec. 3	1 reel	
Moony Mariner, A (Christie)	Billy Dooley	Sept. 24	2 reels	
Nifty Nags (Christie)	Jack Duffy	Dec. 24	2 reels	
Ocean Blues (Christie)	Jimmie Adams	Nov. 19	2 reels	
Oh Mummy (Christie)	Jimmie Adams	Oct. 8	2 reels	
Pie Curs, The	Krazy Kat Cartoon	Nov. 5	1 reel	
Pig Styles	Krazy Kat Cartoon	Jan. 14	1 reel	
Rail Rode	Krazy Kat Cartoon	Sept. 24	1 reel	Oct. 4
Save the Pieces (Christie)	Bobby Vernon	Jan. 28	2 reels	
Scared Pink (Christie)	Jack Duffy	Oct. 29	2 reels	
School Daze	Krazy Kat Cartoon	Sept. 10	1 reel	
Shadow Theory	Krazy Kat Cartoon	Jan. 28	1 reel	
Short Tail, A	Novelty	Sept. 10	1 reel	
Splash Yourself (Christie)	Bobby Vernon	Dec. 3	2 reels	
Stork Exchange, The	Krazy Kat Cartoon	Dec. 17	1 reel	
Sweeties (Christie)	Bobby Vernon	Mar. 10	2 reels	
Swiss Movements (Christie)	Jimmie Adams	Dec. 31	2 reels	
Tired Wheels	Krazy Kat Cartoon	Oct. 8	1 reel	
Toddles	Novelty	Dec. 10	1 reel	Oct. 7
Topsey Turvey	Krazy Kat Cartoon	Oct. 22	1 reel	
Uncle Tom's Caboose	Krazy Kat Cartoon	Oct. 22	1 reel	
Water Bugs(Christie)	Billy Dooley	Feb. 4	2 reels	
Wedding Wows (Christie)	Bobby Vernon	Oct. 22	2 reels	
Wired and Fired	Krazy Kat Cartoon	Mar. 10	1 reel	

PATHE-DE MILLE

Title	Star	Rel. Date	Length	Reviewed
Alien Antics	Sportlight	Nov. 13	1 reel	Nov. 11
All Bull and a Yard Wide	"Aesop Fables"	Oct. 9	1 reel	Oct. 7
Assistant Wives	Charley Chase	Dec. 4	2 reels	Dec. 2
Beach Club, The	Bevan-Hurlock	Jan. 22	2 reels	Jan. 14
Benares (Educational)	Geographical Number	Jan. 24	1 reel	
Best Man, The	Bevan-A. Bennett-V. Dent	Feb. 19	2 reels	Feb. 11
Big Tent, The	"Aesop Fables"	Oct. 23	1 reel	Oct. 21
Boats and Fishermen of the Arctics and Tropics (Educational)	Science Number	Mar. 4	2 reels	
Boy Friend, The	"Aesop Fables"	Jan. 22	1 reel	
Brave Heart, A	"Aesop Fables"	Oct. 30	1 reel	
Broncho Buster, The	"Aesop Fables"	Jan. 1	1 reel	
Bucking the Handicap	Sportlight	Dec. 25	1 reel	Dec. 23
Buddhists of Burma, The (Educational)	Geographical Number	Feb. 5	1 reel	
Bull Fighter, The	Bevan-Hurlock	Nov. 27	2 reels	Dec. 2
Busy Bodies	Sportlight	Jan. 8	1 reel	Dec. 31
Calcutta (Educational)	Geographical Number	Dec. 11	1 reel	
Carnival Week	"Aesop Fables"	Dec. 4	1 reel	
Chicken Feed	"Our Gang"	Nov. 6	2 reels	Nov. 4
Christmas Cheer	"Aesop Fables"	Dec. 18	1 reel	
Comrades in Work	Mabel Normand		2 reels	
Crowned Heads	Sportlight	Feb. 19	1 reel	
Cups and Contenders	Sportlight	Nov. 27	1 reel	Nov. 25
Cutting a Melon	"Aesop Fables"	Sept. 11	1 reel	Sept. 2
Daddy Boy	Ben Turpin	Oct. 23	2 reels	Oct. 21
Defensive Ends, The	"Football Sense"	Nov. 27	1 reel	
Defensive Half, The	"Football Sense"	Nov. 6	1 reel	
Delhi (Educational)	Geographical Number	Feb. 2g	1 reel	
Do Detectives Think?	Stan Laurel	Nov. 20	2 reels	Nov. 18
Down to the Sea	Sportlight	Oct. 30	1 reel	Oct. 28
Exploring England with Will Rogers	Travelesque	Dec. 18	1 reel	Dec. 16
Fair Catch, The	"Football Sense"	Nov. 13	1 reel	
Family Frolics	Sportlight	Jan. 22	1 reel	Jan. 14
Fiddlesticks	Harry Langdon	Nov. 7	2 reels	Nov. 25
Flying Elephants	Roach Stars	Feb. 12	2 reels	Feb. 11
Flying Fishers	"Aesop Fables"	Nov. 27	1 reel	
Flaming Fathers	Max Davidson	Dec. 18	2 reels	Dec. 16
Football Field Officials	"Football Sense"	Oct. 23	1 reel	Oct. 21
For Sale a Bungalow	Hurlock-Quillan	Oct. 30	2 reels	Oct. 28
Forward Pass, The	"Football Sense"	Oct. 9	1 reel	
Fox Hunt, The	"Aesop Fables"	Nov. 20	1 reel	
Frolics in Frost	Sportlight	Dec. 18	1 reel	
From Soup to Nuts	Rarebits	Oct. 23	1 reel	Oct. 21
Fundaments of Football	Sportlight Special	Oct. 23	1 reel	
Girl From Everywhere	D. Pollard-S. Halloway	Dec. 11	2 reels	
Gold Digger of Weepah, A	Bevan-Bennett-Burke	Oct. 2	2 reels	Sept. 30
Golf Nut, The	Bevan-Quillan-A. Bennett	Sept. 4	2 reels	
Good Ship Nellie, The	"Aesop Fables"	Feb. 5	1 reel	
Have a Drink	Rarebits	Nov. 20	1 reel	Dec. 2
Hawaii, the Beautiful (Educational)	Geographical Number	Nov. 27	1 reel	
High Stakes	"Aesop Fables"	Jan. 15	1 reel	
Honeymoon Hints	Rarebits	Jan. 15	1 reel	
Horses, Horses	Sportlight	Sept. 4	1 reel	
How Man Suits His Life to Differing Surroundings	Science Series		2 reels	
Houses of the Arctic and the Tropics (Educational)	Science Number	Feb. 12	2 reels	
Human Fly, The	"Aesop Fables"	Sept. 25	1 reel	Sept. 30
In Again, Out Again	"Aesop Fables"	Sept. 18	1 reel	
Junk Man, The	"Aesop Fables"	Dec. 25	1 reel	
Just Kidding	Rare-Bits	Dec. 18	1 reel	Dec. 23
Kashmir, Old and New (Educational)	Geographical Number	Jan. 10	1 reel	
Keeping Fit	Sportlight Special	Nov. 20	1 reel	
Kick, The	"Football Sense"	Oct. 2	1 reel	
King Harold	L. Baird-T. Holmes	Nov. 13	2 reels	Nov. 11
Ladies' Day	Sportlight	Dec. 11	1 reel	Dec. 9
Lateral Pass, The	"Football Sense"	Oct. 16	1 reel	Oct. 14
Lindy's Cat	"Aesop Fables"	Oct. 16	1 reel	Oct. 28
Love at First Flight	Pollard-Hurlock-Cowley	Jan. 29	2 reels	Jan. 21
Love in a Police Station	E. Quillan-M. Hurlcok	Dec. 25	2 reels	Dec. 23
Man Without a Face (Serial)	A. Ray-W. Miller	Jan. 15	10 episodes	Jan. 14
Mark of the Frog, The (Serial)	M. Morris-D. Reed		10 episodes	
Masked Menace, The (Serial)	L. Kent-J. Arthur	Nov 6	10 episodes	Nov. 4
Nature's Cathedral (Educational	Geographical Number	Dec. 18	1 reel	
Now I'll Tell One	Chase-Laurel	Oct. 9	2 reels	Oct. 14
Olympic Games	"Our Gang"	Sept. 11	2 reels	Sept. 2
Outwitting Time	Spotlight	Oct. 2	1 reel	
Over the Bounding Blue with Will Rogers (Travelesque)		Feb. 12	1 reel	Feb. 11
Playing Hookey	"Our Gang"	Jan. 1	2 reels	
Prowling Around France with Will Rogers	Travelesque	Sept. 18	1 reel	
Rats in His Garret	"Aesop Fables"	Dec. 11	1 reel	
Reeling Down the Rhine with Will Rogers	Travelesque	Jan. 15	1 reel	Jan. 7
River of Doubt, The	"Aesop Fables"	Oct. 2	1 reel	Sept. 30
Run Girl, Run	Sennett Girls	Jan. 15	2 reels	Jan. 14
Sailors, Beware!	Stan Laurel	Sept. 25	2 reels	Sept. 30
Saved By a Keyhole	"Aesop Fables"	Nov. 13	1 reel	
Shalimar Gardens, The (Educational)	Geographical Number	Mar. 18	1 reel	
Signs of Spring	"Aesop Fables"	Nov. 6	1 reel	
Should a Mason Tell?	L. Baird-T. Holmes	Sept. 18	2 reels	
Should Second Husbands Come First?	Max Davidson	Oct. 23	2 reels	Oct. 21
Should Tall Men Marry?	Roach Stars	Jan. 15	2 reels	Jan. 7
Small-Town Sheriff, The	"Aesop Fables"	Sept. 4	1 reel	Sept. 2
Smile Wins, The	"Our Gang"	Feb. 26	2 reels	
Smith's Army Life	Hiatt-McKee-Jackson	Feb. 5	2 reels	Feb. 4

Title	Star	Rel. Date	Length	Reviewed
Smith's Bargain	Hiatt-McKee-Jackson		2 reels	
Smith's Candy Shop	Hiatt-McKee-Jackson	Aug. 21	2 reels	
Smith's Cook	Hiatt-McKee-Jackson	Oct. 16	2 reels	Oct. 21
Smith's Cousin	Hiatt-McKee-Jackson	Nov. 13	2 reels	Nov. 11
Smith's Holiday	Hiatt-McKee-Jackson	Jan. 8	2 reels	Dec. 31
Smith's Modiste Shop	Hiatt-McKee-Jackson	Dec. 11	2 reels	Dec. 9
Smith's Pony	Hiatt-McKee-Jackson	Sept. 18	2 reels	
Soldier Man	Harry Langdon			
Spider's Lair, The	"Aesop Fables"	Feb. 19	1 reel	
Sunnyside (Re-issue)	Charlie Chaplin	Dec. 25	3 reels	
Swim Princess, The		Feb. 26	2 reels	
Tackles and Touchdowns	Sportlight	Sept. 18	1 reel	
Their Second Honeymoon	Baird-Holmes	Oct. 16	2 reels	
Twenty-Four-Dollar Island	Novelty		1 reel	Dec. 23
Up the Ladder	Sportlight	Oct. 16	1 reel	Oct. 21
Versatility	Sportlight	Feb. 5	1 reel	Jan. 28
Volcanoes (Educational)	Geological Number	Feb. 19	1 reel	
Wandering Minstrel, The	"Aesop Fables"	Jan. 29	1 reel	
Weaker Sex, The	Rarebits	Sept. 25	1 reel	
Winging Around Europe With Will Rogers	Travelesque	Nov. 20	1 reel	Nov. 18
Women Workers of Ceylon (Educational)	Geographical Number	Dec. 27	1 reel	
Work of Running Water (Educational)	Geolcgical Number	Mar. 11	1 reel	
Yellow Cameo, The (Serial)	Allene Ray		10 episodes	
Young Hollywood	Special Cast	Nov. 27	2 reels	Dec. 9

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Bare Co-Ed, The	Murdock-Cavalier-Lancaster	Bray		2 reels	Jan. 7
Bear Escape, A	Parker-Reavis	Capitol Prod.		2 reels	Aug. 1
Berth Mark	Tarbell-Finch-Shaw	Red Seal		2 reels	
Daze of '49	J. Cooper-L. Carver	Bray		2 reels	Feb. 4
Dream of the Sea, A (Binocolor)		Film Dist. Corp		1 reel	May 27
Fat and the Canary	McDougall Kids	Bray	Dec. 20	2 reels	Dec. 9
Fresh and a Devil	Clyde-Malone-Irving	Bray		2 reels	Oct. 21
Helpless Helper	Al Joy	Cranfield-Clarke		2 reels	
Here's Another One	Novelty	Bray	Oct. 1	1 reel	Oct. 7
Here's Another One	Novelty	Bary	Nov. 1	1 reel	Dec. 2
Here Comes the Bride	Sketchograf	Cranfield-Clarke		1 reel	
Heroes of the Wild (Serial)	Jack Hoxie	N. Levine	Dec. 1	10 episodes	
His Off-Day	Tommy Albert	Cranfield-Clarke		2 reels	
His Ticklish Predicament	Jack Cooper	Bray	Oct. 1	2 reels	Oct. 21
Iron Derby, The		Bray	Oct. 10	2 reels	Oct. 21
Isle of Sunken Gold, The (Serial)	A. Stewart	Nat Levine	Sept. 1	10 episodes	
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal		1 reel	July 22
Lost in a Pullman		Bray		2 reels	Sept. 23
Lunches and Punches	Sid Smith	Capitol Prod		2 reels	Sept. 1
Ma and the Auto (Guest Jewel)		A. C. A		1 reel	
Magic Game, The	McDougall Kids	Bray	Nov. 20	2 reels	Dec. 2
Mr. Pooh	McDougall Kids	Bray		2 reels	Jan. 7
Mysterious Airman, The (Serial)		Weiss Bros		10 episodes	
Nothing to Live For	Al Joy	Cranfield-Clarke		2 reels	
Orphans, The	McDougall Kids	Bray		2 reels	
She Beast, The	Sid Smith	Capitol Prod		2 reels	July 1
Silence of the Snows (Guest Jewel)		A. C. A.		1 reel	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark			
Spooky Money	Al Joy	Cranfield-Clarke		2 reels	
Way of All Fish, The	J. Cooper-N. Cavalier	Bray	Dec. 1	2 reels	Dec. 9
Who's Who	Al Joy	Cranfield-Clarke		2 reels	
Yellow Dog, The (Guest Jewel)		A. C. A		1 reel	April 15
You Can't Win (Serial)		Weiss Bros		10 episodes	

TIFFANY-STAHL

Title	Star	Rel. Date	Length	Reviewed
Bridal of Pennacock, The	Color Classic	Nov. 1	1 reel	Dec. 2
Comrades	Color Classic	Nov. 15	1 reel	Dec. 2
King of Sports	Color Classic	Sept 15	1 reel	
Memories	Color Classic	Oct. 1	1 reel	Sept. 9
Me and My Pal	Color Classic	Dec. 15	1 reel	
North of Suez	Color Classic	Jan. 1	1 reel	
Roaming 'Round the Carribbean	Color Classic	Oct. 15	1 reel	
Romany Love	Color Classic	Dec. 1	1 reel	
Rose of Killarney	Color Classic	Dec. 15	1 reel	
Scarface	Color Classic	Jan. 15	1 reel	
Souvenirs	Color Classic		1 reel	
Treasure Land	Color Classic	Feb. 1	1 reel	

UNIVERSAL

Title	Star	Rel. Date	Length	Reviewed
Africa Before Dark	Oswald Cartoon	Feb. 20	1 reel	
All Balled Up (O. R. Cohen story)	Charles Puffy	Feb. 27	2 reels	Feb. 4
All For Uncle	C. King-C. Doherty	Oct. 19	2 reels	Oct. 7
All Wet	Oswald Cartoon	Oct. 31	1 reel	
And How	"The Gumps"	Oct. 31	2 reels	
Andy Knows His Onions	"The Gumps"	Dec. 11	2 reels	Dec. 9
Any Old Count	"The Gumps"	Jan. 23	2 reels	
Back to Nature	Arthur Lake	Feb. 27	1 reel	Feb. 11
Banker's Daughter, The	Oswald Cartoon	Nov. 28	2 reels	
Bare Fists	Jack Perrin	Jan. 14	2 reels	Dec. 23
Battle Scarred Hero, A	"The Gumps"	Oct. 3	2 reels	Sept. 30
Battling Buckaroo, The (Western)	Bob Curwood	Nov. 12	2 reels	
Battling Justice	Fred Gliman	Mar. 24	2 reels	
Blind Man's Bluff	Jack Perrin	Nov. 19	2 reels	Oct. 28
Boss of the Rancho	Bob Curwood	Jan. 7	2 reels	
Brand of Courage, The	B. Curwood-P. Montgomery	Feb. 4	2 reels	Jan. 7
Bright Lights	Oswald Cartoon	Mar. 19	1 reel	
Buckskin Days	Newton House	Feb. 18	2 reels	Jan. 28
Buster's Big Chance	Trimble, Turner and Dog	Jan. 11	2 reels	Dec. 23
Buster Come On	Trimble, Turner and Dog	Sept. 14	2 reels	Sept. 9
Buster's Home Life	Trimble, Turner and Dog	Oct. 12	2 reels	Sept. 30
Buster Shows Off	Trimble, Turner and Dog	Mar. 14	2 reels	
Buster Steps Out	Trimble, Turner and Dog	Feb. 8	2 reels	Jan. 28
Buster, What's Next?	Trimble, Turner and Dog	Nov. 16	2 reels	Oct. 28
By Correspondence	Arthur Lake	Jan. 30	1 reel	Jan. 14
Case of Scotch, A	"The Gumps"	Jan. 9	2 reels	Dec. 23
Clearing the Trail (Western)	Newton House	Nov. 26	2 reels	
Cloud Buster, The	"The Gumps"	Feb. 6	2 reels	Jan. 21
Crimson Colors	Lewis-Gulliver	Sept. 12	2 reels	June 17
Dancing Fools	C. King-C. Doherty	Sept. 21	2 reels	Sept. 2
Danger Ahead (Western)	Jack Perrin	Sept. 24	2 reels	Sept. 2
Dangerous Double, A (Western)	Bob Curwood	Oct. 15	2 reels	Sept. 23
Dates for Two	C. King-C. Doherty	Jan. 18	2 reels	Dec. 31
Daze of the West (Mustang)	Fred Gilman	Sept. 3	2 reels	
Dazzling Co-Eds	Lewis-Gulliver	Oct. 10	2 reels	
Disordered Orderly, The	Sid Saylor-Jean Doree	Nov. 9	2 reels	
Empty Socks	Oswald Cartoon	Dec. 11	1 reel	
Fighting Finish, A	George Lewis		2 reels	Oct. 14
Fighting Texan, The (Mustang)	Fred Gilman	Sept. 10	2 reels	Aug. 19
George's False Alarm	Sid Saylor	Feb. 29	2 reels	Feb. 4
George Steps Out	Sid Saylor	Sept. 28	2 reels	
Great Guns	Oswald Cartoon	Oct. 17	1 reel	Aug. 19
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster		10 episodes	
Harem Scarem	Oswald Cartoon	Jan. 9	1 reel	
High Flyin' George	Sid Saylor	Jan. 25	2 reels	
His In Laws (O. R. Cohen story)	Charles Puffy	Mar. 12	2 reels	
Horns and Orange Blossoms (O. R. Cohen story)	Charles Puffy	Jan. 29	2 reels	Jan. 7
Horse Play	Long-Adams-Laymon-McPhaill	Jan. 4	2 reels	Dec. 16
Hot Stuff	Ben Hall	Oct. 24	1 reel	Oct. 14
Indoor Golf	Long-Adams-Layman-McPhail	Mar. 7	2 reels	Feb. 11
Keeping in Trim	Long-Adams-Laymon-McPhail	Sept. 7	2 reels	Aug. 19
King of Hearts (Northwest Series)	Jack Perrin	Dec. 17	2 reels	Dec.
Law Rider, The (Western)	Fred Gilman	Nov. 5	2 reels	
Lone Ranger, The	Fred Gilman	Dec. 31	2 reels	
Looters, The	Bob Curwood	Mar. 3	2 reels	Feb. 4
Love Wallop, The	Arthur Lake	Nov. 7	1 reel	
Madden of the Mounted	Jack Perrin	Mar. 10	2 reels	Feb. 11
Man of Letters, A	Sid Saylor	Feb. 15	2 reels	Jan. 28
Married Bachelors (O. R. Cohen story)	Charles Puffy	April 9	2 reels	
Mechanical Cow, The	Oswald Cartoon	Oct. 3	1 reel	Aug. 19
Mild West, The	"The Gumps"	Dec. 26	1 reel	
Mistakes Will Happen	Ben Hall	Feb. 13	1 reel	Jan. 21
Model George	Sid Saylor	Dec. 28	2 reels	
Monkey Shines	Ben Hall	Sept. 25	1 reels	
Neck n' Neck	Oswald Cartoon	Jan. 23	1 reel	
Newlyweds' Advice		Jan. 2	2 reels	Dec. 16
Newlyweds Christmas Party, The	Snookums-Bartlett-McPhail	Dec. 11	2 reels	Nov. 4
Newlyweds' Mistake, The	Snookums-Young-McPhail	Nov. 7	2 reels	
Newlyweds' Servant, The	Snookums-Bartlett-McPhaill	Feb. 6	2 reels	Feb. 4
Newlyweds Success, The	Snookums-Bartlett-McPhaill	Mar. 5	2 reels	Feb. 11
Newlyweds' Surprise	Snookums-Bartlett-McPhail	Oct 3	2 reels	Sept. 30
Newlyweds' Troubles	Snookums-Bartlett-McPhail	Sept. 5	2 reels	Aug. 19
No Blondes Allowed	C. King-C. Doherty	Mar. 21	2 reels	
Ocean Bruises	"The Gumps"	Nov. 14	2 reels	Oct. 28
Ocean Hop	Oswald Cartoon	Nov. 14	1 reel	Oct. 28
Ole Swimmin' 'Ole, The	Oswald Cartoon	Feb. 6	1 reel	
On Deck	Sid Saylor-Jean Doree	Nov. 30	2 reels	
Oh Mabel!	C. King-C. Doherty	Nov. 23	2 reels	
Oh Teacher!	Oswald Cartoon	Sept. 19	1 reel	Sept. 5
On Special Duty (Western)	Fred Gilman	Oct. 8	2 reels	Sept. 30
Out in the Rain	"The Gumps"	Feb. 20	2 reels	Jan. 28
Passing the Joneses	Long-Adams-Laymon-McPhail	Nov. 2	2 reels	
Picking on George	Sid Saylor	Oct. 26	2 reels	Oct. 14
Prince and the Papa (O. R. Cohen story)	Charles Puffy	Feb. 12	2 reels	Jan. 21
Racing Wizard, The	Newton House	Dec. 24	2 reels	
Rattling Good Time, A	Ben Hall	Dec. 19	1 reel	Dec. 16
Red Warning (Western)	Newton House	Oct. 29	2 reels	Oct. 14
Rickety Gin	Oswald Cartoon	Dec. 26	1 reel	
Riding Gold	Newton House	Jan. 21	2 reels	
Riding Whirlwind, The (Western)	Newton House	Oct. 1	2 reels	Sept. 23
Riding Wild	Bob Curwood	Dec. 10	2 reels	
Rival Romeos	Oswald Cartoon	Mar. 5	1 reel	
Run Buster!	Trimble, Turner and Dog	Dec. 14	2 reels	Dec. 9
Running Wild	Lewis-Gulliver-Phillips	Dec. 5	2 reels	Nov. 18
Samson at Calford	Lewis-Gulliver	Nov. 7	2 reels	June 17
Saxophobia	Arthur Lake	Oct. 10	1 reel	Sept. 30
Scarlet Arrow, The (Serial—	F. X. Bushman Jr.)		10 episodes	
Scrambled Honeymoon, The	Ben Hall	Nov. 21	1 reel	
Scrappin' Fool, The (Mustang)	Bob Curwood	Sept. 17	2 reels	Sept. 9
Sealed Orders	Jack Perrin	Feb. 11	2 reels	Jan. 28
Shady Rest	"The Gumps"		2 reels	
Showing Off	Long-Adams-Laymon-McPhail	Dec. 7	2 reels	Nov. 18
Sliding Home	Lewis-Gulliver-Phillips	Jan. 16	2 reels	Dec. 30
Smiling Wolf, The (Western)	Fred Gilman	Dec. 1	2 reels	
Social Lions	Ben Hall	Mar. 12	1 reel	
Society Breaks	Long-Adams-Laymon-McPhail	Oct. 5	2 reels	Sept. 30
Sodas and Shebas	Arthur Lake	Sept. 12	2 reels	Sept. 9
Some Babies (O. R. Cohen story)	Charles Puffy	Mar. 26	2 reels	
Some Pets	Arthur Lake	Jan. 2	1 reel	Dec. 16
So This Is Sapp Center	Ben Hall	Jan. 16	1 reel	Dec. 30
South of Northern Lights (Western)	Jack Perrin	Oct. 22	2 reels	Oct. 7
Splashing Through	Lewis-Gulliver-Phillips	Dec. 19	2 reels	
Start Something	Long-Adams-Laymon-McPhaill	Feb. 1	1 reel	Jan. 14
Swell Clothes	Arthur Lake	Dec. 5	1 reel	Nov. 18
There's a Will	C. King-C. Doherty	Dec. 21	2 reels	
Too Much Sleep	"The Gumps"	Sept. 19	2 reels	Sept. 2
Total Loss, A	"The Gumps"	Nov. 28	2 reels	
Trail of the Tiger, The (Serial)	Jack Daugherty	Nov. 7	2 reels	Aug. 5
Trolley Troubles	Oswald Cartoon	Sept. 5	1 reel	Aug. 19
Unexpected Hero, An	F. Gilman-M. King	Feb. 25	2 reels	Jan. 28
Valiant Rider, The (Western)	Bob Curwood		2 reels	
Vanishing Rider, The (Serial)	Wm. Desmond	Jan. 16	10 episodes	
What a Party	C. King-C. Doherty	Feb. 22	2 reels	Feb. 4
When Greek Meets Greek	"The Gumps"	Oct. 17	2 reels	Oct. 7
Winged Hoofs	Newton House	Mar. 17	2 reels	
Winning Five, The	Lewis-Gulliver-Phillips	Sept. 26	2 reels	Sept. 19
Winning Goal, The	Lewis-Gulliver-Phillips	Jan. 2	2 reels	
Winning Punch, The	Lewis-Gulliver-Phillips	Nov. 21	2 reels	
Wolves of the Range	Fred Gilman	Jan. 28	2 reels	

Advertising in the Equipment Department Pays

Roy Press
Printers

For your Protection

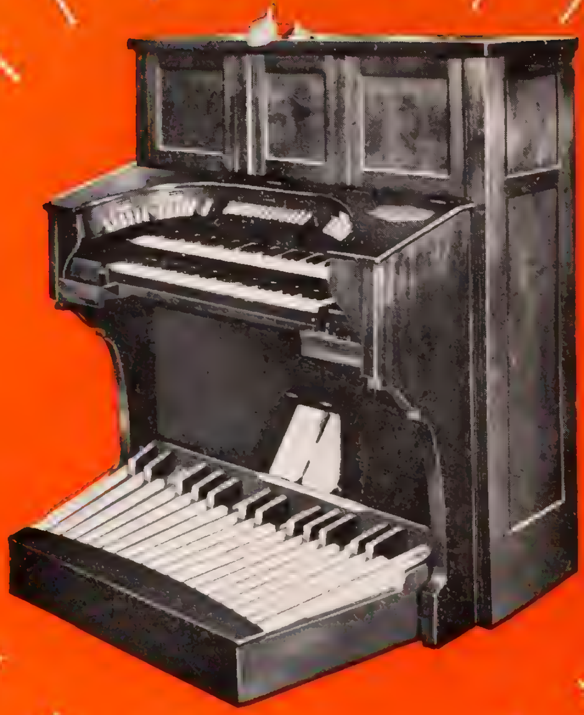
To insure exhibitors the highest possible screen quality, Eastman Positive Film is made identifiable. The words "Eastman Kodak" are stencilled in black letters at short intervals in the transparent film margin.

Specify prints on Eastman Film —look for the identifying words in the margin—and get the film that always carries quality through to the screen.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

The New Style 39

Robert Morton



A Permanent Musical Feature

A Musical, Artistic and Structural Achievement making it possible for the "Average Exhibitor" to offer his Patrons the highest type of Performance.- -

Does Not Require High Priced Organist

Can be played Manually or with ordinary 88 Note Music Rolls.

Can be installed in any theatre- either in Orchestra or any where else in the theatre,--- where space is available.- - -

Mail Coupon to nearest office

Today!

for NEW SELLING PLAN

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1560 Broadway

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1914 So. Vermont

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168 Golden Gate

ENUINE DEAGAN PERCUSSIONS USED

ROBER
MORTO
ORGAN C

Send me withou
obligation full detai
of your New Selling Pla

Name . . . .
Theatre . . . .
Seating Capacity. . . . .
City and State . . . .

February 25, 1928

Motion Picture News

Reg. U. S. Patent Office

YOU HEAR IT EVERY DAY!
THE BIG PARADE A Metro-Goldwyn-Mayer Picture
A METRO-GOLDWYN-MAYER PICTURE
BEN-HUR A Metro-Goldwyn-Mayer Picture
ANOTHER METRO-GOLDWYN-MAYER PICTURE!
LOVE A Metro-Goldwyn-Mayer Picture
THAT'S ANOTHER METRO GOLDWYN MAYER PICTURE TOO!
THE STUDENT PRINCE A Metro-Goldwyn-Mayer Picture
THAT COMPANY MAKES ALL THE BIG PICTURES
COMING! THE ENEMY A Metro-Goldwyn-Mayer Picture
EVERY ONE IS METRO-GOLDWYN MAYER!
THAT'S WHY I'M A METRO-GOLDWYN MAYER EXHIBITOR!
THE TALK OF THE PUBLIC

Vol. XXXVII No. 8

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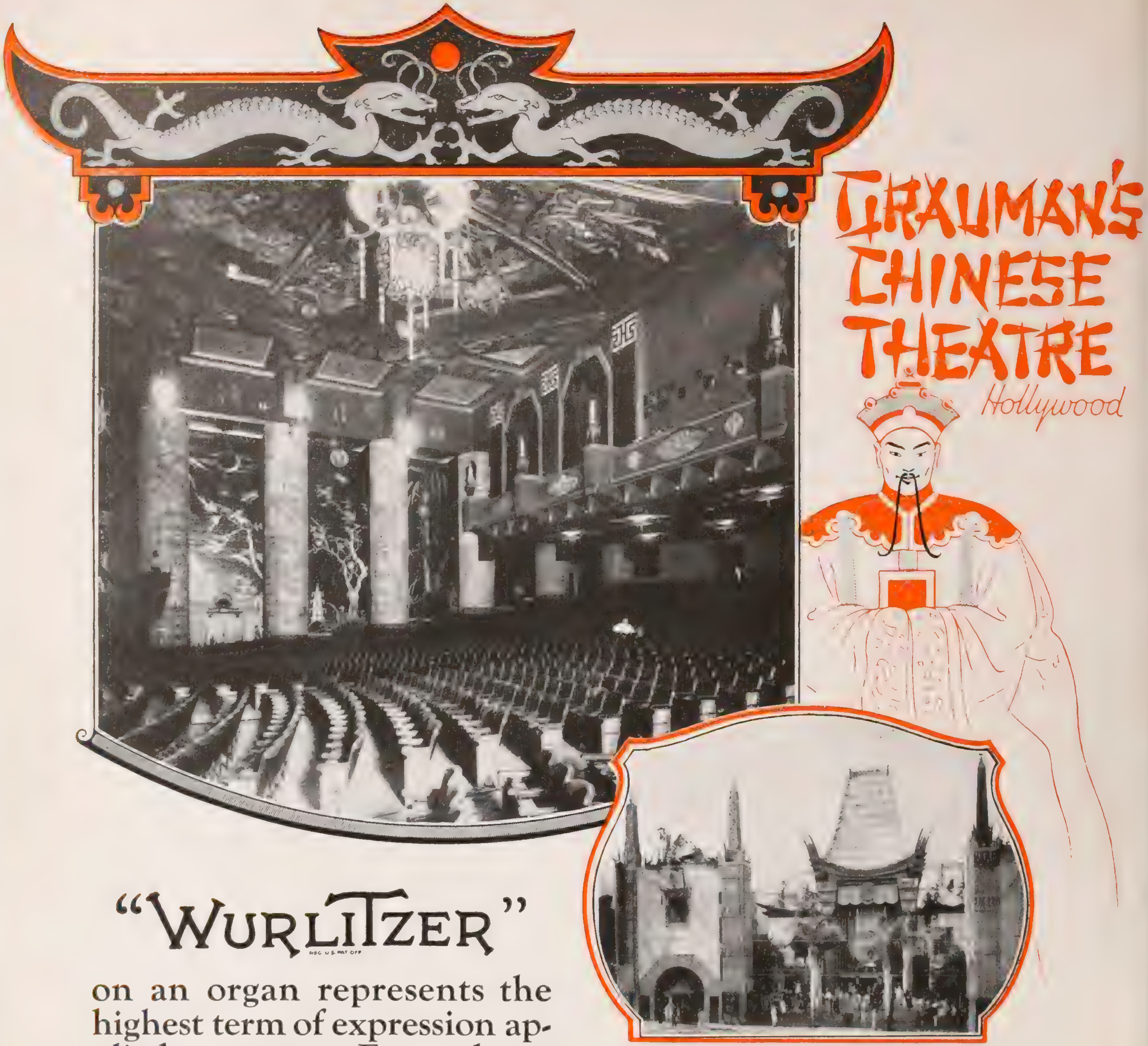
PRICE 20 CENTS

Published Weekly—$2.00 a Year

Los Angeles New York Chicago



"WURLITZER"

REG. U.S. PAT. OFF.

on an organ represents the highest term of expression applied to organs. Every showman regards the Wurlitzer with admiration for its dependability and versatility; every discriminating organist speaks of the Wurlitzer with enthusiasm and eloquence.

WURLITZER Residence Organs, Church Organs and Auditorium Organs

The same recognition of superiority accorded the Wurlitzer Theatre Organ is also conceded to the Wurlitzer Residence Reproducing Organ—each a masterpiece in construction and tonal beauty—each type of organ distinctively designed for each installation.

WURLITZER ORGAN

REG. U.S. PAT. OFF.

FACTORIES, NORTH TONAWANDA, N. Y.

NEW YORK
CLEVELAND
PHILADELPHIA

ST. LOUIS
CHICAGO
PITTSBURGH

BUFFALO
SAN FRANCISCO
CINCINNATI

DETROIT
KANSAS CITY
LOS ANGELES

HAROLD LLOYD

in

SPEEDY

PRODUCED BY
HAROLD LLOYD
CORPORATION

a Paramount Release

RECORDS SKY HIGH!

¶ "As in 1926, Harold Lloyd is still the leader of all stars of all companies." This from "Variety's" 1927 box-office check-up of stars. ¶ "SPEEDY" presents the box-office king in a new and novel characterization—a bewildered boy in the Big City, jumping from one laugh to another. ¶ Wait 'till you see it!

¶ With the best box-office bet of the year you get the best advertising and exploitation ideas of the year—the cream of hundreds of campaigns submitted in the $1,000 Prize Contest. They're as new and novel as "Speedy" itself! ¶ Get behind the picture with this material and write a new box-office record for 1928!

THE S. R. O.
GUARANTEE!

$1,000 in Prizes

for Best Theatre Campaigns by exhibitors, managers, ad and publicity men on Al Christie's Special

"TILLIE'S PUNCTURED ROMANCE"

A Paramount Picture

Plan a big campaign, use it on the picture, *then send* the complete campaign (ads, photos of displays, full explanation of exploitation stunts, etc.) to "TILLIE", Christie Studio, 6101 Sunset Boulevard, Hollywood, Cal.

PRIZES

First Prize	$300	Next 5 Prizes	Each $50
Second Prize	200	Next 6 Prizes	Each 25
Third Prize	100	14 . . Total	$1,000

In case of tie, duplicate prizes will be awarded tying contestants

Contest closes
Midnight, June 1, 1928

W. C. FIELDS

LOUISE FAZENDA

CHESTER CONKLIN

An Edward Sutherland Production

Director "Behind the Front" and "Navy"

FILL YOUR TILL WITH "TILLIE"

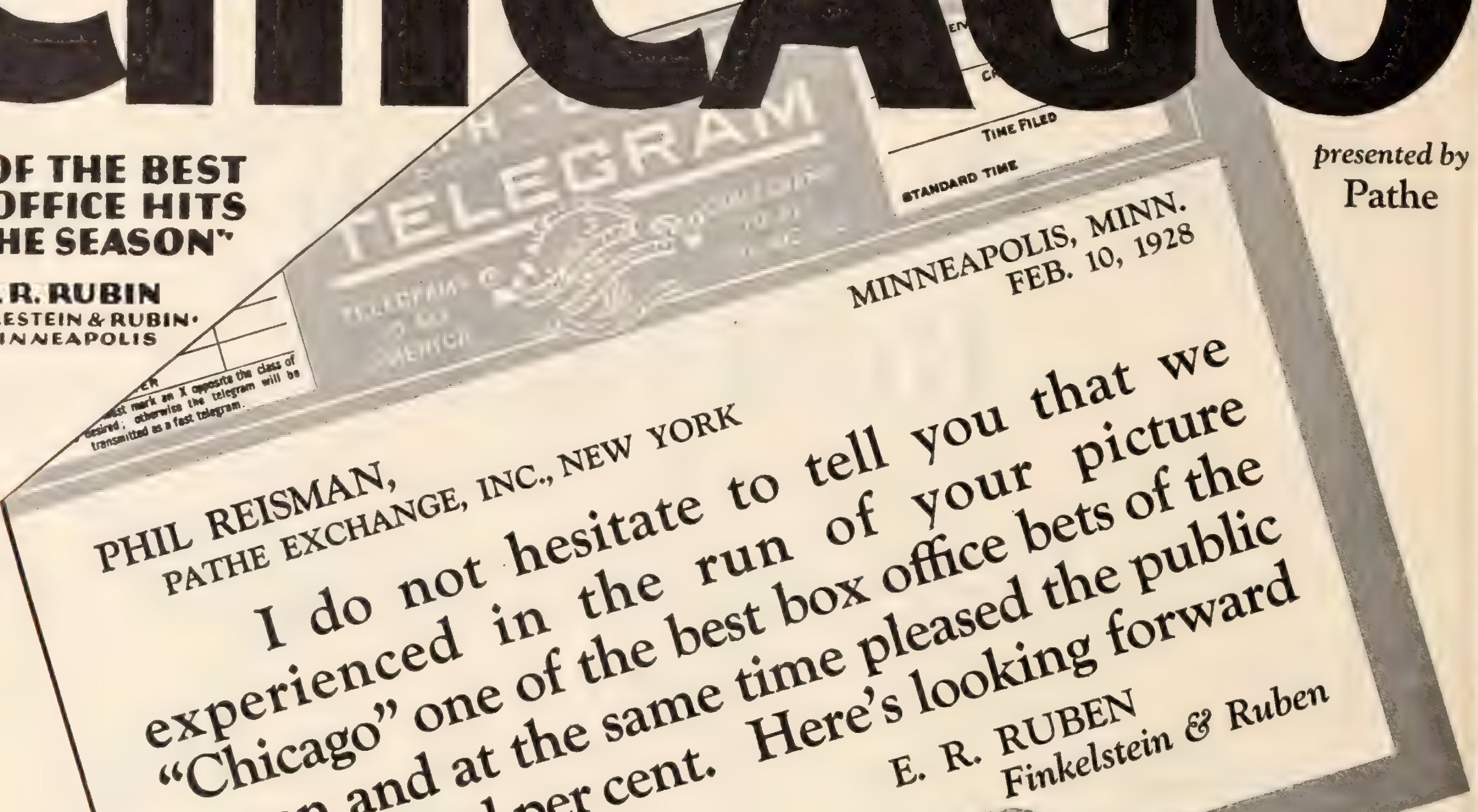
Another wise showman cleans-up with

"CHICAGO"

"ONE OF THE BEST BOX-OFFICE HITS OF THE SEASON"

E. R. RUBIN
FINKLESTEIN & RUBIN·
MINNEAPOLIS

presented by
Pathe


TELEGRAM
TIME FILED
STANDARD TIME

MINNEAPOLIS, MINN.
FEB. 10, 1928

PHIL REISMAN,
PATHE EXCHANGE, INC., NEW YORK

I do not hesitate to tell you that we experienced in the run of your picture "Chicago" one of the best box office bets of the season and at the same time pleased the public one hundred per cent. Here's looking forward to many more.

E. R. RUBEN
Finkelstein & Ruben

with
PHYLLIS HAVER
Victor Varconi, Virginia Bradford,
Robert Edeson, Julia Faye, May Robson
and T. Roy Barnes

Adapted by . . Lenore J. Coffee
from the play by Maurine Watkins
Produced upon the stage by Sam H. Harris

Directed by FRANK URSON

DeMILLE STUDIO PRODUCTION

THE SENSATIONAL HITS ARE NOW BEING RELEASED BY PATHÉ

Extra!

Available NOW

"The Last Laugh" *with*

EMIL JANNINGS

Directed by F. W. MURNAU. *Story by Carl Mayer* *A UFA Production.*

Presented by Carl Laemmle

Because of the tremendous nation wide publicity and the sensational box office receipts EMIL JANNINGS has been pulling for exhibitors in every size city in the land, Universal has received numberless requests from exhibitors for EMIL JANNINGS in "THE LAST LAUGH," the picture that received more and finer notices than any motion picture ever made, bar none. "THE LAST LAUGH" stands undisputed, as JANNINGS supreme role, and recognized as the finest thing he has ever done.

EMIL JANNINGS name in connection with "THE LAST LAUGH" in electric lights on your marquee, means profits right now that you never dreamed of. All prints in finest condition, brilliant advertising material and publicity matter that can't be beaten, because every word written therein is true. Write, wire or long distance phone your nearest Universal Exchange. It's red-hot. Get "THE LAST LAUGH" and ask for it quick—TODAY.

UNIVERSAL

Pictures Corporation
730 5th Ave., New York City

The COHENS and KELLYS in PARIS

The greatest laugh getters in screen history—back again, starring **GEORGE SIDNEY and J. FARREL McDONALD** with VERA GORDON, Kate Price and Gertrude Astor. **A WILLIAM BEAUDINE PRODUCTION.** A UNIVERSAL Long Run Special.

Screen adaptation and continuity by Al Cohn—story supervision by Joseph Poland. Supervised by Julius Bernheim.

Laura LA PLANTE

in the finest picture of her career

FINDERS KEEPERS

A WESLEY RUGGLES PRODUCTION with Johnny Harron, Edmund Breese, Eddie Phillips, Arthur Rankin, Capt. Duncan. From the Saturday Evening Post story by Mary Roberts Rinehart. **Presented by Carl Laemmle.**

LOVE ME and the World Is Mine

MARY PHILBIN AND NORMAN KERRY, with Betty Compson, George Siegmann, Henry B. Walthall, Martha Mattox. Directed by A. E. Dupont, director of "Variety"—and his only American picture!

the answer to every exhibito

pray

---all UNIVERSAL BIG

The CAT and the CANARY

Starring **LAURA LA PLANTE** with the greatest cast ever assembled, including Arthur Edmund Carew, Tully Marshall, George Siegmann, Creighton Hale, Forrest Stanley, Gertrude Astor, Flora Finch—from John Willard's famous play, **A PAUL LENI PRODUCTION.** Presented by Carl Laemmle.

LES MISERABLES

Victor Hugo's Immortal Masterpiece

The surprise profit picture of the season.

A UNIVERSAL FILM DE FRANCE TRIUMPH

Presented by Carl Laemmle.

WE AMERICANS

The sensational Broadway hit by Milton Gropper and Max Siegel. With an all-star cast featuring **GEORGE SIDNEY**, George Lewis, Eddie Phillips, Patsy Ruth Miller, Beryl Mercer, Albert Gran, J. Boles, M. Visaroff, **AN EDWARD SLOMAN PRODUCTION.** Supervised by Carl Laemmle, Jr.

rs'

er

Here are the records: "THE CAT AND THE CANARY" a smashing HIT wherever shown; "LES MISERABLES" the surprise money-maker of the season; "THE COHENS AND KELLYS IN PARIS" right now cleaning up all over the land; "FINDERS KEEPERS" the best thing Laura La Plante ever did; "LOVE ME AND THE WORLD IS MINE" the only American production of A. E. Dupont, who made the world-famous "Variety" and booked by ROXY for his Cathedral of Motion Pictures, and "WE AMERICANS" a picture that will give every exhibitor in the country the "gimmies" as soon as he sees it screened.

And that, gentlemen, is Universal's answer to your eternal cry: "Give us pictures that will get the money."

Six great pictures each in a class by itself---each with a record of accomplishment behind it---each sure-fire any day in the week. Six pictures that match any pictures of the season in quality, in pulling power, in story value and in profit-taking.

ONEY PICTURES!

"Norma Talmadge"

"Safe to predict will prove her most popular production since 'Smilin' Through!' Pathos thrill & adventure of vivid drama!"

Washington Post

Joseph M. Schenck
presents

in "The

A **ROLAND WEST** *Production*

From David Belasco's great stage success

"Picks a Winner"

Washington Herald

"Norma at her loveliest. Picture full of thrills — There's action a plenty & of course much love. Will prove capital amusement."

Denver Eve. News

"DOVE"

with **Noah Beery**
and **Gilbert Roland**

by WILLARD MACK

Adapted by Roland West and Wallace Smith

United Artists Picture

SOLD INDIVIDUALLY ON MERIT

Something That Has Never Happened Before!

HISTORY

is written today in the motion picture industry

KING VIDOR'S

THE CROWD

in one sensational week at popular prices at the Capitol Theatre, N. Y., lifts itself into Road-Show class by popular and critical acclaim and is now playing

TWICE DAILY ***at*** **$2.00**
at the **ASTOR THEATRE**

Again M-G-M makes history!
Always M-G-M makes history!

THE TOP OF THE INDUSTRY

METRO-GOLDWYN-MAYER

BOWERS COMEDIES

"The answer to the exhibitors' prayer"

"Say Ah-h!"

Looks as if Charley Bowers has discovered the answer to the exhibitors' prayer for something special in short comedies. The mechanical ostrich in this number is a prize wow for laughs. Don't ask us how the darn thing works. That's Bowers' secret process idea. At any rate, this mechanical ostrich is a natural screen scream. It's one of those things that must be seen to be appreciated. Charley Bowers himself plays the role of the goofy assistant on an ostrich farm. The owner is on the farm taking a diet of ostrich eggs to cure an ingrowing grouch. The regular ostriches refuse to lay the eggs, till Charley feeds one of them an assortment of clothes and hardware. The result is the hatching of the mechanical ostrich. From then on it's a scream. At last — a new novelty angle in comedies. And it's as clever as it is funny. H. L. Muller directed.

FILM DAILY—

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc., *E. W. Hammons, President*

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

Check over these comedy successes. M-G-M calls your attention to the consistently great Hal Roach comedy product:

"OUR GANG"

Yale vs. Harvard—The Old Wallop—Heebee-Jeebees—Dog Heaven—Spoof Spooking—Rainy Days—Edison, Marconi & Co.—Barnum & Ringling, Inc.—etc.

CHARLEY CHASE

Sting of Stings—Lighter That Failed—Way of All Pants—Never The Dames Shall Meet—All For Nothing—Family Group, etc.

STAN LAUREL-OLIVER HARDY

Second Hundred Years—Hats Off—Putting Pants on Phillip—Battle of the Century—Leave 'Em Laughing—The Finishing Touch, etc.

MAX DAVIDSON

What Every Iceman Knows—Call of the Cuckoo—Love 'Em and Feed 'Em—Fighting Fathers — Pass The Gravy — Dumb Daddies—Came the Dawn, etc.

PICCOLO PLAYER
VS.
SHORT SUBJECT

"I AM GRATEFUL TO AN M-G-M SALESMAN FOR SHOWING ME HOW TO MAKE $250 EXTRA EVERY WEEK!" *writes a Maryland exhibitor.* Instead of acts I give them HAL ROACH COMEDIES. Instead of elaborate musical presentation I give them M-G-M NEWS and other M-G-M Short Subjects."

—here's an interesting tip from a shrewd theatre owner!

M-G-M Short Subjects
ARE of such
HIGH quality that
EXHIBITORS substitute
THEM for costly acts—
TRY it yourself!

HISTORY REPEATS! *In its first year of feature production M-G-M became The Talk of the Industry. And now M-G-M's first year of Short Subjects have established Young Blood in Junior Features. Our prophecy for the future:*
M-G-M IN SHORTS TOO THE TOP OF THE INDUSTRY!

METRO-GOLDWYN-MAYER

The most sensational hits of the current season

– Are now being released by Pathe

PATHE *PRESENTS*

"CHICAGO"

with

PHYLLIS HAVER

and **VICTOR VARCONI**

PHYLLIS HAVER

Virginia Bradford, Robert Edeson, Julia Faye,
May Robson and T. Roy Barnes

Adapted by Lenore J. Coffee, from the play by Maurine Watkins
Produced upon the stage by Sam H. Harris

Directed by FRANK URSON

DeMILLE STUDIO PRODUCTION

PATHE *PRESENTS*

ROD LA ROCQUE

in

"STAND AND DELIVER"

ROD LA ROCQUE

with LUPE VELEZ *and* WARNER OLAND

Directed by DONALD CRISP

Ralph Block, Associate Producer

By Sada Cowan

DeMILLE STUDIO PRODUCTION

PATHE *PRESENTS*

"The LEOPARD LADY"

with

JACQUELINE LOGAN

JACQUELINE LOGAN

ALAN HALE *and* ROBERT ARMSTRONG

Adapted by Beulah Marie Dix, from
the story by Edward Childs Carpenter

Supervised by
Bertram Millhauser

Directed by
RUPERT JULIAN

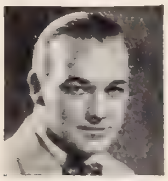
DeMILLE STUDIO PRODUCTION

James Cruze PRESENTS

WILLIAM BOYD

in

"THE NIGHT FLYER"



WILLIAM BOYD

with JOBYNA RALSTON

Adaptation and continuity by Walter Woods
From "Held for Orders" by Frank Hamilton Spearman

Directed by WALTER LANG

Produced by James Cruze, Inc.

Pathe

WALTER E. GREENE PRESENTS

"THE PORT OF MISSING GIRLS"

With BARBARA BEDFORD and MALCOLM McGREGOR

Supported by

Hedda Hopper
Wyndham Standing
Paul Nicholson
Lotus Thompson

Natalie Kingston
George Irving
Bodil Rosing

Amber Norman
Charles Gerard
Edith Yorke
Rosemary Theby

Story and Screen play by HOWARD ESTABROOK
Directed by IRVING CUMMINGS

A PICTURE OF
AMAZING BOX OFFICE APPEAL
WITH A
TITLE AND THEME
RECEIVING
MILLIONS OF DOLLARS
WORTH OF PUBLICITY
IN THOUSANDS OF NEWSPAPERS
THROUGHOUT THE WORLD

AN ELABORATE EIGHT REEL PRODUCTION

IN THE PAST YEAR

75,000 GIRLS

WERE REPORTED

MISSING!

WHY DO GIRLS LEAVE HOME?
WHAT BECOMES OF THEM?
WHO IS TO BLAME?

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"A word to the wise is sufficient."—*Cervantes.*

"THE SHEPHERD OF THE HILLS is the best audience and box-office picture on the market this year.—*N. C. Tate, Grand Opera House, Perry, Okla.*"

"THE NOOSE definitely establishes BARTHELMESS as the best male box-office star in pictures.—*John F. Kumler, Pantheon Theatre, Toledo.*"

"What this country needs is more pictures like THE NOOSE. NEVER have we played such a powerful picture.—*C. A. Grissinger, Shapiro Theatre, Mt. Union, Pa.*"

"The early bird catches the worm."—*Moran and Mack.*

"God helps them that help themselves."—*Benjamin Franklin.*

"You have a wonderful money-getting and pleasing picture in THE SHEPHERD OF THE HILLS.—*C. M. Hartman, Hartman Theatres, Carnegie, Okla.*"

"I only regret that I have but one life to give for my country."—*Nathan Hale.*

"I am sorry my house does not have double its present capacity as I am sure I could fill it at every performance with THE PATENT LEATHER KID.—*Tom H. Boland, Oklahoma City.*"

First National Pictures

Learn them by Heart!

Motion Picture News

Volume XXXVII NEW YORK CITY, FEBRUARY 25, 1928 No. 8

The Only Remedy

A Wise and Forceful Declaration By An Independent Exhibitor

By William A. Johnston

WE are again privileged to print an unsolicited letter from an independent exhibitor in condemnation of the Brookhart Bill.

The writer is L. O. Davis, general manager of the Virginia Amusement Co., Hazard, Kentucky. He says:

"There appeared in *The News* a couple of weeks ago an editorial expressing the most concrete and constructive idea yet brought forth in all the editorials and discussions pertaining to the much talked of Brookhart Bill. An idea that the most humble or the wisest man in the business might express: the simple pleading of a great magazine devoted to the interest of the entire industry—for the men responsible for unethical and unfair practices in the moving picture business to begin at home and clean their own houses, thereby eliminating the necessity of Congressional commissions having to do it for them.

A Personal Word to the Editor of The News

Dear Mr. Johnston:

Your last two or three editorials have so impressed me that I have written down my conclusion after a careful study of the Brookhart Bill and what it proposes. Your idea, of a couple of weeks ago, expresses such a great spirit that it should soak into the heads of every one in the industry.

It is the only remedy. The putting in order of our own house is the only solution that will eliminate the interference of outsiders and politicians.

I have been a reader of The News for the eight years I have been in the business and enjoy it very much, as it serves a purpose none of the others quite do.

If at any time I can ever be of service to you or your publication in my capacity as an exhibitor, don't fail to call on me. I am

Very truly yours,
(Signed) L. O. DAVIS,
General Manager,
Virginia Amusement Co.,
Hazard, Kentucky.

"The Brookhart Bill offers no solution to these perplexing problems, but, on the contrary, throws more fuel on the now existing fire of ill feeling between the major branches of the industry—producer and exhibitor. The solution must come from within. The cause must be removed, not the effect. In fact, the whole spirit of relationship between these branches must be changed before the ills the Brookhart Bill proposes to remedy will have been corrected.

"Block booking is not altogether bad, for it has many redeeming features and there is no need to force a discontinuance of this method of selling pictures, by law.

"There is simply need of the men responsible for this form of selling policy to revise the block booking system to fit the different situations and conditions. The spirit of block booking is all right and in line with the wholesaling of merchandise, which is the basis of all other great business. It is the arbitrary and forced selling of all the product of a concern, irrespective of situation, that robs it of its fairness as a method of marketing moving pictures.

"Sell in blocks or groups, or any way you like, but give the exhibitor the privilege of buying his needs and the product his public demands. Adopt a fair and co-operative spirit of selling and these ills will automatically cease, the relationship between the producer and exhibitor will be smoother and a greater degree of efficiency will result in the proper functioning of every branch of the industry, bringing greater patronage

(*Continued on Page* 619)

New Lighting Cuts Cost

Samuel Goldwyn Reduces Production Expenses by Use of Incandescent Lights

SAMUEL GOLDWYN has made a radical move in the matter of cutting down production costs, and at the same time contends that he has improved his photography by the use of the yellow incandescent lights in place of the more cumbersome arc lights. In the past the picture lighting was all done by the arc lights, but the development today of the 1,000, 2,000, 5,000, 10,000 and 30,000 "monster" incandescent globes has reduced by 70 per cent the cost of energy used, the number of electricians required, and has cut the weight of equipment by 75 per cent.

These changes have gained momentum for the past several months, but it remained for Goldwyn to abandon the old system and apply the new entirely, and now it is likely the incandescents will entirely obliterate the old arcs. The changes involve hundreds of thousands of dollars of equipment, affect the omployment of hundreds and have revolutionized makeup. They have made vast monetary savings at a time when further economy in picture production is the most important problem of the hour.

Goldwyn has junked all of his old lighting equipment and announced that all of his future pictures would be made by incandescent illumination. The effect of his first effort will be seen on his forthcoming production for United Artists with Ronald Colman and Vilma Banky, "Two Lovers," which is scheduled for the Embassy theatre in New York, March 22nd.

George Barnes, who has been Goldwyn's camera man for many years, had this to say regarding the new lighting:

"The yellow incandescent light makes it necessary for a cinematographer to readjust his values as to quality of light. Outside of these adjustments, however, there is no difficult problem. The increasing popularity of panchromatic film fits in with the move to incandescent illumination. There are no disadvantages to the new form and there many advantages. The main one of these is the speeding up of your light arrangement. When I get an idea for my lighting, I can be sure it will be ready to shoot while my enthusiasm is at its height. The doing away with the long waits forced by heavy equipment, is a matter of deep satisfaction."

With regard to the lighting of a certain scene for "Two Lovers," William Meller, head electrician said:

"To light with arc lights would have required 50 men and 6 sunlight arcs (600 pounds each), 40 rotary spotlights (60 pounds each), 20 overhead banks (500 pounds each) and 60 side arcs (50 pounds each). The total weight would be 9½ tons.

"Lighting this set with incandescent light required 22 men, 8 24-inch sun arcs (15 pounds each), 40 18-inch sun spots (40 pounds each), 60 side lamps (30 pounds each) and 20 overhead banks (25 pounds each). The total poundage is 2½ tons, a difference of 7 tons, or nearly 3 to 1."

Mr. Goldwyn saved a large part of the cost of his new equipment during this one picture. The saving came in reduced manpower and time. The arc equipment would have cost $35,000. The incandescent lamps cost $15,000.

Associated Is Expanding

Chicago Company Now Purchasing Pictures for 18 Houses in N. Indiana and Ohio

ASSOCIATED THEATRES, INC., of which Charles L. Casanave is general manager, continues to expand and is now purchasing pictures for eighteen theatres in northern Indiana and Ohio. Casanave has opened offices at 426 Congress Bank Building, corner of Wabash and Congress Streets, and reports that a number of additional houses will be affiliated with his buying circuit within a short time and that negotiations have been practically closed with several of them.

President Charles Metzger of the Associated Theatre Owners of Indiana has officially endorsed Mr. Casanave's plan for a constructive buying organization and has tendered him the full co-operation of the Association. This was done following an address delivered by Mr. Casanave before the members of the Association at Indianapolis, last week.

The theatres now affiliated with Associated Theatres, Inc., include the Palace, New Gary, Broadway, and Orpheum of Gary, Indiana; the Seipe, Indiana and Colonial at Kokomo, Indiana; the Columbia and Wysor Grand, Muncie, Indiana; the Murry, Murrette, Ritz and Washington at Richmond, Indiana; the Palace at Anderson, Indiana; and the Palace, Valentine, and Lyceum at Canton, Ohio. Also the Palace at Marion, Ohio, which is now under construction.

"Vamping Venus" Title of First National Comedy

"Vamping Venus" is the title chosen by First National for a comedy special with Charlie Murray, Louise Fazenda, Thelma Todd and others. Edward Cline is now making the comedy at the First National studio on the coast. Thelma Todd has the role of the Venus.

Warners Moving to New Quarters in New York

Warner Bros. will move their office headquarters on February 24 from 1600 Broadway to the Film Building, 321 West 44 Street, where the firm will occupy three floors, giving the company more commodious and modern quarters than they have previously enjoyed. In the Film Building, a new edifice, space has been laid out to accommodate the executive departments, the home office staff, the Vitaphone Corporation and the New York exchange.

The Warner Bros. telephone number, as well as that for Vitaphone Corporation and Vitagraph, Inc., will remain as heretofore, Chickering 2200. The number for the Warner and Vitaphone exchanges will be Chickering 6933.

Zanuck Denies Report He Is Leaving Warners

Before leaving New York for California this week, Darryl Francis Zanuck, Warner Bros. studio executive, emphatically denied that he is about to sever his connections with the Warner Brothers. The rumor of Mr. Zanuck's resignation from his post in the Warner studio was occasioned by his recent trip to Europe. Mr. Zanuck stated that his trip was made strictly in the interests of the company and any reports to the contrary he branded as ridiculous.

Lillian Gilmore Feminine Lead in Rex King Vehicle

Another face, new to Fox Films westerns, will be Lillian Gilmore's, recently signed by Fox to play the feminine lead in "Wild West Romance," the initial vehicle of Rex King, a new western player. They are now being directed by R. L. Hough, assisted by Dave Todd. Others in the cast are George Beldon, Bilgy Butts and Fred Parke.

In and Out of Town

JERRY MARKS, states rights salesman, has joined the William F. Pizor distributing organization. He is now on a sales trip that will take him through the principal cities of the Middle West.

LUCILLA MENDEZ (Mrs. Ralph Ince), arrived in New York last week and made an unexpected and personal appearance at the Hippodrome, where "Coney Island," in which she has a featured role, was playing. She did a jazz specialty dance on the stage of the theatre.

E. T. LOWE, JR., Warner Bros.' scenarist, last week left for California after having spent a vacation in New York. His latest work for Warners was the script for "Tenderloin."

ARVID GILSTROM, who directed 10 of this season's schedule of Paramount-Christie comedies, will sail from New York Feburary 25 on the S.S. Paris for a vacation of two months in the cities of the Continent.

GLORIA SWANSON, whose latest United Artists vehicle is "Sadie Thompson," is now in New York City, where she is residing at the Plaza Hotel.

IRVING THALBERG, Metro-Goldwyn-Mayer, and his wife, Norma Shearer, sailed for Europe last Tuesday, February 21, on the S.S. Mauretania. They plan a vacation tour through France that may include the Mediterranean provinces.

CYRIL CHADWICK, English actor, has left Los Angeles for London, where he will spend a few weeks with his wife and family. He has a prominent role in M-G-M's "The Actress."

Inside Slants on the Industry

PICTURES AND PEOPLE

The Mirrors of Filmdom

AARON SAPIRO is to head a co-operative association of the leading independent circuits of New York with a combined buying power of $4,000,000, out of the $7,000,000 which the metropolitan district spends annually for its film.

Mr. Sapiro is impressive. A brief interview with him indicates a man of unusual mental spirit and equipment, reserve strength and rounded experience. We hazard the opinion that a good deal will be heard from him in this business.

Not long ago we spoke editorially of the Woolworth stores and how they buy for the public; and we compared the situation with that of the exhibitors and producers of motion pictures. Knowing that the public will buy and at what price, they invite the manufacturers to produce said quality of goods at said price.

The stores, in other words, set the style, quality and price—and not the manufacturer. Which is a reversal of the picture situation, where the producer has always determined for the public what the public wants and will pay for. And we gave an opinion that the Woolworth system is sound economics while the picture situation is an unusual attempt to regulate and supply demand from the wrong end.

That is just what Sapiro says.

And he makes the exceedingly wise statement that the prime and basic object of his co-operative organization will be to give the public better picture satisfaction than independent theatres are now able to give.

With such a platform, we look forward to interesting developments.

* * *

THE latest organization in the industry has adopted a label which would seem to indicate that its members are spoofing, but the list of the organizers is comprised of names so prominent among the studios that their association will command a great deal of attention.

"The Titular Bishops," formed at a meeting in the Ambassador Hotel, Los Angeles, is a group of the leaders among production and title editors. The nine charter members are:

Julian Johnson, production editor of Paramount Pictures; Malcolm Stuart Boylan, production editor for Fox; Joseph Farnham, production editor for M-G-M; Randolph Bartlett, production editor for F B O; Herman J. Mankiewicz, Paramount; George Marion, Jr., Paramount; Ralph Spence, free lance; Garrett Graham, free lance; Walter Anthony, production editor for Universal. Mr. Johnson was elected Archbishop, Mr. Spence, senior bishop, and Mr. Boylan, recording and tithe-collecting bishop.

This is the world's first organization of title writers, and it is unique among moving picture bodies in other respects besides its name. Following is a brief announcement of the motives and aims of the Bishops, issued by the organizers themselves:

"In the last few years the position of title writer has grown into something entirely different from his former lowly estate. He is no longer looked upon as a sort of superior proofreader, engaged merely to put into grammatical English the ideas already determined upon for the picture's subtitles, but in many instances it is his constructive ideas which interpret the celluloid delivered by the director to the producer. From his humble beginnings, the title writer has gone forward by the force of his own value, until now almost every studio has among its principal executives an editor-in-chief, who next to the producer himself, has the last word in the finishing up of every production. He is the one man in the entire studio who has no backstop, and only men who have a sense of finality can qualify for such a position.

"It was with such a condition in mind that the name, The Titular Bishops, was chosen—not too seriously, and yet with a certain appositeness. It does not appear, after several informal gatherings which culminated in the organization, that any of the members have any serious grievances against the world in general or their employers in particular. No knives are being sharpened, and no clubs cut from the Hollywood eucalyptus groves—no minimum or maximum wage has been discussed and no desire for a standard contract voiced.

"It is the desire of The Titular Bishops simply to keep those within and without the studios reminded of the high importance of the functions they exercise in the making of pictures. While deploring the often unseemly scrambles for publicity by members of other branches of the profession, they believe that the policy of the modest violet gets no one anywhere, and propose to use all means at their disposal to maintain the dignity and importance of the profession of title editor."

* * *

FROM Los Angeles we hear interesting news about James Cruze and his future plans. The director of "The Covered Wagon," and other successes, is to produce for the independent market.

He is announcing the signing of a five year contract with Liberty Pictures Corporation, of which Harry Sherman is president and Mr. Cruze vice-president. Twenty pictures a year will be released, of which Cruze will personally direct four.

The production concern will be known as James Cruze, Inc., with the producer as the president.

Mr. Sherman announces that he is starting a trip to sign up territory, New York already having been sold. Exchanges will be established only in those districts where deals with established independent exchanges cannot be effected.

* * *

FOR a country like Germany, with as large, progressive and as thoughtful a population as she has, a total of 3,000 motion picture theatres seems quite inadequate. On a pro rata basis, almost every other great nation has many more theatres: and we learn that such would actually be the case with Germany were it not for an annoying and provoking theatre tax.

This tax not only aggravates the theatre owners and managers, but wreaks a more desperate harm in actually discouraging bankers and promoters from engaging in theatre building and further discourages them from financing the actual making of pictures. Thus the harm is done not only in Germany, but is a prejudicial barrier to the spread of Germany's film industry abroad.

Insofar as the building of theatres is concerned, Germany can well take heed of some of the happenings which have taken place in the United States, Australia, Japan and many other countries. In these parts of the world the advent of a new and finely-equipped motion picture theatre has meant a tremendous stimulus to trade wherever built. Thousands of towns and cities have had their civic layouts completely altered by palatial motion picture theatres, for the theatre has meant new stores, new and finer roads leading to it, a new

Sydney Franklin and Norma Shearer between scenes of "The Actress." After having screened Barrie's "Quality Street" Franklin is now trying his hand at another great playwright, Sir Arthur Wing Pinero, whose "Trelawney" is the source of M-G-M's "The Actress"

Lya de Putti, star of "Variety," whose latest roles are in "Buck Privates" and "Midnight Rose," both current releases from Universal

Adolphe Menjou, one of the screen's suavest actors, listens to Raoul Paoli, champion discus and shotputter, who is playing a part in "The Code of Honor," the latest Menjou vehicle for Paramount. Adolphe is not a waiter or a musician in this one, but a soldier

Robert C. Bruce, who produces the Outdoor Sketches for Educational. He is planning a trip to Death Valley to add to his unique portfolio of nature shots

In his new picture, "The Godless Girl," Cecil B. De Mille preaches a powerful sermon against the evils of juvenile reformatories. He and Will Hays are shown with a group of women who are endeavoring to establish a model California institution

W. C. Boothby, financial comptroller of First National Pictures, who returned recently from a trip of four weeks throughout the countries of Europe

With the introduction of some of the German films several movie critics developed a penchant for "camera angles." To judge by this shot, then Pathe's "Skyscrapers" is just the thing they're looking for

Another newcomer in the First National ranks who seems to have a world of personality is Frances Hamilton

The influence of Lindbergh, Pinedo, Costes and Lebrix and other conquerors of the sea and air is noticeable in Monte Blue's latest for Warners, "Across the Atlantic," in which he emulates them

Pictures and People—*Continued*

viewpoint of progress and prosperity in the minds of the townsfolk, and a new vista of finer and more genuine entertainment through the medium of the theatre's screen and through its new standards of comfort and elegance.

It must be plain to Germany, then, that a tax which is stifling such progress as this cannot be a good tax. It is, in the first place, being extracted from a smaller number of theatres than the nation should normally support; it is keeping those theatres small and unprogressive; and it is the prime barrier which is keeping capital from being invested in newer, larger and finer theatres. Also, these factors are themselves the barriers to the production of German motion pictures that can, and should, carry the stamp of German film genius around the world.

The German theatre tax thus stands as such a little barrier, holding back the great waters of progress. Blast it away and Germany will have more and better theatres, an immeasurably greater interest in the production and exhibition of motion pictures by the great financial forces of the nation, a still finer sense of civic duty, and a far wider distribution of German motion pictures throughout the world.

* * *

ASHTON STEVENS, dramatic critic of the *Chicago Herald and Examiner*, went out the other day to a brand new neighborhood picture theatre in Chicago and this is his report and comment, in part:

"I heard Mistah Fess Williams play his jazz band . . . and I confess that Fess is good. So are his bandsmen.

"In fact, I don't think we have anywhere in the Loop a set of syncopators quite so razor-edged and rapturous as these colored boys. When they let go a brazen blare, something seems to happen to the marrow of the spine. And when they play pianissimo you can almost hear your hair curl above the soft sigh of the saxophone, the slur of the gumshod trombone and the faint sparking of the banjo.

"Vaudeville trimmings are as thick as Christmas cards in December and weave in and out of the flexible symphony of the Williams band. The dancing acts and the singing acts are, of course, better than the talking acts, and there are some ten or a dozen lithe, brown, rhythmic chorus girls, barbaric and beautiful.

***"Although I did not see it with my own eyes, I am reliably informed that there is even a motion picture at this newest and most melodious of the picture palaces."* (The italics are ours.)**

* * *

AND while we are on the subject of presentations, we quote from an article by Harold Heffernan, photoplay editor of *The Detroit News*:

"The problem of presentations vs. straight picture programs, which has been tearing the interior of the movie industry wide open in recent months, has been grasped by the public, it now appears, and some interesting viewpoints are being heard.

"Not the least of these came from a recent meeting of the Adcraft Club, when M. J. Caplan, president of the Metropolitan Motion Picture Company, put the question to a ballot of the members in attendance. The tabulation showed that 90 per cent of those who voted favored pictures straight without the stage vaudeville trimmings.

The Only Remedy—Continued from page 615

and increased prosperity.

"There is no limit to the troubles, ills and evils that might come from our business being thrown under Government control. Prohibition is but a poor example of what rottenness and graft would exist in the moving picture industry, with all its big salaries and tremendous investments being opened to the long fingers of political graft.

"Our ills can best be worked out by the men inside who understand our own troubles, rather than by the itching hand of grafting committees. And, unless these problems are worked out on an equitable basis of complete co-operation, there is sure to come in our midst the undesirable grafters of politics.

"In a great industry devoted to the high ideals of educating, inspiring and entertaining the world, there should be men of the highest calibre at its helm; men who are devoting their lives to this great threefold purpose; men who are thoroughly capable of setting up a code of ethics that might become the envy of the entire business world.

"And if we were to scratch beneath the silver crust that has temporarily formed over the character of some of our leaders, we would find just such men. I believe that, in time, these men will take heed of Mr. Johnston's idea—righting these evils before it is too late.

"Mr. Johnston, your idea has always been, is now and always will be the pivot upon which successful business is conducted; upon which the nations of the world solve their problems; upon which the Great Teacher founded his brotherhood of man; upon which the basis of civilization turns; and upon which the child divides the apple with his playmate—half and half".

To this inspiring letter we need add nothing, save to point out that the position taken by Mr. Davis in championing the cause of simple justice in this industry is eternally right, and must prevail.

Publix-Saenger Acquires Five More Houses in N. Carolina

PUBLIX-SAENGER THEATRES of North Carolina acquired full control of five theatres in High Point, N. C., by a deal closed late last week. The houses involved in the transaction are Broadhurst, American, Rialto, Broadway and Orpheum. This acquisition in High Point marks the first development in the expansion program announced by Publix-Saenger Theatres of North Carolina two weeks ago.

The new holdings passed into the control of Publix-Saenger February 13th, with R. C. (Jack) Frost, formerly manager of Universal's theatre in Danville, Virginia, at the managerial reins. While no radical changes in the operation of the houses are planned for the present, it is probable that remodeling and general improvements in some of them will be made during the next several months.

Of the five theatres in the group the American is the most imposing. It is considered the most popular and successful house in High Point. The Orpheum is also unusually well arranged theatre.

With the new holdings in High Point the Publix-Saenger chain of North Carolina now numbers twenty-two theatres, including properties in Greensboro, Durham, Raleigh, Chapel Hill, Fayetteville, Salisbury, Hendersonville and a new house under construction in Winston-Salem.

M-G-M Convention Ends

Delegates from All Parts of World Discuss Company Policies for Full Week

METRO-GOLDWYN-MAYER film representatives from all parts of the world concluded a week's Congress at the Hotel Astor in New York City last Tuesday with a farewell banquet to the delegates. The convention was the first of the kind to be held specifically in the interest of foreign film workers and they came from practically every country where American pictures are being released.

Among the prominent foreign sales chiefs who were on hand for an exchange of ideas on sales and distribution methods were the following: David Lake, Australia; Benjamin Fineberg, Brazil; George Forman, Chile; P. M. Gonzales, Porto Rico, Raoul Le Mat, Sweden; Allen Byre, France; J. C. Squier, England; George Fatt, Guatemala; T. Neilson, Denmark; P. N. Brinch, Germany and Central Europe; F. L. D. Strongholt, Holland; J. J. Letsch, Belgium and Switzerland; F. Curioni, Italy; David Lewis, Spain; Louis Goldstein, Cuba; A. L. Kalb, Mexico, and H. Gunderloch, France.

The sessions of the congress got under way Wednesday, February 15th, with Arthur Loew acting as chairman of the convention and Nicholas M. Schenck making the address of welcome. Reports of film conditions in the various countries represented were presented at the first two days' sessions.

Will H. Hays was to have been present and addressed the convention, but his stay in California was prolonged and his place was taken by ex-Governor C. E. Milliken, who described the motion picture as the greatest existing force for world betterment and a dominant factor in creating a better understanding between nations.

The consensus of opinion of the foreign delegates who addressed the business sessions of the convention was that, while sales are steadily on the increase throughout all of Europe, the film business abroad is handicapped by the fact that there has been very little theatre construction, especially in the rural districts.

Amang the other executives of the M-G-M home office who addressed the convention were Howard Dietz, director of Publicity, Advertising and Exploitation in New York; W. F. Rodgers, of the M-G-M sales department, and David Blum of the Foreign Department. J. Robert Rubin, vice-president and counsel of Metro-Goldwyn-Mayer summarized next year's product of the company and its pertinence to the foreign market. His remarks were wildly cheered by the delegates. David Loew of Loew's Inc., was then introduced and spoke of his appreciation of the work done by the foreign delegates.

F. C. Quimby, sales manager of the M-G-M short subjects department, dismussed the matter of short subject sales in foreign markets, and William Orr, another company executive, read a paper on the cooperation that Metro-Goldwyn-Mayer has secured from the government in the making of several big pictures. Latest theatre methods were discussd by Major Edward Bowes, director general of the Capitol theatre, New York.

During the week of the convention the various picture palaces along Broadway were inspected by the delegates. They were also entertained with various other forms of amusement.

T. O. of W. Pa. and W. Va. Meeting April 15

THE Motion Picture Theatre Owners of Western Pennsylvania and West Virginia will hold their eighth annual convention at the William Penn Hotel in Pittsburgh, Pa., on April 15, 16 and 17. The topic to be discussed will deal with the Brookhart Bill introduced in the Senate and the two bills in Congress. "There is a lot of work ahead prior to and during the convention as the organization of Western Pennsylvania is making every effort for the success of the Brookhart Bill," says Fred Harrington, secretary of the M. P. T. O. of Western Pa.

Sunday afternoon and evening will be devoted to entertainment in the form of trade showings and pre-views for the delegates and their friends.

Lane's Educational Comedy Octet Shows Diversity

With the completion of a comedy satirizing the ancient days of the Caesars, Lupino Lane, Educational comedian, has rounded out a comedy series that shows wide diversity and variety in its content. There are eight two-reelers in this Lane group and each is laid in a different locale from its fellow and each presents the star in a different comedy characterization.

The English comic began his series for 1927-28 with "A Half-Pint Hero," in which he portrayed a fireman. He then followed with "Some Scent," a satire on the early frontier days, "Hello, Sailor," built around a sailor on shore leave, and then came through with a comedy that went back to the days of Dumas' D'Artagnan for it humor. "What a Girl," in which he impersonated a feminine character, a sixth picture with a South American locale as yet without a title, and his subsequent comedy, "Hectic Days," which will take him to a cow town, are some of his latest comedy efforts. His final comedy of the series is the one in the Roman vein which has been tentatively titled, "Roamin' Romeo."

Quebec Exhibitors in Arms Against New Bill

In the Province of Quebec the exhibitors are having a merry battle with the Legislature over a Government bill which provides that no children under 16 years of age can attend any performance at a moving picture theatre.

Ald. Schubert of Montreal has taken up the fight in behalf of the exhibitors. He has said that the bill will provide a strong source of opposition to the Quebec Government. He declared that the measure would have the effect of keeping parents as well as children away from the shows because, in many instances, the adults could not go to a theatre and leave their children at home alone. Ald. Schubert also pointed out that children 14 years of age are legally permitted to go to work but that they are prevented from attending theatres, under the proposal, until they are 16 years of age.

Operators Suing Manager of Milwaukee Theatre

The local Motion Picture Operators' union is bringing suit against H. E. Welsh, manager of the Irish theatre of Milwaukee to enforce a contract between the theatre and the union. Welsh entered into a contract last September, it is said, with the union to hire a union operator for a period of one year and agreed to pay $42.90 a week as wages.

Since January Welsh has been said to have hired non-union labor and the union is suing for the wages due their operator on the balance of the contract. This is the first suit of its kind on record in Milwaukee.

No Actual Slump in Production Activities on Coast

Slow Season Is On in Hollywood; Spring May Bring Speeding-Up; Working Out Economic Adjustments

By EDWIN SCHALLERT

Editor of the Los Angeles Times, Pre-View and Special Correspondent of Motion Picture News

LOS ANGELES, February 19—The present status of the studios in Hollywood is the same approximately as it was three months ago. There is a better spirit; there is in spots more activity in production; but the films have not yet struck their full-speed, go-ahead stride, and they won't until late spring, in any event.

A survey of the studios does not present an entirely abnormal condition for this time of the year. There is no actual slump, but there is perhaps a little more than the seasonal dullness.

Companies reporting normal activity include Paramount, Metro-Goldwyn-Mayer, First National and Fox. De Mille reports no diminution of production, as compared with last year at this time. In fact, they had one more company working. The Cecil de Mille special, "The Godless Girl," is under way, with early opinion expressed that it will be one of the best De Mille films. It will have a more timely and up-to-the-minute theme than anything he has done since "Manslaughter."

Following are the showings for the principal organizations; feature films actually shooting at this writing:

Metro-Goldwyn-Mayer	4
Paramount-Famous-Lasky	5
Fox	5
First National	4
United Artists	1
De Mille	3
F. B. O.	2
Warner Brothers	1
Universal	3
Columbia	2

There is only relative significance to these figures. For example, M-G-M and Paramount were preparing three pictures for early production at the time I made the check-up. De Mille expected to have two in work in a week or so. First National was preparing to start another. The only studios that were definitely quiet were Universal and Warner Brothers, and in neither had production nor plans for the continuance of at least one or two productions been eliminated.

These facts clearly indicate that it is not a period of unusual depression. The barometer of sentiment only has fallen perhaps lower, owing to changes and readjustments economically.

Economic Adjustments

How much has Hollywood accomplished in this direction? A size-up of developments since last spring would indicate three things definitely:

First—A more genuine interest on the part of everybody in the motion picture industry itself in the business of picture-making. I have heard this referred to as the "new esprit de corps," and it does exist very actively among all people who are under contract. They are more vitally concerned with their work, and the character of this work. A certain common understanding that grew out of the meetings sponsored by the Academy of Motion Picture Arts and Sciences last summer has made itself felt throughout the industry. Talk is again centering around this organization, which has succeeded in settling occasional difficulties arising between individuals of various branches of the business and also now is actively engaged in furthering changes in contracts.

Montagne Will Remain With Universal

DESPITE the fact that it was recently admitted that Edward J. Montagne had tendered his resignation to Carl Laemmle, the scenario editor-in-chief of Universal will probably remain with that organization in the same capacity.

Recognized as one of the most capable executives in the film industry, the news that Montagne had xpressed a desire to be released from his contract caused no little amount of discussion in film circles. Moreover, this executive is known to have received four tempting offers from prominent producers asking that he become associated with them.

Carl Laemmle, however, stepped into the breach between his head of the scenario department and the various factions purported to exist on the lot, and from present indications Montagne will likely reconsider his resignation and place his signature to a new long-term contract.

Second—Some reduction of costs. Not as much as there should be. But a tightening of schedules has helped. A week or two has been lopped off the shooting time on the ordinary run of pictures. The special can't always be made with speed, but it is taken with less profound seriousness.

Robert Kane did an interesting feat with First National not long ago in making five films in from 12 to 24 days' shooting time, only one of which ran over $175,000. This is probably the highest average outside of the independent organizations themselves.

The third point that may be noted as regards changes is the rooting out of deadwood. Companies are not carrying as many players in stock as they did a year ago. Nor are production executives, nor regular contract directors, as numerous. I observed not long ago that Metro-Goldwyn-Mayer had only twenty-seven players listed as compared with forty at the same time a year ago, while the number at Paramount had been reduced to twenty-seven from forty-five. This number may have been added to a little lately. A majority eliminated were minor players.

Abie's Irish Rose

What interests many observers is the new line that entertainment will take and there seems to be no general agreement. That's one of the drawbacks. The picture that is drawing the most attention right at the moment is "Abie's Irish Rose." It had its initial preview a few nights ago at the Criterion Theatre in Santa Monica, and is unquestionably destined for immense popularity. Jesse L. Lasky is more than optimistic regarding the success of this film. He predicts that it will be a far bigger money-maker than "The Covered Wagon." Lasky told me that this type of picture would have been relegated to six-reel obscurity a few years ago, but that he believed it would be a style-setting film for the future. He declared it proves that a good human story, without spectacular adornments, can be made just as consequential, and more so, than one of the typical portentous importance. The Lasky company is probably going to roadshow this film. What struck me about "Abie's Irish Rose" was its sincerity and simplicity—freedom from slapstick. The major performance is that of Jean Hersholt, though he shares the honors to some extent with J. Farrell McDonald in the best scenes in the production.

If one were to name the thing most prominently under consideration for the future, it would be sound devices. Vitaphone experiments have been carried on consistently, and a number of film players have taken part in both the acts and feature pictures that have been made with sound effects. Those players who have taken part in this "new form of expression" are amazingly enthusiastic about it.

Starting of the new Movietone stages at the Fox Westwood property will be only a matter of a few weeks or a month now. This will probably begin shortly after the return of Winfield Sheehan around March 1.

F. B. O. has announced the immediate start of experiments with talking pictures under their new tie-up with the General Electric Company. Paramount-Famous-Lasky is reported well advanced with their device, which is being used in conjunction with the showings of "Wings" for effects. In this case the sound is photographed on a separate piece of film. It differs from both Vitaphone and Movietone.

Standardization of mechanical equipment will have to be one of the things early achieved in the sound field.

Skouras-Publix Add Three to Chain in Indianapolis

SKOURAS BROTHERS of St. Louis, in conjunction with the Publix Theatre Corporation, subsidiary of the Famous Players-Lasky Corporation, have added three of the largest motion picture theatres in Indianapolis, Ind., to their growing chain of houses in the Central West.

Control of the Indianapolis, 4600 seats; the Circle, 2500 seats, and the Ohio, 1600 seats, was acquired by the Skouras Super Theatres Corporation, which is owned jointly by Skouras Brothers Enterprises and Famous Players-Lasky, through the purchase of the long-term leases.

The three Indianapolis houses are owned by Robert Lieber, former president of the First National Pictures Corporation. He still retains title to the theatre properties, having disposed of the leases only. Official advices of the price paid for the leases have not been issued in St. Louis. The management of the three theatres will be under the control of Skouras Brothers, who will set up their own organization in Indianapolis.

It is understood that the arrangement between Skoruas Brothers and Publix is similar to that which prevails in relationship to the Ambassador and Missouri theatres in St. Louis. After the rentals of the properties are paid the net proceeds are split 50-50 between the joint owners.

West Coast to Open Two

Seattle and Portland Theatres Are Scheduled for First Showings March 1st and 8th

FOLLOWING several weeks of indecision as to policy, operation, openings, etc., of the magnificent new Seattle theatre in Seattle and Portland theatre in Portland, definite announcement was made last week from West Coast Theatres, Inc., general Northwest offices in Seattle, Washington, relative to these details. The advice comes directly from Herschel Stuart, general managing director of West Coast interests in the entire Pacific Northwest territory.

The 3,500-seat Seattle theatre at Ninth Avenue and Pine Street will open on Thursday, March 1, and the 3,000-seat Portland theatre, in Portland, will open just a week later, on March 8. The houses will be operated by West Coast Theatres, under direction of Harold B. Franklin, jointly for Publix Theatres and Loew's, Inc.

Within the last week, it has definitely been assured that the stage fare for these houses will be the regular Publix Units, similar to the presentatinos from the large Eastern houses. The Publix shows, covering the entire Publix circuit, will jump to Seattle from Denver, and after a week in Seattle will then proceed to the Portland theatre. After that, the cicuit is being enlarged to cover the Granada theatre in San Francisco and the Metropolitan theatre in Los Angeles. This gives the Publix units a full additional month on the Coast, after a cross-country tour.

At the present time, Ralph E. Crabill, in charge of de luxe presentations for Publix, is located in Seattle, planning the routing, bookings, etc., for the Publix shows on the West Coast Chain. Jeff Lazarus, head of publicity for the entire West Coast circuit, is also in Seattle planning the opening campaigns for both Pacific Northwest houses.

Workmen are at present adding the final touches to the Seattle house, and the "flying stages" similar to those at the Capitol theatre and Paramount theatre in New York are being installed. A giant white and gold Wurlitzer similar to that used by Jesse Crawford at the Paramount theatre is ready for installation, and house staffs are being trained by Bernard J. Hynes, assistant manager, assisted by Mr. McKale of the Publix service department of Los Angeles.

$2,500,000 Interstate Theatre for Houston

THE theatre situation in Houston, Texas, has taken on added interest with the announcement by Karl Hoblitzelle that a new $2,500,000 house is to be built by the Interstate Amusement Company. No definite site has been chosen, but it is said that the new theatre will extend the present theatre district several blocks south.

With the prediction of overcrowded theatres dwindling, local theatre people are wondering just what the effect of the new theatre will be. Work will start on it next summer and a year will be needed for completion, it is estimated.

The battle for business seems to be between the Publix de luxe house (Metropolitan) and Loew's theatre, rather than between the Majestic (Interstate) and Loew's, as was predicted. On the other hand, Interstate is so firmly established here that the Majestic continues to be packed at nearly every performance, despite big business at other houses.

Fire Destroys Three New England Theatres

Three New England theatres were destroyed by fire during the week.

The Morse Opera House at Frankoin, Mass., was burned to the ground. Another hall in the town has been secured temporarily and is being used as a theatre until a new theatre can be erected. The Jackman Theatre at Guilford, Me., was destroyed by fire during the week.

The Opera House at Farmington, N. H., was also badly damaged by fire. It is understood that the theatre will be rebuilt at an early date.

Ontario Finally Raises Ban Against German Films

After three years of waiting, Toronto, Ontario, has now seen "The Last Laugh" at last, this production being presented at Shea's Hippodrome during the week of February 20.

For some 10 years it had been the policy of the Ontario Provincial Government to prohibit the screening of any German-made picture on Ontario soil, although other Provinces of Canada had long since raised the ban.

In 1925 "The Last Laugh" was brought into Ontario, given a private screening for newspapermen and others but its presentation was denied by the Provincial authorities. It remained on the shelf for months until the Government decided to relent without official notification. "Variety," "Metropolis" and other German features have already been seen in Ontario in recent months but it was not until February, 1928, that "The Last Laugh" could be shown in the Ontario Capital.

Universal Opens Theatre at Sheboygan

Universal's new $750,000 Spanish atmospheric theatre at Sheboygan, Wisconsin, was opened last Saturday with special ceremonies. It is the newest and most modern theatre of the Universal Chain Theatrical Enterprises, Inc. The house seats 1,800. Jack Gross is manager.

Sheboygan newspapers put out illustrated special souvenir editions to commemorate the opening of the new theatre. The Association of Commerce of that city arranged for street decorations in honor of the event. Merchants also co-operated by holding special sales that attracted out-of-town customers.

Among the messages of congratulation received at the time of the opening was a wire to Carl Laemmle from Ambassador von Prittwitz of Germany.

Stanley Acquires Roxy in Maple Shade, N. J.

The Roxy Theatre in Maple Shade, New Jersey, is the latest theatre to become a part of the circuit of houses controlled by the Stanley Company of America, having been taken over last week from Jacob Fox, who has been operating it since October. The seating capacity of the house is 800. The straight motion picture policy will continue as heretofore with a vaudeville show every Saturday. Maple Shade is a community of 5,000 people.

Irving D. Rossheim, president of the Stanley Company, announced the acquisition of the Maple Shade theatre just before leaving last week for Pittsburgh, where he is now perfecting details for the opening of the new $7,000,000 Stanley theatre building there.

Pettijohn Attacks Legality of Brookhart Measure

Hays Organization Counsel Declares It Would Deprive Producers and Distributors of "Absolute Right to Choose Own Customers"

C. C. PETTIJOHN, general counsel of the Hays organization, has prepared a memorandum, attacking the legality of the Brookhart Bill.

The chief legal objection to the measure, the Pettijohn brief declares, is that it would deprive producers and distributors "of their absolute right to choose their own customers."

This right, Mr. Pettojohn urges, has been upheld by the courts, and he cites a number of legal decisions to back up his argument.

On the allegations in the Bill that blind booking, block booking and unfair discrimination threaten to create a monopoly in the industry the Pettijohn brief says:

"They [the allegations] are nothing more than self-serving declarations and assumptions made by the author of the bill without any foundation or justification in fact. If these assertions, allegations and assumptions be true in fact, they are matters which should be brought to the attention of the Department of Justice and the Federal Trade Commission for prosecution under the anti-trust laws, the provisions of which are ample to correct any such evil."

Following is the complete text of the Pettijohn brief, the paragraphs in italics being inserted by MOTION PICTURE NEWS, in order that the reader may compare Mr. Pettijohn's comment with the original provisions of the bill:

The chief legal objection to this proposed legislation is that its effect would be to deprive producers and distributors of their absolute right to choose their own customers. It has been repeatedly decided by the Circuit Court of Appeals and the Supreme Court of the United States that a manufacturer and/or wholesaler may select his customers at will; and in the absence of a conspiracy or concerted action to coerce, intimidate or boycott, may refuse for any reason he onsiders fit, to sell his product to a retailer. The leading decisions on this point are to be found in the cases against manufacturers and/or wholesalers of various commodities who refused to sell their products to retailers who did not keep and maintain certain resale prices and are commonly known as the Resale Price Maintenance Cases.

One of the leading cases is that of the Federal Trade Commission vs. Beechnut Packing Co. in the U. S. Supreme Court, wherein the right of a seller to choose his own customer at will is affirmed. Illustrative of the extent of this rule was the assertion from the bench by Justice McReynolds, during the argument of this case, that a trader had the right to refuse to sell to a man because his hair was red.

This statement of the law was not challenged. One of the latest decisions is that of the United States Circuit Court of Appeals, Second Circuit (New York) in the case of Harriet Hubbard Ayer, Inc. vs Federal Trade Commission, decided Nov. 1, 1926. After reviewing the acts of the respondent, the court held "In doing this we think the petitioner did no more than it might lawfully do in selecting its customers whom it considered desirable"—petition for certiorari denied by the Supreme Court, March 14, 1927. This rule of freedom of choice is well established in numerous decisions and there can be no denial of its importance in the motion picture industry.

Every producer, necessarily from the very nature of the industry, desires to have his pictures exhibited in the best theatres. This is especially true with respect to the first-run exhibition which, in effect, is the show-window of the territory and often determines whether the picture is to be a success or a failure. The character of the theatre, its location, policy, prices of admission, seating capacity, manner of presentation, class of patrons, general reputation, etc., are all matters of vital importance to the producer and distributor, and often they are equally as important, if not more so, than the rental paid by the theatre.

The effect of the Brookhart bill would be to ignore all these important considerations and make the price of the picture the one controlling feature in the industry and deny to the producers and distributors in this industry the same right of contract granted to manufacturers and wholesalers in other industries, to wit, the freedom to choose their own customers. The author of the bill probably had in mind the rulings of the court on this question of freedom of choice of a customer, so in drawing the proposed bill sought to avoid this rule by emphasizing the fact that the films are copyrighted. Almost without exception they are described as "copyrighted motion picture films." This was done probably for the purpose of making the motion picture industry an exception to the law governing all other industries and to bring the proposed law under the decision of the United States District Court for the Eastern District of Pennsylvania in the case of the United States vs. M. P. Patents Co. et al., which was a proceeding brought by the government under the Sherman law. In that case the defendants owned a patented device used in projecting a picture on the screen. It was necessary for exhibitors to have licenses to use this device and the defendants would only grant such licenses on the condition that it be used to project pictures distributed by them, thus compelling the exhibitors to buy their pictures. This was, of course, held illegal and the court entered an order of dissolution. This state of facts, however, presents an entirely different question from that of a producer offering his product as a whole at a lower price than that fixed for one or two pictures, or from that of a producer who chooses as his customers such exhibitors as he thinks are desirable. The mere fact that these films are copyrighted does not make them an exception. There is no analogy between a copyrighted film and a patented mechanical device. Every picture is different and no two can possibly be exactly alike. Their value and worth is to be found, not in the fact that they are protected by a copyright, but in their drawing power at the box-office. In every show year several hundred desirable pictures are on the market. Some are better suited for certain audiences and theatres than others and some are more popular generally over the country than others. All of which goes to make an open market and keep intensive competition. Entirely different from the situation presented by one and only one necessary mechanical device, which is patented and for which there can be no substitute or alternative.

An anlysis of this proposed law brings out other objectionable effects.

Section 1—Page 2—Line 1

This follows the title of the bill (page 1) and is devoted entirely to definitions.

Section 2—Page 4—Line 9

Section 2. In the course and conduct of the motion-picture industry the producers own or operate studios in the States of California, New York, New Jersey, and other States where they make or produce motion-picture films. In the production of motion-picture films large quantities of unexposed negative and positive films are shipped from other States to the studios. At the studios and on suitable sites called "locations" scenes are photographed upon reels of negative film, and the negative film is developed and edited, and at least one positive film is made. The negative film is then shipped from the studios to laboratories located sometimes in the same States and sometimes in a different State, where as many positive prints are made as may be necessary to meet the demand for the films. The positive films being then covered by copyright are distributed by distributors to exhibitors in the several States. When the films are projected by an exhibitor upon a screen the final stage of the photographic process takes place and there is then depicted what is commonly known as motion pictures. To facilitate the delivery of motion-picture films to the exhibitors most distributors have established branch offices throughout the United States known as "exchanges," where negotiations for the booking of, films are conducted with exhibitors. From these exchanges, located in the principal cities in the various sales districts throughout the United States, service is given to smaller cities and towns in contiguous territory, the films in passing between the exchange and the exhibitor frequently crossing State lines.

(*Continued on Page* 628)

Saturday Midnight Show Called Off, Brings Rochester Dispute

BECAUSE a Saturday showing starting a little before midnight would run into Sunday and violate the Sunday closing law, A. A. Fenyvessy, manager of the Rochester theatre, called the show off last Saturday night and immediately announced he would resign from the Rochester Theatrical Managers' Association, of which he was a charter member.

The calling off of the midnight showing of Douglas Fairbanks in "The Gaucho" followed the complaint to Director of Police Barker by William A. Calihan, manager of the Rochester Theatrical Managers' Association.

Fonyvessy said the showing would hardly be a violation of the law as the prologue was to have been eliminated and the show started at 11:30 P. M. The Rochester closing law provides that no showing of pictures can be held before 2 P. M. The manager said that powerful interests were opposed to the Rochester theatre and he did not propose to fight them by holding midnight shows.

Toledo Gets New House

Publix to Build Modern Theatre Which It Is Said Will Be Most Outstanding in Ohio

PUBLIX THEATRES is to provide Toledo, Ohio, with its first strictly modern motion picture palace. The new house is to be located at the corner of Huron and Adams streets opposite the largest department store in the city. Work of razing the present structures on the site will commence within the next few days and excavation will start immediately following.

The new theatre will assure Toledo a quality of entertainment on a par with the best offered anywhere. The theatre, it is said, will be a show place for the whole state and will be the most outstanding Publix theatre in Ohio.

C. W. and George Rapp, architects, who designed the Paramount in New York, the Michigan in Detroit, and the Chicago, Tivoli, Oriental and Uptown Theatres in Chicago, will be the architects for the new Toledo Theatre. Tentative plans call for the house to be named The Toledo, though another name may later be chosen.

The new theatre will represent an investment of approximately $4,000,000, much of which will be represented in the modern construction, luxuries, conveniences, scientific lighting and stage devices, as well as giant ventilating, freezing and heating plants, which will completely change the air in the theatre auditorium every 87 seconds.

The structure proper will be a four story commercial building, erected from the architects' plans by Lundoff-Dicknell, contractors. The only decorative exterior features will be on the Adams street side, where the main entrance will admit into a lobby nearly a whole block long. Stores for commercial purposes will be on the corner only.

The theatre, an atmospheric one, will accommodate about 4,000 patrons, 2,000 on the main floor, 500 on the mezzanine loge floor and 1,500 in the balcony. All seats will be the same price with the Publix policy of first come, first served.

December Film Exports Show Large Increase

EXPORTS of motion picture film in December showed a decided increase over the prceding month, according to figures just made public by the Department of Commerce, Washington, D. C., shipments totalling 26,566,649 feet with a value of $719,710, against 21,004,590 feet valued at $662,344.

Exports of positives for the month reached a total of 19,011,897 feet valued at $479,833, against 16,361,979 feet valued at $422,759 in November. Negative shipments amounted to 967,807 feet valued at $141,557, and raw stock exports were 4,810,525 feet valued at $100,338, again 2,337,737 feet valued at $73,111. Shipments to noncontiguous territories for the month totaled 1,766,420 feet valued at $20,825, against 1,577,853 feet valued at $25,415 in the preceding month.

Minneapolis Union and Publix Break Negotiations

It has been reported that negotiations have been broken off between the Minneapolis Musicians' union and officials of Publix, relative to the wage scale to be in effect at the new Minneapolis theatre when it opens late in March. Nathan Finston, musical director for the entire Publix circuit, has already left the city and Harry Sherman, director of public relations, is said to be ready to leave negotiations in the hands of Finkelstein and Ruben. Possibly Harold Finkelstein and Theodore Hays will handle the deliberations. As Mr. Hays is known throughout the country for his fairness and ability to cope with such affairs he will undoubtedly be acceptable to the union members of the wage committee. According to one of the New York officials the wage asked by the Minneapolis musicians exceeds that of New York City.

Sunday Show Battle on Birmingham's Horizon

Considerable interest is now being manifested in the local fight for Sunday amusements in Birmingham, Ala. A committee, headed by Charles Greer, attorney, has circulated petitions and state that it is anticipated they will secure several thousand voters' signatures necessary to bring about an election to decide the issue.

Birmingham ministers strongly oppose Sunday movies and sermons against them were delivered from pulpits last Sunday. However, local sentiment, while naturally divided, seems favorable to exhibiting motion pictures here on Sunday.

The Post, local Scripps-Howard newspaper, has come out editorially in favor of the move and has championed the cause of those who desire to afford working people and others an opportunity to enjoy the recreation and relaxation possible with Sunday movies.

Protest Proposed Abolition of Examining Board

A delegation of exhibitors, owners and operators, headed by a prominent Cleveland attorney, recently appeared before the Law committee of the City council, Cincinnati, to register a protest against the proposed abolition of the Motion Picture Examining Board, which consists of exhibitors, operators, electricians and representatives of the city building director, appointed by the city manager, to examine applicants for the operation of motion picture projectors. The city manager, at a previous meeting, transmitted an order to abolish the board on the ground that the duties could be performed by the civil service commission. The delegation, however, contended that there was no valid reason why the board should not operate. They pointed out that since 1922 there have been no fires in any motion picture houses in Greater Cincinnati, which represent an aggregate seating capacity of 66,000. The result of the meeting has not yet been made public.

Motion Picture Cameramen Hold Annual Banquet

The cameramen of the motion picture industry, who have banded together in an organization called The International Photographers of the Motion Picture Industry, held their first annual banquet last week at the Army and Navy Club in New York City. The dinner was a very successful affair.

The guest of honor was Hugh Frayne, general organizer for the American Federation of Labor. Speakers were Carl Lessing, president of the Scenic Artists Arthur Gerson, president of Local 52, which embraces the electricians of the studios, H. H. Van Loan, author and scenarist, and Henry Briggs, of the DuPont Film Manufacturing Company.

Frank Kirby acted as toastmaster, Ray Foster, was chairman and master of ceremonies.

Warners Refute Rumor of Myrna Loy Leaving Them

Newspaper reports to the effect that Myrna Loy had signed a starring contract with another company were termed fictitious this week by the Warner Brothers, who definitely asserted that there is no foundation for such rumors. They hold a long-term contract on the actress' services and they have no intention of letting her drift to other studios, it was said.

New Uniform Contract Drafted

Concession on Block Booking Believed To Be Included; Text of Document Will Be Available Shortly

THE new uniform contract has been drafted. Complete agreement on all points was reached this week at Chicago by the distributor and exhibitor conferees, according to an announcement by the Joint Committee on February 21.

The contract, says the announcement, is patterned along the lines agreed upon in the Trade Practice Conference held in New York last Fall. This means that it contains, evidently, the ten percent cancellation concession on block booking. The contract goes into effect in May.

The text of the new contract had not been made public, when this issue went to press, but it was said it would be available within a few days.

The anouncement made by the joint committee follows:

Committee's Announcement

"The National Contract Committee of the Motion Picture Industry, which has been working out the details of a new contract under which practically all of the motion pictures shown in the United States will be leased by theatre owners, concluded its three week session last night at midnight.

"The committee, which is composed of motion picture exhibitors and distributors, was gratified because certain difficulties which seemed at times insurmountable were finally overcome. A complete agreement was reached on all points, including the rules of arbitration. The only matter which had to be put over to the next meeting of the committee, which is scheduled for June, was a new problem relating to a plan of devising ways and means of enabling state exhibitor organizations, from which are drawn the exhibitor arbitrators, to function properly in their various endeavors in the general interests of the industry. Last year by the cooperation of exhibitor and distributor arbitrators almost twelve thousand cases were disposed of by arbitration.

"The new contract is believed to be a vast improvement over its predecessor, giving promise of doing away with many sources of discontent in the moving picture business. It is patterned along the lines agreed upon at the Motion Picture Trade Practice conference held last fall in New York City, and will be put into use next May.

"So many complicated matters are to be handled under the terms of the new contract that the negotiators have arranged at an early date to publish the document with complete explanations of its various clauses and broadcast it in booklet form to the entire industry that there may be a clear understanding of its provisions."

Statement by Woodhull

In discussing the new Exhibitor Contract just agreed upon at Chicago, National President R. F. Woodhull of the Motion Picture Theatre Owners of America, made the following statement:

"In my capacity as Chairman without voice or vote on the meetings of the Contract Committee which concluded its present work at Chicago last night, I had a splendid opportunity to observe the earnestness with which the Exhibitor Group approached its task of conserving the interest of the theatre owners.

"Some years ago when the tariff was a much mooted question a statesman observed, much to the amusement of the press and the public at that time, that in his opinion the tariff was a local issue, meaning that the representatives from the lumber districts desired a high tariff placed on lumber and were not much interested in copper, while the representatives from the copper sections were particularly desirous of having copper protected by tariff and were not much concerned regarding lumber. This illustration is offered because it was apparent to me after the Contract Conference was well under way that this was a subject that in many of its relations might well be called a local issue. It was discovered that the wording of a clause that would suit one section of the country would not suit conditions in another and that in many instances a provision in the contract that solved the difficulties of a large metropolitan center did not fit the situations of a smaller community. This of course made it most difficult to provide a definite set of rules for contractual relations that would be nation-wide in scope.

Deliberated 14 Days

"Fourteen long-houred days were devoted by the members of the Committee, earnestly and sincerely deliberating with this objective in view. The result will be made public shortly and it is to be hoped that the elements of both sides of the question will appreciate the endeavors of those representing them and view the new contract as a result of a conscientious desire to meet all conditions.

"The Contract Committee as provided by the Resolution which gave it birth is a continuing Committee and will meet at such future times as it is discovered is necessary. It was a long and difficult task and I believe it is deserving of appreciation and fair consideration."

Warners Are Releasing Many Films in Spring

DURING the spring months Warner Bros. are planning to release some of their best product. As announced by Albert Warner, vice-president, the Warner 1927-28 program was finished in December, and the company has reserved some of its important attractions for release during March, April and May.

Features that will be delivered during that time include "Powder My Back," an Irene Rich vehicle; "Domestic Troubles," a Clyde Cooke-Louise Fazenda co-starring film; and "Rinty of the Desert," a Rin-Tin-Tin picture. Other stories that will make their appearance during the spring are "Five-and-Tent-Cent Annie" and "Pay as You Enter," two more Cooke-Fazenda vehicles, and "The Crimson City," which has Myrna Loy and John Miljan as the leads.

The foregoing pictures have all been cut, edited and synchronized with Vitaphone orchestrations.

"Dove" Liberally Cut by Ontario Censors

WHAT the Ontario Board of Moving Picture Censors did to "The Dove" was plentiful. It had been intended to present this production in the Regent theatre, Toronto, as a road show starting February 20, but after the film came back from the consors' office "The Dove" was so thoroughly plucked, it is stated, that it could not be offered to the public.

The Canadian premiere of "Uncle Tom's Cabin" was therefore advanced to the February date at the Regent and is being presented twice daily at prices up to $1.50 for an unlimited period.

Buffalo Employees Form Association

The Motion Picture Association of Buffalo was organized last week at a meeting of salesmen, office managers and bookers. The purpose of the body is for the promotion of true co-operative spirit and understanding in the industry. In addition to the benefits which accrue to members during disability from sickness or other causes, there will be introduced and developed such projects as may from time to time be desirable for the mutual benefit of the members.

At the opening meeting the following were elected: President G. Emerson Dickman, Fox; Vice-president, Otto Siegel, Universl; Secretary-treasurer, F. Ray Powers, First National. The election of twelve directors will be held March 5th. Any regular employee of a motion picture company who is actively at work will be elegible to membership in the organization.

New Theatre Project in Philadelphia

DETAILED plans for the construction of a municipal theatre in Philadelphia, which it is said have rceived assurance of cooperation of the Stanley Company of America and the Theatre Managers Association of Philadelphia, have been presented to Mayor Mackey and City Councils. The project calls for the construction of an $800,000 theatre on the city-owned plot on Pennsylvania Boulevard at Market and 23d streets, now occupied by gas tanks, which the United Gas Improvement Co. has agreed to remove provided the city consents to the theatre venture. The top price undr the proposed plan would be $1.00, with no free seats or privileged seat holders.

Soviet Interest Brings Russian Film Boom

Will Drop Propaganda Pictures and Devote Production Activities to Straight Features

By HEINRICH FRAENKEL

Berlin Correspondent, Motion Picture News

THE Soviet authorities have just decided to hold an important all-Russian film conference in Moscow the middle of March. I understand from reliable sources that this conference will mark the beginning of a considerable boom in Russian film production.

It is a well known fact that, as far as the Russian film industry is concerned, no scope has been or will be left to private initiative, the whole matter having been strongly taken in hand by the Soviet authorities.

While in recent years most Russian productions—some of them showing considerable artistic and technical standard—were obviously meant to promote political ends rather than entertainment, the authorities now seem to have changed their moving picture policy altogether. I have just had an opportunity of seeing a rather complete line-up of recent Russian productions, hardly any of which shows political tendencies, such as the famous "Potemkin" picture and several other earlier Russian productions. The new pictures are almost all of them of the comedy feature type, with very simple and straight stories from the everyday life of modern Russia.

The most outstanding personality in Russian films is doubtless the Soviet executive Lunatscharskij, who has been responsible for almost every Soviet initiative in the film business as well as for the decision to increase Russian film activity to a considerable extent in the course of this year.

By the way, Lunatscharskij's wife is just going in for film work, being starred in one of the many German-Russian production tie-ups started of late.

One of the most important of these tie-ups is the recently founded Derufa, a German company with considerable production interests in Russia, and with a big American distributing program of Russian productions.

The most recent German-Russian deal was only being completed last week between National Film A. G., a well known German concern, and "Wufku," the film organization of the Ukrainian Soviet authorities. This deal also provides for joined productions as well as for the handling in Germany of a considerable number of Russian features.

As a matter of fact, the German trade is quite right to take a very considerable interest in the development of the Russian film business. For the time being, of course, Russia is more interesting as a producer than as a market. There will, however, most decidedly be a time not very far distant when the Russian market, with more cinemas and better exploitation possibilities, will be a highly important factor in amortizing European as well as American film productions. It is only a question of time when European and American film producers will be in a position to do a considerable volume of business on the Russian market.

Albany Strand Premier to be Important Event

COL. CHARLES A. LINDBERGH will be the guest of honor at the Mark Strand in Albany, N. Y. on February 29, at a showing of the aviation picture, "Twenty-five Years in the Air." The screening will take place at 11:30 A. M., February 29, before what will probably be the largest assemblage of federal and state officers in the history of the state. It will be the premiere presentation of the picture, and after its initial showing in Albany, it will be returned to the archives of the War Repartment at Washington, Credit for the showing of the picture at the Mark Strand in connection with Colonel Lindbergh's visit in Albany, where he is scheduled to speak before the aviation committee of the New York State Legislature, belongs to Uly S. Hill, managing director of the theatre, and who has been working for over two months on the proposition.

The audience that will view the picture will consists not only of "Lindy" but also Trubee Division, Assistant Secretary of War; Governor Alfred E. Smith, state officers and members of the Legislature, and government officials from the War Department.

Carolina Houses to Open Under Receiver's Control

On Monday, February 13, the Continental Trust Company of Charlotte, N. C., was appointed as receiver for the Carolina Theatres, Inc. However, Phelps Saseen, booking manager for the receiver, has announced that the Concord Theatre at Concord, the Lexington Theatre at Lexington and the Rivoli Theatre at Lincolnton, would open on February 14 under the control of the receiver.

The Carolina Theatre at West Asheville, will open Saturday, February 18.

New Motion Picture Firms Receive Papers in Albany

Companies incorporating in the motion picture business at Albany, in New York state, during the pas tweek included the following: Fredgene Amusement Co., Inc., $12,000, Frederick Huebner, Eugene H. Pulch, Harold Roberts, New York City; Present Arms, Inc., capitalization not stated, Meyer and Michael Kurz, Mildred Seebeck, New York City; Kelshan Productions, Inc., capitalization not stated, Sigmund S. Heller, Benjamin Gordon, Bessie Judd, New York City; Limehouse Lady, Inc., capitalization not stated, Harry Buchanan, Samuel White, James F. Scott, New York City.

Criterion Distributing Corp., $50,000, Samuel S. Goldberg, L. David Weiss, Elsie Kurtz, New York City; Lakewood Theatre Corporation, $20,000, Max Bernstein, Julius Leventhal, Charles Fisher, New York City; William Horlick Productions, Inc., $5,000, Bertha Safier, Frank J. Friedman, Sidney Kalfus, Brooklyn; Andy Wright Attractions, Inc., $20,000, Jay Genzer, Sadie Brown, H. T. Martelle, New York City; Iris Film Corporation, $100,000, Josephine Ferrara, Louis Mauro, Frank Mancuso, New York City.

Paramount to Film Tully's "Beggars of Life"

The screen rights to his story, "Beggars of Life," and to his play, "Outside Looking In," have been sold to Paramount by Jim Tully, ex-hobo and now a famous author. The book and the play will be combined into a picture which William Wellman will direct and for which Richard Arlen and Louise Brooks have tentatively been chosen for the leading roles.

Benjamin Glazer has been assigned the adaptation and Tully's contract provides that he assist in an advisory capacity in the filming of the work is expected to start within a month.

Leo, M-G-M Lion, to Tour United States

Leo, the trade-mark of the Metro-Goldwyn-Mayer company, will leave California in the near future and make a tour of the theatres of the country. Then, if present plans are carried out, he will be shipped to Europe to visit theatres there. He will make his tour in a motor-driven circus cage, and will be accompanied by a trainer.

Directors of Paramount Declare Dividend

At a meeting held last Tuesday, February 14, the Board of Directors of Paramount Famous Lasky Corporation declared the regular quarterly dividend of $2.00 per share on the common stock, payable April 2nd, 1928, to stockholders of record at the close of business on March 15th, 1928. The books will not close.

Sax Announces First of New Gotham Films

THE first six pictures of the 1928-29 Gotham production schedule of 26 features and four specials upon which Sam Sax, Gotham president, has been at work for some time, have been made public by Mr. Sax.

The first special, George Jessel in "Abie of the U. S. A.," has already been announced. The other five future offerings will be "The Woman Between," a story by John Paul Dagget; "The Bright Aisle," a Broadway romance by Kenneth James; "Gypsy Love," an original by Ivor Buckani, the tile of which is tentative; "The Uncensored Woman," the work of Laura K. Breckweth, and "Island Madness," a tale of a tropical isle by Wadsworth Bale.

Mr. Sax plans to place several units in work at once.

6 Indictments Against Movie Case Defendants

IN the six indictments returned by the grand jury against John G. Callan, Charles F. Mules and Walter Stierhoff in the Sunday movie test case which will soon come up before the Baltimore court, 21 counts are included. Callan, president of the Liberty Defense League, is accused in three; Mules, vicepresident of the League, is accused in two; and Stierhoff, projection machine operator, is accused in one.

Paul Boyd Mules, attorney for the defendants, filed a demurrer to one of the indictments against Callan in the Criminal Court last Wednesday in which it was claimed that the first count of the indictment and the second count of the indictment are not sufficient in law. This related to the wording reading that Callan violated the law by keeping open on Sunday a certain opera house, and that it was not applicable to a picture house in view of the legality of strictly controlling criminal statutes. Mr. Mules argued that a motion picture parlor is not an opera house within the meaning of the statute. The demurrer was overruled.

Vonceil Viking Given Big Reception at "U" City

Vonceil Viking, the girl rider who left New York City, October 13, to traverse the continent on horseback exploiting Universal westerns starring Ted Wells, arrived in Los Angeles last Friday, February 10, after having completed her record trip inside of 120 days, just as she said she would. The following day she received what is said to be the greatest ovation ever extended anyone at Universal City when she was met by Carl Laemmle and the entire personnel of the Universal studio.

Miss Viking encountered all sorts of obstacles during her journey over 16 states; she had several accidents and at times was seriously ill. She has been signed to a Universal contract to be the female lead in the Wells westerns. She will rest for several weeks, however, before beginning her picture career.

Lloyd's "Speedy" Reaches Titling Stage

After establishing what is believed to be a new record for production, Harold Lloyd has placed the celluloid strip of his latest Paramount production, "Speedy," into the hands of his cutters and editors. To fulfill his promise that he would have the production ready by Easter, the comedian put in an unprecedented stretch of work, both day and night being occupied in applying the finishing touches to the new comedy. In all, Lloyd has put in seven months of hard work in his latest work.

G. H. Earle, Jr., Stanley Stockholder, Dead

George H. Earle, Jr., nationally known financier and lawyer, one of the largest stockholders in the Stanley Company of America and a member of the board of directors, died at 8 o'clock on Sunday morning, February 19th, after an illness of several months. He was 71 years old.

Exhibitor Co-Operation Under Way in N. Y.

Aaron Sapiro Holds Enthusiastic Meeting With Independent Owners on Buying Plan

THE Motion Picture Exhibitors Association, Inc., now in the final stages of organization by Aaron Sapiro, will be ready to start functioning in earnest within the next ten days, according to information at hand. Sapiro organized the group with the idea of bringing together a minimum of $2,500,000 of buying power among independent circuits in New York. Instead of that he assembled an exhibitor co-operative movement with $4,000,000 buying power a year.

A number of independent companies have already signed contracts to enter into the cooperative association and others are said to be ready to affix their signatures. Sapiro has not yet signed any contracts but is expected to place his name shortly to an agreement to head the new Motion Picture Exhibitors Association, Inc., of New York. This is the result of a meeting held at the Plaza last Saturday, at which time Siparo addressed the members of the new organization and those who expressed a desire to become members but have not yet done so.

At this meeting Saturday there were present the organizing committee of 11 representing as many affiliated theatre circuits which control 150 of the Greater New York movie houses. In addition there were present representatives of almost every independent theatre circuit in the state. Sapiro explained his conception of the benefits that would result to the independent chains from a properly functioning exhibitor organization.

The meeting was a most enthusiastic one and the plans as outlined by Sapiro were unanimously approved by those in attendance. Keynote speeches were also made by Harry Suchman, Leo Brecher, Bill Brandt and J. Arthur Hirsch, each going at length into a different phase of the plan.

While Sapiro first insisted that there must be assembled in the organization buying power to the amount of $2,500,000 annually, there was enough enthusiasm over the project at the Saturday meeting to assure well over that figure, and it is said that contracts will be signed shortly that will bring the total well over $4,000,000. The matter of the actual signing of the contracts is under way this week.

Herbert R. Ebenstein, long identified with theatre insurance in Greater New York, is now revealed as the sponsor of the new organization. He conceived the idea and approached a number of leading exhibitors regarding it. He then enlisted the interest of Sapiro, who plunged into the matter of organization most enthusiastically. Ebenstein then devoted his time between the exhibitor organization committee and Sapiro. The plan has been progressing at a rapid pace for the last few weeks and promises some more decisive action in the immediate future.

New Zealand Bill Aims to Establish Quota

A BILL has been introduced in the New Zealand Parliament for regulating the renting and exhibiting of cinematograph films, fixing a quota of British and foreign films, and imposing a tax on rental charges, according to a report from Consul General W. L. Lowrie, Wellington, to the Department of Commerce, Washington, D. C.

Under this bill film renters are to be licensed from January 1, 1929. In 1929 renters must acquire at least 7½ per cent of New Zealand and British films and this quota will be increased annually until 1936. Beginning January 1, 1929, exhibitors are to show at least five per cent of New Zealand and British films and this quota will be increased annually until 1937. Provision is made for a tax on gross rental receipts of five per cent in the case of New Zealand films, 7½ per cent for British films, and 12½ per cent for foreign films. It is not expected that this will pass at the present session of Parliament but will be actively pushed at the session next year.

First National Sales Meets Will Prepare for Drive

Sales meetings at all 39 exchanges of First National have been called for Saturday, Feb. 25th, by Ned E. Depinet, the company's general sales manager. At these meetings plans will be formulated for the successful carrying out of the First National annual clean-up drive. This is a two-months' campaign to close all unsold spots on past and current releases.

The drive will come to a close on April 20th and a list of suitable prizes for the winning branch managers and salesmen is now being worked out.

Branch quotas are being worked out and will be in the hands of the branch managers in advance of the sales meetings.

Universal's Philbin-Kerry Special Set for March

"Love Me and the World Is Mine," the special production made by E. A. Dupont for Universal with Mary Philbin and Norman Kerry in the leads, is to be released on March 4. The picture is an adaptation from an original story by Rudolph Hans Barsch. Supporting roles are contributed by Betty Compson, H. B. Walthall, George Siegmann and others.

Bebe Daniels Recovering From Injuries

Bebe Daniels is recovering from the effects of her recent accident and is now reported as being safely on the road to good health. For the past few days she has been confined to the Hollywood hospital suffering from injuries while filming her new picture.

Text of the Pettijohn Brief

This section is devoted entirely to a description of the interstate commerce and as this question has been definitely decided by the decisions of the Binderup case, the Connecticut tax law case and Fox vs. Federal Trade Commission, it is of little importance except for its phraseology. A comparison shows that this section has been copied almost verbatim from paragraphs 2 and 3 of the findings as to the facts filed by the Federal Trade Commissino in its recent case against Famous Players-Lasky Corp., et al., Docket 835, except that there has been added the statement that films are copyrighted.

Page 4, Line 23. The positive films being then covered by copyright are distributed by distributors to exhibitors in the several States.

There was no such allegation in either the commission's original complaint or findings, otherwise they are practically identical.

Section 3—Page 5—Line 12

Section 3. A continuous supply of attractive motion-picture subjects is essential to the successful conduct of a film exchange or motion-picture theatre. Certain producers and distributors who by means of direct ownership or through total or partial stock control, leases, operating agreements, or otherwise are also exhibitors enjoy a controlling advantage over distributors and exhibitors who are not so affiliated. Such controlling advantage is theirs by virtue of controlling the production as well as the distribution and exhibition of films. Their control of production and distribution has resulted in conditions that have made it necessary for many exhibitors to affiliate with the producers and distributors in order to obtain an adequate supply of suitable motion-picture subjects, such affiliations being established by means of giving to a producer or distributor control of such exhibitor's theatre or theatres through total or partial stock control, leases, operating agreements, or otherwise, or by former exhibitors acquiring a substantial interest or control in a producer or distributor. As a result of this condition, theatres controlled by or affiliated with one distributor are in many cases operated by another distributor. There is an increasing number of cases of control of a theatre or group of theatres by two or more distributors. Such common, interlocking interest and control by one distributor in the theatres of another distributor results in restricting the supply of suitable copyrighted motion-picture films obtainable by exhibitors who are not so affiliated with a producer or distributor. The continually increasing control of motion picture theatres by producers and distributors results in restricting the number of motion-picture theatres in which may be exhibited the film productions of producers and distributors not affiliated with motion-picture theatres.

Certain practices have grown up in the the distribution of films the continuance of which tends to increase the restrictions above described and threatens to create a monopoly in the business of production, distributing, and exhibiting copyrighted motion pictures. These pictures consist of (a) blind booking and block booking (b) unfair discrimination in the allocation of product in favor of exhibitors affiliated with producers and distributors and to the prejudice of exhibitors not affiliated.

Blind booking and block booking is the system of booking films whereby the exhibitor is denied the right to view the product he is to lease and to select such part thereof as he deems suitable to the tastes of his public, but is required to lease all of the product of a given distributor offered for release during a given period long in advance of the time when the product is to be delivered and often before the making of such product has been commenced. The system of "blind booking" and "block booking" makes it incumbent upon an exhibitor to lease films which are not suitable for his needs and which he does not want in order to obtain films which from the descriptive matter he concludes his patrons will demand and which he must have in the successful conduct of his business. This system of blind and block booking of films requires the exhibitor to show films of poor quality or to suffer the loss of the rental on such films, and precludes the small producer having only a few films a year or any other producer or distributor having no theatre affiliations, from competing with the producers and distributors because the latter by block booking successfully monopolizes the playing dates of the exhibitors.

This practice of blind and block booking is frequently waived for the benefit of theatres affiliated with producers and distributors.

By the practice of arbitrary allocation of produce theatres affiliated with producers and distributors are arbitrarily given the hoice of product without affording the unaffiliated exhibitor competing with such controlled or affiliated theatre the opportunity to bid or compete for such choice product.

This section describes certain alleged conditions and practices in the industry and declares that the practices of blind booking, block booking and unfair discrimination in selling affiliated and chain theatres, in preference to independent theatres, threatens to create a monopoly in the industry. These allegations form the base on which the bill is constructed as the following sections are intended to correct these alleged evils. They are nothing more than self-serving declarations and assumptions made by the author of the bill, without any foundation or justification in fact. If these assertions, allegations and assumptions be true in fact, they are matters which should be brought to the attention of the Department of Justice and the Federal Trade Commission for prosecution under the anti-trust laws, the provisions of which are ample to correct any such evil.

The Federal Trade Commission, after an extensive investigation, issued an order against block booking but before attempting to enforce such order, very properly endeavored in co-operation with representatives of the whole industry, at a Trade Practice Conference, to find a sales system to substitute for block booking and at such conference, members of the industry agreed on certain modifications which, when put into effect, will entirely eliminate any possibility of evil in any of the practices heretofore indulged in. The Department of Justice, as is well known, is making a comprehensive investigation of the industry, so there seems to be little or no need of this legislation. The real reason why these declarations and assumptions have been injected here into this bill is that its author seeks thereby to justify the radical and drastic provisions of the sections which follow. These provisions, as will be seen later, discriminate illegally against members of this industry, by deproiving them of the rights enjoyed by all other manufacturing and distributing concerns in the country. In order to do this and thereby circumvent the well settled economic laws and court decisions, it is sought to make an exception of this industry by these allegations and declarations of theatened monopoly.

Section 4—Page 8—Line 7

Section 4. Six months after the date of this Act it shall be unlawful for any producer or distributor of copyrighted motion-picture films in the current or interstate commerce to lease or offer for lease for exhibition in any theatre or threatres copyrighted motion picture films in a block or group of two or more films at a designated lump-sum price for the entire block or group only and to require the exhibitor to lease all such films or permit him to lease none; or to lease or offer for lease for exhibition such motion picture films in a block or group of two or more at a designated lump-sum price for the entire block or group and at separate and several prices for separate and several films, or for a number or numbers thereof less than the total number, which total or lump-sum price and separate and several prices shall bear to each other such relation as to operate as an unreasonable restraint upon the freedam of an exhibitor to select and lease for use and exhibition only such film or films of such block or group as he may desire and prefer to procure for exhibition, or shall bear such relation to each other as to tend to require an exhibitor to lease such an entire block or group or forego the lease of any portion or portions thereof, or shall bear such relation to each other that the effect of such proposed contract for the lease of such films may be substantially to lessen competition or tend to create a monopoly in any part of the certain line of commerce among the several States, to wit, the business of production, distribution and exhibition of motion-picture films.

This section is an identical copy of paragraph 2 of the Order To Cease and Desist entered July 9, 1927, by the Federal Trade Commission in its proceedings against Famous Players-Lasky Corp. et al., Docket 835, except that the word "copyrighted" has been inserted before the words "motion pictur efilms" (line 8).

The effect of this section, the enforcement of which is vested in the Federal Trade Commission by the provisions of Section 7 would be to deprive exhibitors and distributors of the right to freely bargain and trade together and would eliminate all competition as to prices, as it gives the commission the power to fix the prices at which the pictures are to be sold. If this bill becomes a law, any one who is not satisfied with the prices being asked for pictures by any distributor may complain to the commission and it will then be incumbent upon it to investigate the matter, hold a full hearing and try out the question as to whether the prices complained of are reasonable or not, and as to whether or not such prices may substantially lessen competition or tend to create a monoply. Also these provisions (Sections 4 and 7):

Sec. 4. Six months after the date of this Act it shall be unlawful for any producer or distributor of copyrighted motion-picture films in the current of interstate commerce to lease or offer for lease for exhibition in any theatre or theatres copyrighted motion-picture films in a block or group of two or more films at a designated lump-sum price for the entire block or group only and to require the exhibitor to lease all such films or permit him to lease none; or to lease or offer for lease for exhibition such motion-picture films in a block or group of two or more at a designated lump-sum price for the entire block or group and at separate and several prices for separate and several films, or for a number or numbers thereof less than the total number, which total or lump sum price and separate and several prices shall bear to each other such relation as to operate as an unreasonable restraint upon the freedom of an exhibitor to select and lease for use and exhibition only such film or films of such block or group as he may desire and prefer to procure for exhibition, or shall bear such relation to each other as to tend to require an require an exhibitor to lease such an entire block or group or forego the lease of any

Attacking Brookhart Measure

portion or portions thereof, or shall bear such relation to each other that the effect of such proposed contract for the lease of such films may be to substantially lessen competition or tend to create a monopoly in any part of the certain line of commerce among the several States, to wit, the business of production, distribution and exhibition of motion-picture films.

Sec. 7. Administration of this Act is vested in the Federal Trade Commission, which is hereby authorized and empowered to make suitable rules and regulations for giving effect to the provisions hereof, including the power, after full hearing, to fix the differentials which may be observed between the price of a block or group of films and the price of a separate and several film or films less than such block or group as mentioned in Section 4 of this Act.

Also these provisions (Sections 4 and 7) give the commission "the power to fix the differentials which may be observed between the price of a block or group of films and the price of a separate or several film or films less than such block or group."

Section 7—Page 10—Lines 5-8

Section 7, Page 10, Lines 5—8—"to fix the differentials which may be observed between the price of a block or group of films and the price of a separate and several film or films less than such a block or group as mentioned in Section 4 of this Act.

This is price fixing pure and simple, and that it is impracticable and unworkable is self-evident to any one with knowledge of the industry. No two pictures are exactly alike. They are not comparable to other products, like, for example, shoes, hardware, lumber, iron, steel or coal. The value of pictures is not constant or static; but, on the contrary, is extremely variable and no commission can fix a fair and reasonable price for a picture which will apply to all exhibitors generally. A picture is worth more to one exhibitor than to another, and vice versa, according to the type and character of both the picture and the theatre. To illustrate: "Wings" is having a successful run on Broadway, but who can say what demand there will be for it in other sections of the country? Could any commission fix a "differential" for this picture? Other outstanding examples are to be found in the pictures formerly made featuring certain stars which at one time were in great demand and commanded large prices, but on account of unforeseen accident in the shore space of a few hours they became almost worthless in this country. Pictures by different stars, directors and authors vary according to their individual popularity. Also the theatres vary as to type, location, seating capacity, clientele, policy, presentation and desirability. No set rules, standards, or "differentials" can be made to apply to all pictures and all theatres. No quantity discounts for buying in large quantities can be formulated as may be done in the case of such products as iron, steel, coal, shoes, etc. You can safely contract to give buyers of shoes by carload lots a discount varying on the number of carloads bought. A pair of shoes is worth as much in Boston as in Dallas, Texas, but this cannot be said of such a picture as "Wings." A picture is shown in the Roxy theatre in New York, and also in the Circle theatre in Indianapolis. Both are first-run showings, in first-class, first-run downtown theatres; but the picture is worth more in New York than in Indianapolis. Inasmuch as no such fixed "differentials" could be fixed by the commission, it would necessarily follow that each case would have to be considered separately and decided according to the facts peculiar to each transaction. The effect of this would be ruinous to the industry. There are hundreds of thousands of picture contracts made each year, any of which, under the provisions of this bill, could be brought before the commission for review and determination. Such a procedure would require months of time and litigation, as will be developed later herein. Such delays would be fatal to the business. Pictures must move quickly as their advertising exploitation begin long before their release and their publicity value does not last long. They must be sold and exhibited quickly or there is a resulting loss. They cannot be carried on the shelf. Newness, novelty and publicity are the very essence of their value and such a procedure as is contemplated by this legislation would operate unfairly not only to the producers and distributors but to the exhibitors as well.

A further effect of these price fixing provisions would be to put the producer and/or distributor in the same category as public service corporation, while the Federal Trade Commission would occupy a position comparable to that of the Interstate Commerce Commission and the various state public utility commissions.

The legislative regulation through commission of public utilities finds its justification in the fact that they are quasi public corporations which enjoy the benefit of the exercise of the right of eminent domain and are, therefore, held properly subject to public regulation in the theory that they enjoy the benefits of quasi public status and should, therefore, bear the burdens of such status.

Producers and/or distributors of films, even though they be copyrighted, cannot be classed as public service corporations. There can be no distinction made between them and other manufacturers and wholesalers. The producer is a manufacturer; the distributor a wholesaler; the exhibitor a retailer, and the public, of course, is the consumer. Congress should not undertake to discriminate against this industry and seek to exercise control over it in this manner. There is no difference in the essentials and/or functions of this industry and other manufacturing industries. The only distinction that can be made is in the nature of the product and the necessary effect of this section would be to deprive the producers and distributors of their rights to choose their own customers as has been fully discussed heretofore.

If this industry be singled out for governmental regulation and reconstruction as is proposed in this bill, the next session of the Congress will find factionalists from many other industries asking for similar regulation. In effect, this would be the first step or entering wedge of regulation and reconstruction by the Government of all manufacturing industries.

The exhibitors who are opposed to block booking in buying pictures seem to desire to pick and choose where they please at their own price.

There is absolutely no mechanical differential price system under which this industry can live. The minute you fix the maximum that a picture can take in,—and that is exactly what this system would result in—you retard for all time the ambition and the reward that come with trying the unusual. You discourage the greatest thing back of the production end of this industry, and that is the incentive for larger grosses and larger returns which are necessary to bring to the screen such pictures as "The King of Kings," "Ben-Hur," "The Covered Wagon," "What Price Glory," "Robin Hood," "The Sea Beast," "The Patent Leather Kid," "Keeper of the Bees," "Hunchback of Notre Dame," etc. Right here is where the public becomes an interested party. Not only would the members of the industry lose all of the savings that they should be able to get from chain operation, but they would have a situation more chaotic and more costly than ever before presented in this business, and these fundamental facts certain people abosolutely refuse to see.

It must not be forgotten that in the past, when there were two or more theatres in competition, it often resulted in the exhibitors getting together and doing the price fixing themselves. The producer-distributor exhibitor corporations can cite many concrete examples where this has been done; that not only the maximum price was fixed, but the service was absolutely allocated, and an understanding existed as to which pictures a certain exhibitor would bid on and which he would leave alone. Such an unstable market as is proposed could not and would not last, and it would not be long before these unaffiliated exhibitors would want to tie-in competition with the circuit. Individual houses would turn right around and make agreements with a circuit house, with which they were in competition, in order to control the price of their film.

Not everybody who desires to be in the automobile business can have an agency for Rolls Royce not all of them can sell Packard cars or Cadillacs. After these agencies are sold the manufacturer has secured his outlet. It may be possible for them to buy a Chevrolet or Ford or some other agency.

By this token not every exhibitor can have United Artists, First National, Fox, etcetera, and just the same as there are varying degrees of quality in merchandise in other lines, so does the same thing exist in the selling of motion pictures. But on top of that, even if this condition was established and the better pictures were to be distributed among everybody who desires them, they still will want to pick and choose from these better pictures with a fixed differential in their own favor.

When a producer offers a block of pictures to an exhibitor and states that he wants a complete sale or none at all, the exhibitors can refuse to buy that way, if he does not desire to do so. Nobody argues sensibly any more that any one brand of pictures in this industry is necessary to an exhibitor. If he does not like the selling plan of, for example, Paramount-Famous-Lasky Corp., at the price quoted, he can buy some other brand of merchandise, and there are too many successful brands on the market today to any longer dispute the old idea that an exhibitor had to have certain pictures in order to live.

The industry has at the present time a serious over-production situation. There are many more pictures being made than the country can consume. This is the situation that the exhibitor knows exists and is at the present time taking advantage of. When the prices get too high, he changes his source of supply; when the quality is not right, he does the same thing.

All of these considerations are very pertinent to the man who is making and selling motion pictures. There are many exhibitors that producers purposely lose as customers because of the type of exploitation management they represent. It is not true that the producers always sell to the highest bidder. It would not be healthy if they did.

This industry has prospered and grows as rapidly as that of any other industry that has come to our attention. Up to only five years ago, practically no money from the public was taken in by producers from the theatre end of the business. The industry had expanded and it had been built out of profits. The entire basis of this prosperity and this growth was the same block-booking or wholesaling plan by which exhibitors purchased their pictures, the same as they would buy one thousand suits of clothes from Hart, Schafner & Max, with confidence in the manufacturer as a great asset.

There are many exhibitors who have "picked pictures and gone broke." The man who asserts he can always tell what his audience wants is nothing short of foolish.

The wisest men in this country, with years of experience and millions involved, have gone wrong and repeatedly gone wrong in trying to guess what the public requires. The individual who sets himself up as such a judge is automatically making the claim that he personally possesses a greater knowledge or insight into the public taste than all the combined brains of

Unlawful Restrictions Charged

the industry, who are constantly striving to figure out what the public wants.

True, some have guessed where, for instance, western pictures are not going at all—and made other guesses where certain types of pictures do not go over, but in the main, no exhibitor has been able to successfully guess the tastes of the audience, and do it consistently.

Big exhibitor ventures have been made on the basis of tying up with the output of reputable manufacturers, who made quality productions on the one hand, as against those exhibitors who have made just as much money by running an entirely different kind of business, who use a cheaper grade of pictures, under a different policy, and who have progressed just as satisfactorily.

Section 5—Page 9—Lines 9-18

Section 5. After eighteen months from the date of this Act it shall be unlawful for any producer or distributor of motion-picture films, in the current of interstate commerce, to make or enter into any contract, agreement, or arrangement for the leasing of any film or films for exhibition to the public, unless such copyrighted film or films have been completed and are available for immediate release and without first affording the exhibitor desiring to lease such film or films an opportunity to view a projection of such film or films upon a screen if he so desires.

The provisions of this section would make it unlawful for a producer and/or distributor to make and/or contract for the sale of copyrighted films unless the same have been completed and are available for immediate release and to refuse exhibitors a preview. Here again is an extraordinary discrimination against this industry. In no other line of commerce is the manufacturer prohibited from making sales for the future delivery of his product. The United States Steel Co. conducts its business almost entirely on orders for future delivery. Henry Ford is now and has been for years doing business on contracts for future deliveries. Such a prohibition would work an unreasonable hardship on the producer, distributor and exhibitor. Practically all producers, to some extent, finance their operations on the credit derived from future contracts and to many of the smaller ones this is the only means of obtaining credit available to them and it would be an unfair discrimination against them, unjustified by any precedent of either law or fact. As has been heretofore pointed out pictures must move rapidly as the advertising campaigns have to start long before the completion of the pictures and reach their climax on the release dates. The effect of this section would be to slow down the whole course of the business and compel the producers and distributors to carry films, representing investments of millions of dollars (frozen capiatl), idle on their shelves for months. This would be ruinous to the smaller concerns as they have neither the capital nor credit to carry such a load. The effect upon the exhibitor would be equally as unfair, because he would have no means of contracting for his supply of pictures in advance. Exhibitors want to be assured long in advance of their supply, so they can arrange their programs and publicity matter accordingly. In the fall of 1923, Paramount tried to initiate such a sales system as is required by this section, but found the trade unwilling to accept it. The exhibitors wanted to book wholesale and in blocks. After a few weeks' trial, with a resulting loss of over a million dollars, Paramount was forced to abandon it and returned to the present system.

The provisions of this section would absolutely abolish the news reels. They constitute a prompt news service, similar in function to the daily newspapers. From their very nature they cannot be exhibited in advance of their sale any more than could a newspaper be similarly previewed.

News reels service is sold by the year 104 issues for release—two each week. The prices run from $2 to $10 per theatre per issue. To attempt to sell each issue separately would be impossible. To prohibit the sale of this news service by the year would make it mechanically and physically impossible for any of the six news reels to exist.

Section 6—Page 9—Line 19

Section 6. After six months from the date of this Act it shall be unlawful for any producer or distributor to allocate, lease, or rent copyrighted films to theatres which are affiliated directly or indirectly with such producer or distributor or with any other producer or distributor without affording all competing exhibitors an equal opportunity to bid for such films in free and open competition.

This is the most extraordinary section of this extraordinary bill. It would make it unlawful for any producer and/or distributor to sell copyrighted film to theatres affiliated with any producer or distributor without affording all competing exhibitors an equal opportunity to bid for such film. Such a law would deprive producers and distributors of their right to choose their own customers. Today there are affiliated theartes in all the key cities of the country and also in most of the other large cities and towns, and a producer desiring to sell to affiliated houses would have to put his pictures up at auction in the most important cities and stand by and see them knocked down to the highest bidder without regard to the character of the theatre operated by him. The producer would have no assurance of a first class, first-run showing of his pictures in the key cities, which is a matter of the first importance. The producer would lose all control of his product and would be deprived of the right to retail his own pictures. There is and can be no law making it illegal for a manufacturer to market his own product. The whole economic trend of the day is toward the sales system, as evidenced by the rapid growth of the chain store movement. If this proposed sales system was to be enforced in other industries it would, for example, compel the United Cigar Co. to offer its product at auction and would prevent it from operating its retail stores. A further effect on producers would be to require them to offer their own pictures to their competitors. No court would sustain such a law.

First National Pictures, Inc., has something in the neighborhood of 1,000 contracts with exhibitors over the country which are of indefinite duration and by the terms of which the rentals are fixed and determined by the agreements and provisions of such contracts. These contracts constitute a valuable property right, both to the producer and the exhibitor. If enacted this section would abrogate these contracts and deprive these exhibitors of this valuable right. Other producers have also made long-term contracts with exhibitors which would be similarly effected.

It is a common practice to rent motion pictures for exhibition on a percentage basis with the receipts of the theater divided between distributor and exhibitor on an agreed percentage basis. This is recognized as a fair and equitable sales system. The enactment of this bill would abolish the renting of picture on such basis.

The strongest argument against the blind booking-auction block feature of the Brookhart bill is that although it is seriously embarrassing to the producer, distributor, exhibitor corporation, it works worse hardships on the very exhibitors supporting this bill. If the provision for sale to the highest bidder is efficacious, then the producer-distributor who has invested enormous sums in the highest class motion pictures has no assurance for the supply of his theatre. If it is not efficacious (and it is difficult to see how it can be since the affiliated theatre could bid exaggerated sums for pictures as long as it was paying them to its subsidiary or to the company which owns it), then the unaffiliated theatre would be the one hit since it would have no assurance whatever of product.

This feature would also destroy the present system under which a theatre builds up its patronage in establishing good will in the minds of its customers between a certain line of pictures or certain stars. If Colleen Moore's, for instance, should be offered separately at auction, no theatre would care to build up a Colleen Moore following. A box-office in a particular theatre sometimes thrives in proportion to the fan following which has been built up for the stars exhibited in that theatre. It would be difficult for a star to capitalize on his or her popularity, if the pictures featuring that star are to be shunted from one theatre to another.

The selling by a producer to chain theatres in preference to an unaffiliated theatre in many cases, is merely the reflection of the economical factor both as to safety and outlet, and the lesser cost of selling that goes with a chain sale. It is much cheaper to sell 100 houses of a circuit, or 50, than to negotiate for that number of separate contracts. Furthermore, each circuit, having a tremendous investment, has a greater appreciation of a tie-in with a quality producer than an individual that uses one brand of pictures this year and may go elsewhere next year.

There is an imperative need for distribution costs in this industry to come down and as chain operation becomes more and more in vogue (as it has in every other line of business), reduction of sales costs must go hand in hand with it. For producers to be deprived of the right to sell the chain and offer in each separate locality the pictures to the highest bidder, as against the chain-owner would mean that it would be impossible to sell to a chain of theatres with any degree of safety, and even the producer who desires to own his own theatres, would find himself in a position where he would not be sure of his own product for his own houses.

The intent and purpose of this section is to prevent the producers and distributors from selling to chain theatres on better terms than they do to the unaffiliated theatres. This question has also been litigated in the Federal Courts in other industries, and it has been definitely decided that a manufacturer may sell to chain stores on better terms than independent stores and having the right to choose the customer, may refuse to sell independent stores who are competitors of the chain stores. These cases arose from attempts by the Federal Trade Commission to compel manufacturers to recognize independent stores as against their customer, the chain stores; but the courts refused to sustain the Commission's orders. One of the leading cases is National Biscuit Co. vs. Federal Trade Commission.

Section 7—Page 10—Line 1

Section 7. Administration of this Act is vested in the Federal Trade Commission, which is hereby authorized and empowered to make suitable rules and regulations for giving effect to the provisions hereof, including the power, after full hearing, to fix the differentials which may be observed between the price of a block or group of films and the price of a separate and several film or films less than such block or group as mentioned in Section 4 of this Act.

This section gives to the Federal Trade Commission the power to enforce the bill and to make rules and regulations for giving effect to its provisions including the power, after full hearing, to fix the price differentials. The most remarkable feature of this section is that it makes no provision for an appeal from any decision, rule, regulation or order entered by the Commission. The broad and unlimited powers granted by this proposed act would put the motion picture industry absolutely under the control of this Commission with no right of appeal

(Continued on Page 631)

Trade Commission Action Soon

Will Either Decide To Go Ahead With Paramount Case in Courts or Accept Concessions, Says Myers

ACTION by the Federal Trade Commission on block booking may be expected within two weeks, according to a statement made in Washington February 18 by Abram F. Myers, Commissioner, who conducted the Trade Practice Conference in New York in October.

The Trade Commission will either decide to go ahead with the case, seeking an order to require Paramount to cease block booking as "unfair practice," or it will decide the concessions offered in New York by the producers are sufficient, and the requirements of the law satisfied, Commissioner Myers indicated.

Mr. Myers is preparing to submit a report on the Trade Practice Conference.

Meanwhile, the definite date for the hearing on the Brookhart Bill before the Senate Interstate Commerce Committee is still uncertain. Senator Brookhart indicated this week that the sessions would start after the completion of hearings in the case of Interstate Commerce Commissioner John J. Esch, which began February 18.

The Parent-Teachers Association of Cleveland has endorsed the Brookhart Bill. This endorsement followed a campaign planned and executed by Mrs. Percy Essick, chairman of the motion picture committee of the association. Mrs. Essick is the wife of Percy Essick of the Scoville, Essick and Reiff Circuit.

The Cleveland Exhibitors Association, which is conducting an aggressive campaign in favor of the Bill, has appointed George W. Erdmann, secretary of the organization, and M. B. Horwitz, general manager of the Washington circuit, as delegates to attend the Brookhart hearing in Washington. Both Erdmann and Horwitz will speak in behalf of the measure before the Senate Interstate Commerce Committee, urging adoption of the measure.

The Northwest Theatre Owners Association, with headquarters in Minneapolis, is distributing trailers and block one-sheets urging the public to write their senators to work for the passage of the Brookhart Bill. The material gives the exhibitors' reasons for wishing the bill to become law and tells the public that it would mean better pictures. President W. A. Steffes, of the association, says that excellent results are being obtained through use of this material.

In an editorial printed in all the Hearst newspapers, the Brookhart Bill is opposed as an "ill considered proposal based on ignorance of the motion picture industry." The editorial says:

"The motion picture industry is not ripe for government regulation, as provided in the Brookhart Bill before the Senate.

"There is no monopoly and no danger of monopoly in the production, distribution or exhibition of pictures. It is throughout a highly competitive business, which threatens the public with no extortions.

"Moreover, it is a fast developing business, which needs to be free of the shackles of government supervision.

"The Brookhart Bill, to meet alleged abuses in the trade, prohibits 'block booking' and 'blind booking.'

"It forbids producers showing pictures first in their own theatres. Each picture in each town must be auctioned off to the highest bidder.

"The bill directs the Federal Trade Commission to decide disputes as to prices, etc., and (Section eight) it forbids anybody in the industry to violate any regulation made by the Federal Trade Commission.

"No competitive industry in the United States is subject to any such drastic regulation by the Federal power. The American theory of government is for government to keep its hands off except in cases where competition fails to protect the public.

"In this case complaint is not made on behalf of the public, but on behalf of certain 'independent' exhibitors.

"It is claimed that 'block booking,' whole sale purchase of a run of pictures, binds the exhibitor to buy inferior stuff in order to get the big hit. Any abuse in this direction is being eliminated by the industry itself. 'Block booking' enables the theatre

(Continued on Page 632)

Text of the Pettijohn Brief

(Continued from Page 630)

to a court for a review. This Commission is not a judicial body, but an administrative body, and the enactment of this bill would deprive this industry of the right to have these important questions of law and equity determined by a court. The Federal Trade Commission Act has an express provision for an appeal as of right to the U. S. Circuit Court of Appeals from any order of the Commission and similarly orders of the Interstate Commerce Commission may be reviewed by the Federal court. This legislation is the most drastic of any of the so-called commission laws yet proposed.

As has been pointed out heretofore, the effect of this Bill would be to bring thousands of price disputes before this commission for determination. This would involve an enormous amount of litigation at a cost of much time and money. Each case would have to be investigated, a complaint prepared and a copy served upon the respondent who, under the present rules of the Commission, would have thirty days to answer. The issues being thus joined, the matter would be referred to a trial examiner before whom the testimony would be taken. This would necessitate much traveling over the country and the subpoenaing of many witnesses from distant localities. At the conclusion of the evidence the examiner would have thirty days in which to prepare and file his report, after which counsel for the Commission and the respondent, would file their exceptions to the same and their briefs and then the matter would come on for argument before the Commission and final determination. The length of time taken by the Commission in determining the cases before it, is notorious. The important cases take years and even the smallest cases take months. An examination of the records would show that in the last five years seldom, if ever, has a contested case been finally disposed of in less than a year from the time it was first brought to the attention of the Commission. Such a procedure would be fatal to both exhibitors and producers. In order to speed up the procedure, it would be necessary for the Congress to make a very substantial increase in the Commission's annual appropriation as the personnel of the Commission and staff would have to be greatly increased. In order to handle the large volume of new cases which would accrue from the passage of this bill, the number of Commissioners would have to be increased, also more investigators, trial examiners and trial counsellors, would have to be employed and provision made for increased expenses, such as travel, mileage and fees for witnesses, stenographic expenses, etc. That this increased personnel would be necessary, is readily seen from an examination of the Commission's Annual Report for the Fiscal Year ended June 30, 1927, which was filed with the Congress last December. On page 104 of this report are found tables summarizing the work of the Commission. Table 3 shows that during the last five years the Commission, after investigations, docketed a total of 568 complaints or contested cases. This is an average of 113 a year. During the same period 686 cases were finally determined and disposed of, being an average of 138 a year. It will thus be seen that an increase of only several thousand cases a year would overwhelm the organization as now constituted. There are arbitrated or conciliated in the motion picture business approximately 10,000 disputes each year between buyers and sellers of film and between 4,000 and 5,000 of these disputes are actually heard and determined each year by the 32 arbitration boards in the United States. There can be no question but that this bill would result in thousands of new cases every year, because it is utterly impossible to fix any standards or "differentials" that will apply fairly to every picture and every theatre throughout the country. There is probably no question in the industry upon which there is such a wide difference of opinion as that of film rentals. On questions of price all authorities disagree and each case would be different and would require a full hearing on the merits. The delays and red tape incident to the procedure would afford no relief to the industry, but on the contrary would impose untold extra burden and expense. By the time the question of price was litigated, the picture would be so old as to have no exhibition value.

Section 8—Page 10—Line 9

Section 8. Any person who shall knowingly and wilfully ciolate any provisions of this Act or any order, rule or regulation made by the Federal Trial Commission,shall, upon conviction in any district court of the United States, be setenced to a fine of not more than $10,000 *and not less than* $1,000, *or to imprisonment for more than one year or to both such fine and imprisonment, in the discretion of the court.*

This is the penal clause provided fine and/or imprisonment for any violation of the act or any order, rule or regulation of the Federal Trade Commission, making it a crime and branding producers, distributors and exhibitors who violate it as criminals.

Principal Theatres Hopes for 1,000 Small Town Houses in 5 Years

PRINCIPAL THEATRES, of which Sol Lesser is president, is planning extensive operations over the period of the next five years. It is hoped by the circuit at the conclusion of that time to have at least 1,000 small town houses extending clear across the United States. At present Principal has approximately 37 theatres in towns of 15,000 population or less.

Joseph N. Skirboll, general manager of the company, has been authorized by the executive board to establish territorial offices in San Francisco, Portland. Seattle, Denver, Kansas City, St. Louis, Memphis, Louisville, Cleveland and Philadelphia. He has already started on his mission.

Lesser said that the success achieved with the theatres already acquired in the chain convinces him and his associates of the economical need for a national circuit of small town houses.

Shift Pathe Sales Heads

Phil Reisman, General Sales Manager, Changes Chiefs in Many of Company Branches

PHIL REISMAN, general sales manager for Pathe has realigned his sales force, effective February 20th. Under the new order of things Harry Scott continues as short subject sales manager, with Les Weir Western division manager, Stanley Jacques, Middle West division manager and Dan Michaelove manager of the Southern division.

Quite a large number of changes have been made in the personnel among the branches, with a number of the sales chiefs being dropped and others shifted to new locations.

The new alignment sees the managers placed as follows:

Albany, C. J. Stombaugh; Boston, R. C. Cropper; New Haven, L. J. Hacking; New York, W. E. Raynor, with Robert Wolff as sales manager; Philadelphia, W. G. Humphries; Washington, R. C. Robin; Atlanta, W. W. Anderson; Charlotte, E. L. McShane; Dallas, E. C. Leeves; New Orleans, Guy C. Brown.

Buffalo, Oscar Hanson; Cincinnati, J. A. Harris; Cleveland, O. J. Ruby; Indianapolis, Oscar Bloom; Pittsburgh, Robert Mochrie; Chicago, H. S. Lorch, with Harry Graham as sales manager; Detroit, Henry Zapp; Milwaukee, J. H. McIntyre; Des Moines, A. Levy; Kansas City, E. S. Alsmith, Memphis, L. J. Duncan; Oklahoma City, Albert Danke; St. Louis, C. D. Hill; Denver, A. G. Edwards; Los Angeles, J. S. Stout; Portland, H. L. Percy; Salt Lake City, A. J. O'Keefe; San Francisco, M. E. Cory; Seattle, L. A. Samuelson.

Ten "Uncle Tom" Shows

Universal Will Road Show Big Production to Leading Cities by Mid-Spring

UNIVERSAL has completed plans to send out ten road companies of "Uncle Tom's Cabin" by mid-Spring. They will visit important cities and towns from coast to coast. Three companies already are in operation and others will be pushed out as fast as they can be formed and prepared for tour, according to Wayne Pierson, head of Universal's road show department.

Decision to launch these touring units as early as possible is said to be because of the success of the two companies now showing. The first company is in New York presenting the picture in the Central theatre, where it is now in the sixteenth week.

The second road company startd its tour last week, opening in the Academy theatre, Scranton, Pa., for a three-day stay, from where results were reported most satisfactory.

In addition to the New York and Pennsylvania showings the picture openel February 20th at the Regent theatre in Toronto, where the presentation is being handled by the theatre. Universal sent Leon Victor, special exploitation man and road show expert to Canada to aid in the advance work, however, and to form a road company to tour Canada following the Toronto run.

"Uncle Tom's Cabin" will be released for general showing on September 1st, according to Lou B. Metzger, general sales manager for Universal. This will give the company ample time to try the picture out in all sections of the country by road show engagements, which, at advanced prices, will exploit the picture in each territory without cutting materially into the patronage of the theatres which later show it at regular prices.

Commission to Act Soon on Block Booking

(Continued from Page 631)

to plan and advertise ahead with certainty, and it greatly decreases the cost of selling films.

"'Blind booking,' buying pictures unseen and unmade, is nothing but selling ahead for future delivery, a practice universal with every leading business in the country. To abolish forward contract would hurt 'independent producers' more than the so-called affiliated interests.

"Such contracts are the basis of the bank loans with which the independents meet their payrolls. There are plenty of these independent producers, just as there are thousands of independent exhibitors.

"The most unfair part of the bill is its attempt to deny producers the right to choose their exhibitors. For example, to prefer the theatres they own. It is an effort to set back the clock of economic progress by refusing to this one group of manufacturers the right to sell directly to the public.

"The Brookhart Bill would introduce expense and confusion into film distribution by forbidding the long-term contracts on which business is done. It would make production more uncertain and costly. Fewer films would be produced, if none could be sold until completed—that is, if there could be no 'blind booking.'

"Finally, government disapproval of our film industry would give foreign governments a fine excuse to handicap American films by discriminatory legislation.

"The Brookhart Bill should not pass. It is an ill-considered proposal, based on ignorance of the motion picture business. It will harm instead of help the interests it pretends to protect. It is an un-American interference with a great American industry which has done nothing to deserve this stigma and this handicap at the hands of the government."

Indiana Theatre Company of Terre Haute Bankrupt

Voluntary bankruptcy petitions and schedules were filed in Terre Haute division of Federal Court, Feb. 8, by the Indiana Theatre Company of Terre Haute. Liabilities were listed at $526,548 and assets $326,344.

The case was turned over to Everett A. Davisson, referee in bankruptcy for the U. S. district. Management of the house not affected.

FBO Will Produce Two True Story Pictures

NEGOTIATIONS have just been ended by Joseph P. Kennedy, president of F. B. O., and McFadden True Story Pictures, Inc., whereby two motion pictures based on two True Story Magazine stories will be produced and distributed by F. B. O. William LeBaron, F. B. O. vice-president in charge of production, will select the first story, while the second story will be chosen by a committee of three judges from among the stories to be submitted in a contest conducted by True Story Magazine and to be announced in the April, 1928, issue of True Story Magazine; the winning story will be announced in the September, 1928, issue.

Following the selection of the stories an advertising campaign will be launched;

A Daily Guide for Every Theatre Manager

A Manual of Scientific Methods

MOTION PICTURE THEATRE MANAGEMENT

By Harold B. Franklin

President West Coast Theatres, Inc.

REVEALING the inside methods of motion picture theatre operation and management as practiced in the theatres of the biggest circuits, this monumental work written by one of the indusry's outstanding executives brings you information, knowledge, methods and rules for the solution of all problems which confront the manager of the modern theatre. Written in a straight-forward manner, amply illustrated with forms for reports, statements, Lost and Found blanks, and photographs of equipment devices, MOTION PICTURE THEATRE MANAGEMENT holds the answer to those knotty problems which crop up each day to set the manager puzzling over questions of Advertising, Publicity, Service, Presentations, Purchasing, Insurance, Accounting Control—in brief, every phase and department of the theatre.

36 Chapters Fully Describe Every Phase of Management

Management and the Public—Departments and Functions—Personnel and Inspections—Safety—House Management—The Service Staff—The Production Staff—Plant and Housekeeping—Auditing and Accounting Personnel—Employment—Budgets—Insurance — Advertising—Laws Pertaining to Theatres—Good Will and Ethics—Music—Stage Presentations—Color and Lighting.

Are some of the subjects covered in this manual written by an expert and made available for the advice and guidance of managers, advertising men, house managers, and all specialists in the world of the theatre.

The Author

Harold B. Franklin has been connected with the theatre since 1909, when, aged fifteen, he was employed as an office boy by the firm of Sullivan, Harris and Woods. He became a theatre manager at the age of nineteen. He was among the first to realize that the motion picture could be presented on a scale superior to the "nickelodeon" style and was responsible for many innovations and refinements in the theatre which are now general practice. As vice president of Publix Theatres he started the first Theatre Manager's Training School, and now heads one of the largest chains of motion picture houses in America.

Object of the Book

The book presents an analysis and exposition of the details of theatre management—functions and procedure—based on practical experience. Its purpose is to give guidance and advice drawn from reality to the experienced manager facing old problems appearing in a new application as a result of expanding responsibilities and activities, and present a vast array of miscellaneous fact in orderly, concise form for ready reference and practical information.

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Exhibitors Service Bureau

Broadcasting As Stage Feature at Rochester

Sorriero's Radio Stunt Scores as Monday Night Drawing Card for Theatregoers

THOMAS D. SORIERO, manager of the Rochester theatre, Rochester, N. Y., is making capital of a radio broadcasting feature to bring people into the theatre Monday nights, normally the below-par night of the theatrical week.

The Rochester's radio broadcasts are advertised as a special feature designed for the amusement of ''shut ins'' and as having particular interest for those whose more fortunate condition permits them to be broadcasting from the stage.

The attraction for the theatre goers is provided by the extra entertainment features which develop in the course of the broadcasting from the stage on these radio nights.

The Rochester is an independent vaudeville and motion picture theatre with a seating capacity of 4,000. The Monday night features have been developed into a sell-out attraction under the guidance of Soriero, who is well known in the picture industry through his associations as a manager and theatre executive.

The advertising campaign which has been used to build up the radio nights, consistently has hammered home the fact that the entertainment heard over the air is given by the theatre, through the co-operation of a local newspaper and the broadcasting station, as a willing and carefully executed program of amusement for the benefit of those who are unable to attend the theatre, but that actual presence in the playhouse is far more satisfactory. The broadcasting is done from the stage, in full view of the audience and the extra numbers interpolated by the ''master of ceremonies'' and the players in the vaudeville acts add greatly to the length and brilliance of the performance offered the theatregoers.

The air programs are carried out by having some volunteer from the audience act as the announcer. This gives an added local interest which has proved especially popular. If the local candidate for the honors proves inadequate to the job, Soriero or one of the actors on the bill takes over the burden of keeping the show on the move.

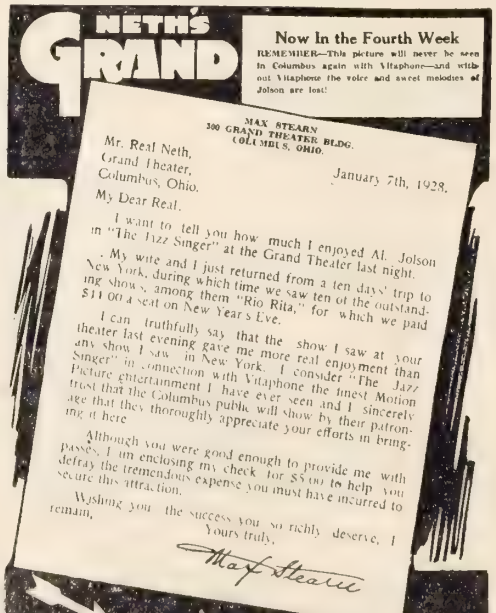
A detailed description of the acts is spoken into the microphone to bridge the spaces where action, such as pantomime or acrobatics, is being performed. Soriero, however, insists that these descriptions be presented in a comedy vein. The introductory talk enables the manager to announce forthcoming features at the Rochester, this advance notice being given to the radio audience as well as the patrons.

The Rochester's radio programs are broadcast each Monday night from 8:30 to 11:15. The program concludes with the orchestral music which accompanies the feature picture. The broadcasting is done through Station WHEC, a local station, and is sponsored by a local newspaper. The station, it is reported, has built up its prestige through these popular programs.

Shows at the Rochester open Sunday. In common with other theatres the Monday night performances previously were not well patronized, but since the radio broadcasts were introduced the Monday night shows have been one of the big nights of the week. The ''Radio Night'' bill is exploited as the ''Biggest Show of the Week.'' Complete details of the radio program are given in the Sunday edition of the local paper cooperating with the theatre.

Cooperative Page Feature of "Student Prince" Drive

A Page truck of co-operative advertisement on the sheet and record music from ''The Student Prince'' was one of the biggest factors on a lively exploitation campaign waged when that spectacle played at the National Theatre, Louisville, Ky.



NETH'S GRAND

Now In the Fourth Week

REMEMBER—This picture will never be seen in Columbus again with Vitaphone—and without Vitaphone the voice and sweet melodies of Jolson are lost!

MAX STEARN
300 GRAND THEATER BLDG.
COLUMBUS, OHIO.

Mr. Real Neth,
Grand Theater,
Columbus, Ohio.

January 7th, 1928.

My Dear Real,

I want to tell you how much I enjoyed Al. Jolson in "The Jazz Singer" at the Grand Theater last night.

. My wife and I just returned from a ten days' trip to New York, during which time we saw ten of the outstanding shows, among them "Rio Rita," for which we paid $11.00 a seat on New Year's Eve.

I can truthfully say that the show I saw at your theater last evening gave me more real enjoyment than any show I saw in New York. I consider "The Jazz Singer" in connection with Vitaphone the finest Motion Picture entertainment I have ever seen and I sincerely trust that the Columbus public will show by their patronage that they thoroughly appreciate your efforts in bringing it here

Although you were good enough to provide me with passes, I am enclosing my check for $5.00 to help you defray the tremendous expense you must have incurred to secure this attraction.

Wishing you the success you so richly deserve, I remain,

Yours truly,

Max Stearn

MAX STEARN M NO. 5110

COLUMBUS, OHIO. Jan 7 1928

PAY TO THE ORDER OF Real Neth $5.xx

Five xx DOLLARS

MAIN OFFICE
THE CITIZENS TRUST AND SAVINGS BANK
COLUMBUS, OHIO

Max Stearn

An unusual "personal endorsement" ad used for "The Jazz Singer" at the Grand Theatre, Columbus, O.

Showmanship

Briefs

DISCOVERY Nights, which for two years have been one of the outstanding novelty features at the State Theatre, Cleveland, have been discontinued. Not because they have lost their popularity with the Thursday night audiences, but just to side stop the fault of getting into a rut. Bob Pank, Diccovery Night impressario, keeps out of trouble arranging programs for the other Loew neighborhood houses.

FINKELSTEIN & RUBEN tied up with Ford and got some timely publicity for into a rut. Bob Pank, Discovery Night im- **auto show week in Minneapolis. A double spread in The Tribune's roto section advertised the new Ford and "Gentlemen Prefer Blondes," one page featuring a picture of Ruth Taylor, and the other a picture of the Ford tudor model. A big line across both pages read: World's most famous blonde said, 'The New Ford Is a Wonder.'" At the State theatre for the week there was an official Ford review featuring Eddie Dundstedter, organist in "Eddie Goes A-Fording."**

RADIO was used extensively in the "Love" campaign recently put on at the Regent Theatre, Grand Rapids, Michigan. Manager Frank Kleaver, who ran the campaign, arranged with the Regent Roof Garden to broadcast the song with proper announcements for two nights. The orchestra of the roof garden plugged the song nightly for ten days. A special "'Love' Waltz Night" was arranged for the roof. The song was also broadcast from the theatre and from the Pantland Hotel.

CLAYTON TURNSTILL, manager of the Sugg theatre, Chickasha, Okla., introduced an unique display device when he posted bills featuring "The Wagon Show" on old wagon wheels. The wheels were tied to telephone poles and set against buildings at street corners. Turnstill used mat board, circular and with a hole cut in the center to slip over the wheel hub, to carry his billing on the Ken Maynard picture.

A REGULAR musical feature at the Parkdale Theatre, a suburban house of Toronto, Ontario, under the management of Harold Hitchinson, is an "Electrola" phonograph, which is being used for short film subjects and also during the orchestra intermission.

IN response to suggestions from patrons, the service division of Kunsky Theatres in Detroit has arranged to mail photographs of virtually all popular screen actors and actresses upon request, saving those who desire photos the trouble and uncertainty of communicating with Hollywood studios.

MANAGER John N. Thomas, of the Riverside, inaugurated "Family Night" at his theatre this week. He intends to make this a regular feature of the week, every Thursday making a special bid for family patronage.

ELABORATE stage attractions from the supper clubs are being presented at the Olympia Theatre, Miami, as special features, and are proving drawing cards.

For your Protection

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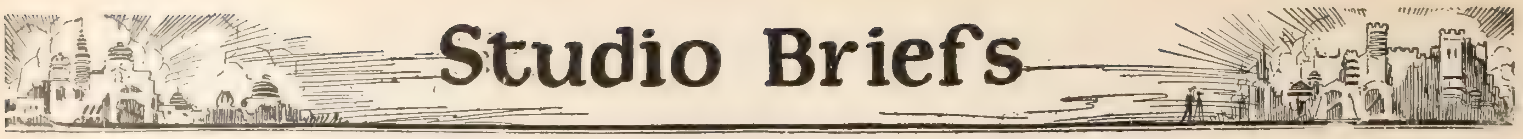
EASTMAN KODAK COMPANY
ROCHESTER, N. Y.



Studio Briefs

The Fox studio on the Coast has commenced working on "The Sport Girl," an original by Jack Stone in which Madge Bellamy is starring with Johnny Mack Brown in the principal male role. Arthur Rosson is directing them and Walter McGrail, Lionel Belmore and Thelma Hill are the support.

Again William K. Howard will have Rudolph Schildkraut as his featured player in "The Last Cab," his next De Mille film for Pathe.

Joyce Marie Coad, the little girl actress, will play the daughter role in "Three Sinners," new Paramount production and will appear also in "Ladies of the Mob."

Camera work began this week at the De Mille studio on "Tenth Avenue," for Pathe release.

"Marry the Girl," the fifth Sterling picture on the company's program for 1927-28, has been completed and prints are now being shipped east.

Evelyn Brent and Fred Kohler will support George Bancroft in his next Paramount vehicle that is to follow "The Showdown."

H. Beers Loos, stage and screen writer, has been signed by Columbia as assistant to Elmer Harris, scenario editor.

"Midnight Madness," in which Jacqueline Logan is featured, is now in the process of editing and cutting by Harold McLernon, of the De Mille studio forces.

Mickey McBan, the child actor who responded to direction so well in Herbert Brenon's "Sorrell and Son," will again be directed by Brenon, this time in "Laugh, Clown, Laugh." In this Metro-Goldwyn-Mayer film he will act with Patsey Ann Hizer, another kid thespian who also appeared in "Sorrell and Son."

Robert Klein has been added to the cast of Paramount's "Three Sinners."

Tiffany-Stahl's "Saturday Night,' tentative, has been completed by George Archainbaud.

Frank Tuttle's directorial assistant in the production of "Something Always Happens" will be Russell Mathews.

"Chinatown Charlie," Johnny Hines' new comedy vehicle for First National, is coming down the home stretch to the finish mark. It is said that this unit, headed by C. C. Burr, has been working closer to schedule than ever before. Paul Perez will title the film as soon as the cutting and editing stage has been reached.

Frank Currier is the latest player to join the "Easy Come, Easy Go" unit at the Paramount studio.

Albert Rogell, who is responsible for the Ken Maynard westerns, will direct "Tides of Empire," Peter B. Kyne's current novel which Waldemar Young is adapting for Metro-Goldwyn-Mayer.

Richard Arlen will be the juvenile lead in Paramount's "Quick Lunch," and will assume his role in that picture as soon as he has completed his part in "Feel My Pulse."

"The Bellamy Trial," the Frances Noyes Hart serial which appeared in *The Saturday Evening Post,* will be transferred to the screen for Metro-Goldwyn-Mayer by Director Monta Bell; it will be his first assignment since his return from Europe. A unique feature of this story is that the action takes place within the four walls of a courtroom.

Fred Esmelton, character actor, has been signed for an important role in Universal's "The Michigan Kid." His fellow supporting players will be Virginia Grey, Lloyd Whitlock, Maurice Murphy and Adolph Millar.

In the supporting cast of "Five and Ten Cent Annie," Warner Bros., are Gertrude Astor, William Demarest, Tom Ricketts and Douglas Gerrard.

Erle Kenton, after freelancing for a while, has returned to the Columbia studio to megaphone "The Sporting Age."

Arthur Rankin, Ida Lewis, Blanche Craig, William von Hardenberg, Anton Vaverka and Helen Ford have been added to the cast of "Three Sinners," Warner Baxter is to be the male lead.

Lucille Hutton will again be Monty Collins' leading lady, this time appearing opposite the comedian in "A Mysterious Night."

"He Learned About Women," an original by Dale Van Every, will be William Haines' next vehicle for M-G-M; Sam Wood will be the director. William V. Mong, Bert Roach and Matthew Betz will support.

George K. Arthur, Metro-Goldwyn-Mayer comedian and the smaller member of the team of Arthur-Dane, has signed a new contract with Metro-Goldwyn-Mayer.

Margaret Burt, former Follies girl, and Mario Carillo will have character roles in "Super of the Gaiety," now in work.

Harry Beaumont, M-G-M director who has just finished "Forbidden Hours," will shortly begin directing "The Dancing Girl."

"Carry On, Sargeant," the first picture made by the Canadian International Films at their studio in Trenton, Ontario, is now in the last stages of shooting. Hugh Beckler, world war hero, is taking the name part.

Martha Sleeper will have the feminine lead in "The Little Yellow House," under Leo Meehan's direction. Orville Caldwell will be the principal masculine player while others in the cast will be Lucy Beaumont, Freeman Wood and Edward Peil, Jr.

"The Czarina's Secret" will be the title of the fourth historical two-reeler filmed by M-G-M in Technicolor. This new picture was made under the working title of "Catherine, the Great." Olga Baklanova plays the role of the great Russian empress; David Mir has the role of Peter the III. Sally Rand and Lucio Flammo also have parts. The direction is by R. William Neill.

Josef von Sternberg will again direct George Bancroft in a story of the underworld. Fred Kohler and Evelyn Brent will also be with Bancroft in the new picture.

Tiffany-Stahl has started filming on "The House of Scandal," presenting Dorothy Sebastian, Pat O'Malley, Harry Murray, Gino Corrado and Jack Singleton. They will work under the direction of King Baggott.

Columbia has acquired the services of Johnny Walker for the masculine lead in "The Matinee Idol," adapted from the story, "Come Back to Aaron;" it will also star Bessie Love. Frank Capra is handling the direction.

Johnnie Morris, screen comedian, will act in support of Bebe Daniels in the latter's next starring vehicle for Paramount, as yet untitled.

Arthur Gregor has been signed by Tiffany-Stahl to start work on a special entitled "Dolorosa." The cast is now being signed.

Ed Kennedy, for several years a featured player, has been graduated into the ranks of the directors. He has just finished directing "From Soup to Nuts," a new Roach comedy.

George Marion, Jr., will do the titles for Paramount's "Partners in Crime."

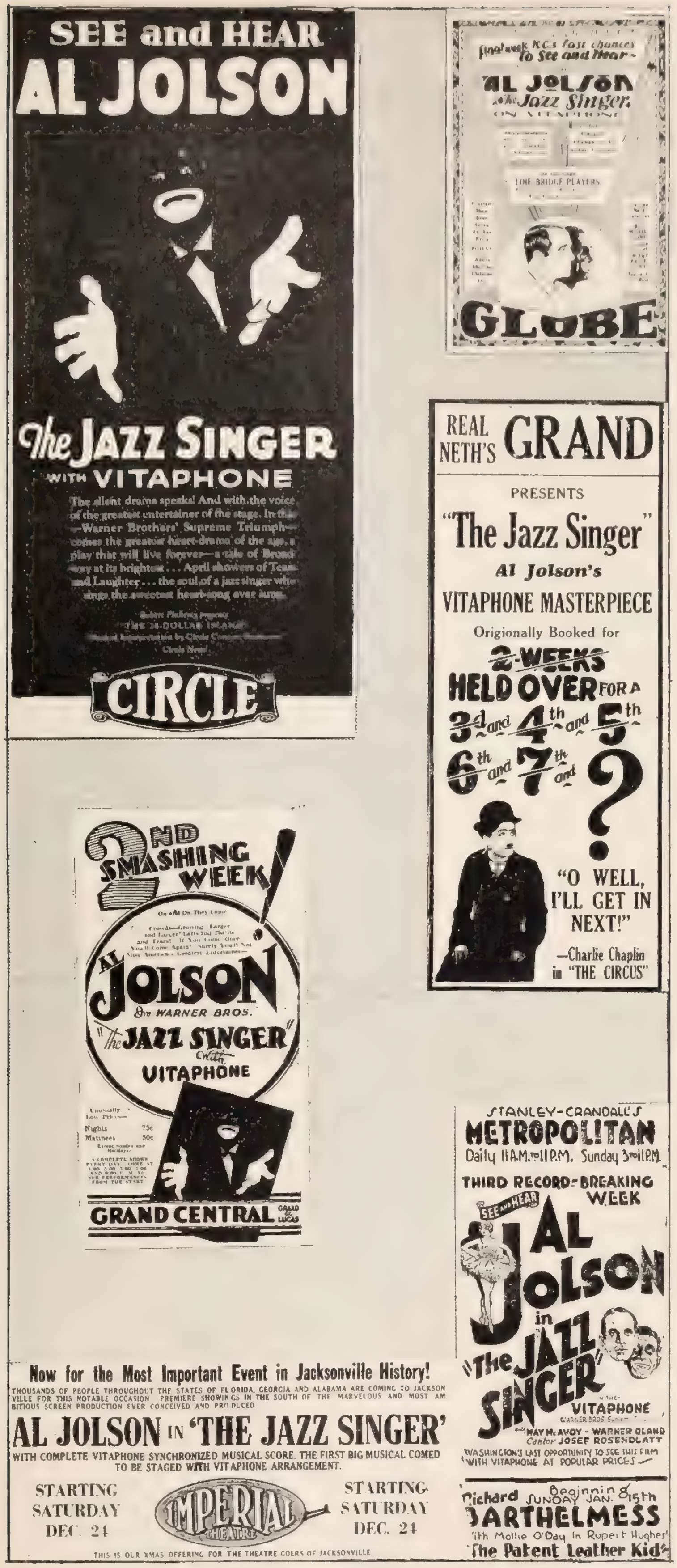
"Power," the Tiffany-Stahl production now being directed by Reginald Barker, is expected to be a special production, the company reports.

Filming of "Ladies of the Mob" will be delayed because of the illness of Clara Bow, who has been operated on for appendicitis.

Nick Grinde will again direct Tim McCoy in one of the latter's westerns for M-G-M.

Following the return to the studio of John F. Goodrich and Lloyd Corrigan from sick beds, the Paramount writing staff on the coast is again complete.

John McCarthy has signed a new contract with M-G-M; he will start work on a special M-G-M feature in the near future.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AL JOLSON
The JAZZ SINGER
WITH VITAPHONE
The silent drama speaks! And with the voice of the greatest entertainer of the stage. In this—Warner Brothers' Supreme Triumph—comes the greatest heart-drama of the age, a play that will live forever—a tale of Broadway at its brightest . . . April showers of Tears and Laughter . . . the soul of a jazz singer who sings the sweetest heart-song ever sung.
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AL JOLSON
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"The Jazz Singer"
Al Jolson's
VITAPHONE MASTERPIECE
Origionally Booked for
~~2-WEEKS~~
HELD OVER FOR A
3rd and 4th and 5th
6th and 7th and ?
"O WELL, I'LL GET IN NEXT!"
—Charlie Chaplin in "THE CIRCUS"
2ND SMASHING WEEK!
On and On They Come
AL JOLSON
in WARNER BROS.
"The JAZZ SINGER"
With VITAPHONE
Nights 75c
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GRAND CENTRAL
GRAND & LUCAS
STANLEY-CRANDALL'S
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Daily 11 A.M. to 11 P.M. Sunday 3 to 11 P.M.
THIRD RECORD-BREAKING WEEK
SEE AND HEAR
AL JOLSON
in "The JAZZ SINGER"
VITAPHONE
MAY McAVOY - WARNER OLAND
Cantor JOSEF ROSENBLATT
WASHINGTON'S LAST OPPORTUNITY TO SEE THIS FILM WITH VITAPHONE AT POPULAR PRICES
Beginning SUNDAY JAN. 15th
Richard BARTHELMESS
with Mollie O'Day in Rupert Hughes'
"The Patent Leather Kid"
Now for the Most Important Event in Jacksonville History!
THOUSANDS OF PEOPLE THROUGHOUT THE STATES OF FLORIDA, GEORGIA AND ALABAMA ARE COMING TO JACKSONVILLE FOR THIS NOTABLE OCCASION PREMIERE SHOWINGS IN THE SOUTH OF THE MARVELOUS AND MOST AMBITIOUS SCREEN PRODUCTION EVER CONCEIVED AND PRODUCED
AL JOLSON IN 'THE JAZZ SINGER'
WITH COMPLETE VITAPHONE SYNCHRONIZED MUSICAL SCORE. THE FIRST BIG MUSICAL COMED TO BE STAGED WITH VITAPHONE ARRANGEMENT.
STARTING SATURDAY DEC. 24
IMPERIAL THEATRE
STARTING SATURDAY DEC. 24
THIS IS OUR XMAS OFFERING FOR THE THEATRE GOERS OF JACKSONVILLE

Advertising that exploited first run showings of "The Jazz Singer" at various theatres is illustrated in the layout above. The ads were used by the following theatres: Imperial, Jacksonville; Grand, Columbus; Circle, Indianapolis; Globe, Kansas City; Metropolitan, Washington; Grand Central, St. Louis.

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ORGANISTS and SINGERS, thoroughly trained and experienced in theatre work. Men and women now ready for good positions. Union or nonunion. Write salary, and other data. Address, Chicago Musical College, 64 E. Van Buren, Chicago.

A-1 MALE ORGANIST at liberty. Has played leading theatres. Organist, 1112 Lee St., Charleston-Ka., W. Va.

EXPERIENCED OPERATOR—five years' experience can guarantee perfect projection any equipment. Single, go anywhere. Write or wire Carr Hilburn, Bladenboro, N. Car.

ASSISTANT MANAGER—experienced, wide-awake, energetic young man wants connection. Will make good. Box 265, Motion Picture News, New York City.

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YOUNG MAN desires position as assistant operator in movie theatre. Willing to go anywhere. Salary secondary. Box 260, Motion Picture News, New York City.

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FOR SALE: 700 upholstered opera chairs, $2.25 each; 600, $2.75 each; 500, $2.50 each; 1,000 veneer chairs, price $1.25 each. Good serviceable condition. Can be seen on request. Box 425, Motion Picture News, 729 7th Avenue, New York City.

FOR SALE: Corporation operating chain of six theatres in towns of 2,000 to 7,000 population. Will sell all or part. Inquire Box 323, care Motion Picture News, 729 7th Ave., New York City.

FOR SALE: Long lease on 500-seat theatre in Northern New York town, best location, small stage, only two houses operating. Address, J. S. B., care Motion Picture News, New York City.

WRITE FOR our list of "Theatres" for sale. Federal Brokers, Inc., A. I. U. Bldg., Columbus, Ohio.

FOR SALE—Two Peerless Reflector Arcs. $165.00 each. Perfect condition. Box 485, Rochester, N. Y.

FOR SALE—200 ft. Universal Camera. Turrett, with 3 lens, tripod, extra magazines; $375.00. Carol Fenyvessy, 62 St. Paul St., Rochester, N. Y.

FOR SALE—DeVry Automatic Camera, brand new, $120 00. Wm. Palmanteer, 460 Hayward Ave., Rochester, N. Y.

FOR SALE—By Church Congregation moving into new building. 800 Opera Seats. Low price. High quality. Available April 1st. Write Epworth-Euclid Methodist Church, 2060 East 55th Street, Cleveland, Ohio.

BARGAIN—1,000 baseball chairs, $1.23 each; 2,000 upholstered theatre chairs, like new; 4 120-amp. Kleigl Spotlights, rebuilt; rebuilt Simplex and Powers projectors at lowest prices. Amusement Supply Company, Inc., 729 7th Ave., New York City.

Key City Reports

New York City

ALL things considered Broadway's picture palaces encountered fair weather conditions at box offices last week. The Street had its low spots, true enough, but in the main business was better than merely satisfactory and in some instances gratifying. Among the houses which did especially well was the Cameo, which these many weeks has been conspicuous by its absence from a place among the flourishing ones. **With a British-made film, "Battle of Falkland Islands" playing its second week as the attraction, the Cameo's gross went up** to within sighting distance of its high mark for all time. Which goes to show that the European pictures can get somewhere in the States if only they have something that the American picturegoers are interested in seeing.

A new two-a-day film came to town with the opening on Lincoln's birthday of Fox's "Four Sons" at the Gaiety. The picture has a Movietone accompaniment and is assisted on the bill by a Movietone newsreel. **So far "Four Sons" have been finding the town's welcome a cordial one** and though breaking no records the house is drawing good patronage at all shows.

Among the other two-a-day attractions, **"Wings" still holds the lead in length of service on Broadway, and it is doing its usual big business** day in and day out. **"The Jazz Singer" at Warner's theatre holds up to the very fine pace it has struck since it opened** twenty weeks since. **"Love" continues to sell out at the Embassy** and is now in its fourteenth week. **"Uncle Tom's Cabin," holding the fort at the Central until "The Man Who Laughs" comes along, showed better business last week** than it has for some time. "The Enemy" is also carrying on at the Astor awaiting the day when it will be supplanted there by "The Trail of '98," and things are not so encouraging from the box office standpoint. The Liberty theatre in 42nd St., provides **a side street home for "Drums of Love," a severe handicap for a picture, and the returns are nothing to boast about.** At the Carroll the events taking place afternoons and evenings give positive evidence that **"Simba" is nearing the end of its run,** which will take place next week and give the Johnson hunt film a total of some six weeks.

The Roxy with "That's My Daddy" jumped up well above the hundred thousand mark, thus enjoying the kind of business it had in the "good old times" of a short while ago when it was establishing itself and Broadway records. Richard Dix in **"Sporting Goods" drew them in large numbers to the Paramount** and totaled a fine week's mark. A title that has meant much to Broadway since former seasons when the musical comedy **"Rose Marie"** was one of the leading attractions had a substantial lure and **gave the Capitol a good week's return. "The Hunchback of Notre Dame" came out of the past and played to fair enough figures at the Colony** to get a second week at that house. Emil Jannings in **"The Last Command" held its remarkable stride at the Rialto** and continues as one of the big money getters along Broadway. **In its second week "Sadie Thompson" flourished at the Rivoli** and with the added revenue of well patronized midnight performances ran up a total that matched its opening week. The **Strand with "The Patent Leather Kid" did what was not better than fair for the week** and closed its engagement after two weeks at the house.

Los Angeles

LOEW'S STATE THEATRE, screening **"The Enemy," was very well attended** last week. Eddie Peabody presented "In London" on the boards and in celebration of West Coast Edison Week Loew's State showed old time movies with one of Charlie Chaplin's comedies, "The Dumbbell."

It is said that new records were established for this time of the year at the Metropolitan last week, which presented the picture, **"The Last Waltz."** The four Marx Brothers, with a company of thirty people, in "Spanish Knights," drew the crowds. Another feature which shared honors with the Marx Brothers in favor was the motion picture, **"Stars in Distress,"** with Fairbanks, Chaplin, Arbuckle, Pickford, Gish and Swanson, giving patrons a glimpse back into movie past in days of 1912.

At the Criterion, **"The Jazz Singer," with Vitaphone, continued to do a hustling business.** The picture is now entering its third month. **"Wings,"** at the Biltmore, **also drew well** the past week.

"The Student Prince," at the Million Dollar **played to very fair business** throughout the week, with matinees good. As a feature of Edison week, the Million Dollar showed examples of early motion picture entertainment with Mary Pickford in **"Love's Strategy."**

"The Circus," with the prologue, "Bally-Hoo," **continues to pull strongly** at Grauman's Chinese. **"Four Sons,"** at Carthay Circle, **is attracting large audiences** at both matinee and evening performances.

"Wild Geese" was a good drawing card at the Tower Theatre, as well as the two Vitaphone acts and the Fox Movietone News. At the United Artists, **"Sorrell and Son" ran to fair business.**

Boston

BOSTON'S first big snowstorm of the season—it might be termed its only snowstorm of the current year—rolled dollars into the box offices even before the storm had ceased. Coming at the last of the week, it sent large numbers who have been motoring week ends into the playhouses for their diversion.

Metropolitan held its annual "Take-a-Chance" week and crowds so large that they filled the lobby and stood in line from half an hour to an hour before gaining admission were the rule every night, with capacity audiences at forenoon and afternoon performances. **"Sporting Goods"** was the film and met a very cordial reception.

"The Gaucho" headed the bill at Loew's State for its Boston premiere at popular prices and **grossed well up among the best pictures of the year.** Ray Fagan and his band was the presentation.

"The Student Prince" at Loew's Orpheum **was another film which enjoyed big business** during the entire week.

"Coney Island," a film out of the usual, headed the Scollay Square Olympia bill and **was well patronized.**

Modern and Beacon, the twin houses, had for double features **"The Leopard Lady" and "Soft Living," doing the best week's business in months.** Next week a decided departure will be made in these two theatres when **"The Jazz Singer"** will begin a four weeks' run with Vitaphone accompaniment. This is the first time that any film has been presented for longer than a single week continuously at either theatre.

"Wings," Boston's only road show, now **in its ninth week, played to capacity** houses the entire week. There is apparently no sign of any falling off in receipts at the Tremont for this film as yet.

Five theatres will show "The Patent Leather Kid" simultaneously next week, the Scollay Square Olympia, Washington Street Olympia, Capitol, Fenway and Central Square.

"The Cohens and Kellys in Paris," at the Washington Street Olympia and the Fenway Theatres, **played to good houses** all week. **"Wife Savers"** at the Capitol, **"Sorrell and Son"** at the Bowdoin Square, **"Arabian Knights"** and **"The Valley of the Giants"** for the double bill at the University, and **"The Gay Defender"** at the Exeter **were other films which rolled up good sized grosses** during the week.

Chicago

THE second snowstorm of the winter kept movie patrons at home snuggling up to sizzling radiators during the latter part of the week and cut down theatre attendance to a minimum, business which had started out well on Sunday and Monday falling to a low ebb on Friday and Saturday.

Despite the handicaps the Chicago theatre had an average week with "Sporting Goods" as its screen feature, Rae Samuels in person and an elaborate musical and stage program. **"Quality Street," backed by heavy advertising, and Paul Ash** and his gang in "Mikado of Jazz," **pulled well** at the Oriental. **McVickers continued the run of "Student Prince," which is proving a good box office attraction,** and at the Monroe **the return engagement of "Seventh Heaven" was very satisfactory.** United Artists Theatre **ended the run of "The Gaucho" to good business and opened up "The Circus"** at a midnight show on Thursday night **with a large crowd** in attendance. **The last week of "Gentlemen Prefer Blondes" at the Roosevelt was somewhat disappointing.**

The Uptown, with Mae Murray in person, and "The Dove" on the screen, did well despite the weather, although other big neighborhood houses on both north and south side suffered from the impassable streets and wintry blasts which rode in with the new cold wave.

San Francisco

BOTH downtown and residential theatres experienced an exceptionally good business during the past week due to both good pictures, with one exception, and good weather.

Douglas Fairbanks, always popular here, **drew big crowds** to the St. Francis theatre in the **"Gaucho." "The Last Command,"** shown for a second week at the California, was popular. The Granada theatre was also crowded. Here the **"Open Range"** was the feature on the screen, while Kolb and Dill appeared in person, together with twenty others on the stage. **"Rose Marie"** was the feature on the screen at Loew's Warfield theatre, although it drew crowds the two days, it did not seem to bring many others. Rube Wolf continued to draw many with his mirth and melody presentations.

"The Cheer Leader" drew well at the Golden Gate theatre, which together with the comedy, news and vaudeville acts, crowded that theatre each night. The Union Square theatre **did very well with "Legionnaires in Paris" and "Showing Off."**

Minneapolis

THE movie week in Minneapolis was made notable by the showing of "The Jazz Singer" at the State theatre. This picture broke all records for the State since it was opened six years ago. The former record was held for the week of Gilda Gray's personal appearance, but "The Jazz Singer" proved a better drawing card than Gilda. F. & R. kept their regular prices for this production—35 cents for matinee and 60 cents for evening—but arranged eight performances a day, with no other attraction on the program. The crowds kept coming from 11:30 a. m. to midnight, and on the final day it was necessary to add a special midnight performance. **Al Jolson certainly had the town talking, and this was all the more remarkable because the Shriner's circus was playing all week at the auditorium to packed houses.** Some 50,000 persons saw the circus, and this gives an idea of what "The Jazz Singer" was up against in the matter of competition.

"The Last Command," with Emil Jannings, proved a very nice attraction at the Strand, and was strong enough to hold over for a second week.

At the Garrick the film version of Martha Ostenso's **"Wild Geese" did a lively business.** Local interest in this picture was keen, as Miss Ostenso's parents live on the outskirts of Minneapolis, and she occasionally comes home for a visit. **"Figures Don't Lie," with Esther Ralston and Richard Arlen, attracted good-sized crowds to the Lyric, while Clara Bow returned to the Grand in "Get Your Man."** Tom Mix was at Pantages in **"Daredevil's Reward,"** and of course Mix is always a big drawing card at that theatre. The Hennepin-Orpheum showed Marie Prevost in **"On to Reno"** and Buck Jones was at the Seventh Street in **"Black Jack."** The circus cut into the neighborhood theatre business some. Pictures shown at these houses included **"The Magic Flame,"** at the Lagoon; **"Simple Sis,"** at the Lyndale; **"Now We're in the Air,"** at the American; **"The Gorilla,"** at the Rialto, and **"The Magic Flame"** at the Loring.

Dallas

BUSINESS at the Dallas theatres the past week has been just like the weather, spotty.

"The Private Life of Helen of Troy" failed to get them at the Palace, and comment on the picture was not so good. Art Landry, appearing in his Farewell Week, boosted the program over for a fair week's gross.

Douglas Fairbanks in **"The Gaucho," at the Melba, failed to hold the heavy business of the first four days of last week, and the gross of the ten day run was only fair,** and far below expectations. This is the first time a Fairbanks film has been offered at the usual prices and this showed up heavy in the ten day gross.

The Majestic, with **"Let 'er Go, Gallagher," registered another heavy week's business** and created future box office value of Junior Coghlan in Dallas.

"The Cohens and Kellys in Paris," at the Capitol, was another winner and held up throughout the week.

"French Dressing," at the Old Mill, continued to hold the business above normal, and showed a good profit for the week.

"The Gay Defender," "Dress Parade" and an adventure film with Capt. E. A. Salisbury grossed heavy the past week at the Arcadia.

Dallas

(Previous Week)

AT the Melba, Douglas Fairbanks in "The Gaucho" opened and brought the largest opening the Melba has had as a Publix theatre. Business held up on the four days, and "Gaucho" continues next week in a ten day run.

"The College Hero" and Bert Lytell in person **brought the Majestic a packed house every night.**

"The Dove," with Norma Talmadge, **did only a fair business** at the Palace, although much publicity had been expended on the week's bill.

The Capitol, showing **"The Forbidden Woman,"** with Jetta Goudal, **lined them up at the box office** and gave the Capitol another wonderful week's gross.

Constance Talmadge in **"Breakfast at Sunrise" jerked the Old Mill out of the average business rut** and brought a gross to be proud of.

Albany

"WEST POINT," at the Leland, **and "The Jazz Singer,"** at the Mark Strand, **ran a stiff neck to neck race** in Albany last week, for patronage, **the two pictures breaking just about even, and, incidentally, playing to the biggest crowds of the month.** Capacity houses prevailed both afternoon and evening. At the Mark Ritz, in Albany, **"Sporting Goods" ran to good business,** although no doubt the theatre picked up some of the overflow that naturally drifted from the other two theatres. The Clinton Square theatre in Albany used **"Once and Forever" and "His First Flame" to fair business,** this theatre now featuring first run double features for the week. Business continued heavy at Proctor's Harmanus-Bleecker Hall in Albany, with a combination of double features and vaudeville.

Neighborhood houses reported business as being good with one or two exceptions. At Propector's Grand, **"The Main Event"** was used with the regular vaudeville program. Big road attractions now being heavily featured at the Capitol theatre in Albany, and including "The Vagabond King," "My Maryland" and similar attractions, while offering stiff opposition to the motion picture theatres, do not seem to cut in on the latter, which is meeting the Capitol's attractions by stellar pictures. At the Troy theatre, **"The Love Mart,"** coupled with an exceptionally amusing "Our Gang" comedy, **went over well, but "The Texas Steer,"** the last of the week, **did not seem to carry any great appeal** to residents of the collar city. At the Lincoln, **"London After Midnight" went over good for four days, while "Very Confidential" played to just ordinary business** for the last three days.

Pittsburgh

BUSINESS was very good in theatres last week, even though Lincoln's Birthday came on a Sunday and no holiday prices were charged on the Monday his birthday was celebrated on. The vaudeville houses took the lead on the de luxe picture houses for the first time in a year or so for various and sundry reasons.

The Davis, playing a weak picture, **"French Dressing," pulled remarkable business** with Nazimova and five other acts making a corking vaudeville show. The Aldine had musical comedy, "Merry Go Round" revue, instead of vaudeville and **with "A Hero for a Night," broke records,** as there was a fine publicity campaign on the attraction. **Grand held over "Patent Leather Kid" and did as well as could be expected.** Penn, with **"Man, Woman and Sin,"** starring John Gilbert, **did average business only,** much less than is expected from a Gilbert production. "Tokio Blues" stage unit was well liked, though. **"Jazz Singer"** at the Olympic and Regent **gave both these houses its best week in many a moon,** picture holding over and may run four weeks. **"Cohens and Kellys in Paris" at the Cameo in its second week did so well it will be seen there for a third week.**

Next week the legit. houses will supply plenty of opposition with "Broadway," "Lulu Belle" and "Oh Kay" in town in one week.

Milwaukee

BUSINESS was slow in the Milwaukee's down town theatres last week. Some houses reported average receipts and others found results at the end of the week somewhat below average. Weather was for the most part favorable, although toward the end of the run Milwaukee was treated to a blizzard and some cold weather.

Patronage was not quite up to average at the Wisconsin, where "Sporting Goods" was featured. **"Paid to Love" played to less than average** houses at the Merrill. **"Two Flaming Youths"** at the Alhambra **succeeded in keeping business here up to average and some better.** Milwaukeeans are fond of hilarious comedy. **"Women Wise" made a popular addition** to the Orpheum bill. **"Doomsday" was only moderately well attended** at the Strand. **"The Girl from Chicago" brought in good results** at the Garden. **"King of Kings" was reported to have played to full houses all week** at the Davidson. The picture had only a brief preliminary advertising campaign for it was offered in place of a stage show which was quite suddenly cancelled. Nevertheless, the picture has proven very popular.

Neighborhood theatres reported business very satisfactory throughout the week. **"My Best Girl" played to excellent houses** at the National and at the Milwaukee. **"Ben Hur"** was offered at the Garfield, Uptown, Oriental, Tower and Modjeska, and at all **business was very good. "The City Gone Wild"** at the Venetian **was well patronized.**

Salt Lake City

SATISFACTORY box office results were enjoyed at the downtown theatres last week as a whole. **"The Noose" went over exceptionally good** at the Capitol. Fanchon and Marco's "Hi Hatters" stage presentation was also a drawing card at the Capitol in connection with this picture.

William Haines with Jean Crawford in **"West Point" was well received by capacity houses at the Pantages,** in conjunction with their vaudeville performances.

"The Devil Dancer," starring Gilda Grey, **played to good houses** at the Victory, while Billie Dove in **"Affair of the Follies" brought in fair results** at the Paramount Empress.

Laura La Plante in **"Finders Keepers" went only moderately well** at the American.

The Tom Mix and Tony fans made up the usual good attendance at the Gem. Clara Bow in **"Get Your Man" filled the Rialto to capacity** during the first few days of the week, this having been the second showing of this production which went over big at the Capitol several weeks ago.

Neighborhood houses here are continuing to do a fair share of encouraging business; the Mission this week having done well with their presentation of **"The Sea Wolf."**

SALE OF THEATRE EQUIPMENT

All equipment in Proctor's East 58th Street Theatre, corner Third Avenue, New York City, including seats, asbestos curtain, draperies, switchboard, lighting fixtures, scenery, stage rigging and marquees lettering signs, must be sold at once. Theatre coming down. Apply to Mr. Piland on premises before February 28th.

Ottawa

THEATRES of Ottawa, Ontario, had plenty of opposition but plenty of business during the week of February 13. There were numerous hockey games which drew crowds, while an important counter-attraction was the annual Kiwanis show at the Russell theatre, which enjoyed heavy patronage. But the exhibitors had features which stood up well all through the week.

The outstanding picture was "The Gaucho" at the Regent theatre, where it did so well that it was held over for a second week by Manager Ray Tubman. Matinee crowds were particularly strong. **"The Noose"** at the Centre theatre was a real thriller, sad in spots, yet well-liked by big crowds. **Business was good.**

"**Body and Soul,**" starring Aileen Pringle, at B. F. Keith's theatre, was seen by throngs. It appealed particularly to adult patrons but there was some disappointment because the branding scene and other sequences had been eliminated by the censor. **The best week in months was recorded at the Imperial theatre, where Beery and Hatton held forth in "Wife Savers."**

There was a whole flock of good ones over in Hull, Quebec. At the Laurier theatre, **Manager Donat Paquin had a big time with "The Garden of Allah,"** which more than made good with the French-Canadian patronage.

At the Eden theatre, a popular presentation was found in Laura Laplante in **"Silk Stockings." This made good money.** The Capitol theatre, Hull, also had a **strong double bill with "The Coward" and "The Land of the Lawless."** The Capitol has been showing box office improvement of late and these two pictures were of the type that provided further encouragement to the management.

"The Circus went into its third week at the Tivoli theatre, Toronto, Ontario, on February 18. **It is being screened seven times daily** by Manager Thomas Daley at popular prices.

The Pantages heatre, Toronto, largest in Canada, had a big double-header during the week of February 18 in first Canadian run of "Old Ironsides," along with Creator's Band of 60 pieces.

Baltimore

NORMA TALMADGE, usually a prime favorite with Baltimoreans, **did not fare so well at Loew's Valencia in "The Dove,"** during its second week of its engagement at that playhouse. This is attributed to the fact that the part was not suitable to her talents.

Another surprise for the week was the poor business done at Loew's Century, where Pola Negri held forth in "The Secret Hour." There was a stage presenation also, with Sammy Kahn directing. The film, essentially a psychological study of the moronic type, seemed to be far beyond the ken of the average picture-goer, and although well done it did not appeal.

But exceptionally good business was done at the Stanley by "The Patent Leather Kid," starring Richard Barthelmess. Added interest here was taken in the picture, due to the appearance in three close-ups of Carl Depkin, a Baltimorean.

"The Jazz Singer" held up splendidly throughout its sixth week during its engagement at Warner's Metropolitan and this Al Jolson Vitaphone attraction proved so good it was held for a seventh week.

"A Hero for a Night," co-starring Patsy Ruth Miller and Glenn Tryon, **proved a winner as a comedy attraction at the New Garden theatre, where eight acts of Keith-Albee vaudeville were given also, including Peaches Browning,** who pulled in many through curiosity.

The Rivoli came back again during the week with "Chicago," starring Phyllis Haver, **with good business in the afternoons and very good at night.** This film was held for a second week.

The combination burlesque and moving picture program being given at the Palace theatre is proving very successful, it is said; and **"South Sea Love,"** with Patsy Ruth Miller starred, **proved a very good** attraction there.

Dolores Del Rio pulled them into the New theatre through her personality in **"The Gateway of the Moon." Business was very good throughout the week,** but it was not the picture that did the business, but rather the pulling power of Miss Del Rio, in a new picture.

"The Racing Romeo," with Harold Red Grange and Jobyna Ralston, **proved a good puller at Keith's Hippodrome with five acts of Keith Albee family time** on the same bill.

The reissue of "The Cabinet of Dr. Caligari," which was shown at the Little theatre, a Motion Picture Guild playhouse, **did poor business during its second week there.** This theatre only has 250 seats.

San Diego

AT the Plaza theatre **one of the best attractions in a long time, according to Manager Dwight Hill, has been "Ham and Eggs at the Front,"** with Tom Wilson, Heinie Conklin and Myrna Loy. It proved so popular that Mr. Hill found it necessary to extend its showing from two weeks to three.

Manager Hill says he is finding that the two-reel Metro-Goldwyn "Great Event" series are meeting with a very popular response, the public giving very favorable comment to these pictures in color, which form a part of the Plaza's program.

At the West Coast California **"The Valley of the Giants" went over good,** the house presenting the same week the "Circus Idea," of the Fanchon & Marco series, a lobby display of live animals adding as a drawing card.

The West Coast California had a special tie-up with the Ford car people, showing the new models as a feature of the week when **"A City Gone Wild"** was the film attraction.

Manager H. L. Hartman, of the local West Coast houses, states that the Fanchon & Marco "Jungle Idea," which was presented the week of the showing of the Billy Dove film, **"The Love Mart,"** was one of the best productions yet presented, **making the week register one hundred per cent** at the box office.

The Mary Pickford feature, **"My Best Girl," went over big** at the West Coast Cabrillo theatre during its week showing.

One of the most popular films ever shown at the Pantages, vaudeville house, was "Seventh Heaven," a recent feature of the weekly program.

Kansas City

MOST pictures at first run down town houses in Kansas City last week showed a slight increase in attendance over the previous week. At Loew's Midland, **"Beau Sabreur,"** starring Noah Beery, Evelyn Brent, Gary Cooper and William Powell, **played to a better attendance than has been experienced in the last two or three weeks,** there being only a slight increase in newspaper advertising and no special exploitation.

At the Mainstreet, **"The Patent Leather Kid" also played to a good week's attendance, as did "The Opening Night"** at the Liberty theatre. **"Silk Legs,"** at the Pantages **drew especially good at matinees,** while the night business held up fairly well. **"The Latest from Paris,"** featuring Norma Shearer, **showed an increase in attendance over the previous week.** At the Globe theatre **"Seventh Heaven" drew average** crowds.

Harrisburg

FIRST-RUN houses as a class continued to do above-the-average business in Harrisburg last week, the normally bad effect of several stormy days being offset by pictures which, according to local public opinion, had more than usual merit. The Colonial theatre, where the main attraction was **"East Side, West Side," made a particularly strong appeal** to men because of the fight features of the play, but nevertheless did not lack a generous share of feminine patronage. The net result was that the management was more than satisfied with the "gate receipts."

A quite different type of play, **"The Enemy,"** with Lillian Gish and Ralph Forbes, was the principal attraction at Loew's Regent, where the management also **reported an exceptionally successful week,** both artistically and financially speaking.

The Victoria ran very close to both the Colonial and Regent for the amount of business done. There the main play was **"Sporting Goods,"** a very funny comedy that went over big. The poker party near the close of the film alone would have made a comedy the like of which is rare even on the screen. The Victoria is a large theatre, but, notwithstanding that there were capacity audiences almost nightly.

The State's film offering the last half of the week was **"Woman Wise,"** with June Collier and William Russell, and it **proved a valuable box office asset.**

Des Moines

"THE DOVE," which had quite a remarkable tie-up in window displays and which should have done bigger business since Miss Talmadge, is very popular here, did not meet with entire approval. It was not a "Norma Talmadge" picture, critics said.

Jimmy Ellard, who returns as personality man at the Capitol, has been drawing tremendous business. Friday, Saturday and Sunday made the biggest record that the Capitol has ever had. It did not hold for the week, however. **"Sporting Goods" was voted a very good picture and should be given some credit for the draw.**

"Under the Tonto Rim" did a tremendous business on Friday and Saturday at the Strand, where Zane Grey always takes, **and the week finished out splendidly with "Clancy's Kosher Wedding."** Last week **"Old Heidelberg" did much bigger business at the Des Moines than was expected** and audiences liked it. The picture had been played up with billboards for three weeks ahead and this was thought responsible for the added success.

As newspaper rates have been advanced and there has been some war with theatre men over them, this proved an intersting experiment to the Des Moines manager. At the Capitol that week **"The Noose" did well** and though very heavy and dramatic took well. At the Strand **"Grandma's Boy," on second run, did very, very good, and "Shanghaied" finished the week.**

Portland, Ore.

THE Broadway registered an excellent week with "West Point," together with Fanchon and Marco's "Crinoline Idea." The house had good evening business, with the matinees just fair. **The Rivoli was the town's real money-maker, with the Gilbert-Garbo hit, "Love."**

"Jesse James," at Universal't Columbia, **was just fair,** while Tebbett's Oriental, showing **"Chicago," brought great business** to the house. Hamrick's Blue Mouse **found the going satisfactory with "The Girl from Chicago,"** together with a Vitaphone program.

Philadelphia

WITH but few exceptions, business was only fair last week, though no particular cause could be assigned for the slump.

The Carman has been playing to splendid business ever since its opening and this week was no exception. Besides the feature photoplay, "The Gateway of the Moon," there was a varied surrounding program, including the Giersdorf Sisters, singers of popular songs, Billy Dunn and Violet West, dancers, and Georgie Lyons, the comedian with a harp.

At the close of its third week, "Love" at the Karlton was still playing to crowded houses and has proved extremely profitable.

"Sunrise" completed its fifth week at the Fox-Locust, where its popularity has been a surprise to those who conceded the artistic success of the picture but doubted that it would please the general public.

The Stanley had a fair week with Norma Talmadge in "The Dove" and an elaborae stage presentation featuring Edward Albano, baritone, and Catherine Littlefield, daneuse, assisted by the Stanley Ballet and the Stanley Chorus Ensemble.

No final closing date has been set for "Wings," which completed its eleventh week at the Aldine theatre, where it will probably establish a new local record.

Al Jolson in "The Jazz Singer," with Vitaphone accompaniment, was shown for a second and final week at the Fox, where Allan Rogers, tenor, also appeared for a second week in a program of new songs. **Business was mediocre.**

The Arcadia, with **"Love and Learn,"** the Victoria with Billie Dove in **"The Thirteenth Hour,"** and the Palace with **"The Love Mart" all report fair business.**

"The Patent Leather Kid" will be withdrawn from the Erlanger theatre after a run of only three weeks.

Seattle

WITH one or two exceptions, business in the downtown district fell a bit below the usual level last week. Those exceptions were the Blue Mouse and Columbia Theatres.

At the Blue Mouse, "The Jazz Singer" finished its six-week engagement to capacity business, having broken every existing first run record in the history of motion pictures in Seattle. It is estimated that the film played to more than 100,000 paid admissions during its run, or well over one-quarter of the city's population. It played 252 performances in all, at 50c and 75c admission prices, and had a waiting line in front of the theatre every day of the entire six weeks. It will be brought back to the same house on a return engagement as a second run picture within 90 days, it has already been announced.

At the Columbia, Bob Bender kept his houses well filled all week with "The Cohens and the Kellys in Paris." The film was far from the comedy riot that its predecessor was, according to audience comment, but it had plenty of box office angles and did a very strong business for the first week, aided by a fair "Collegian" comedy and a fine musical presentation by Francesco Longo's Orchestra. **Big business,** followed by a second week.

The Fifth Avenue theatre had as its screen attraction **"Man, Woman and Sin." The film played to average good houses, but was not a big money attraction.** Fanchon-Marco's "Lace Idea" on the stage was very pleasing, and the whole bill combined to produce a very pleasing week's gross, but not a tremendous box office success, compared to other recent films.

At the United Artists theatre, **"Sadie Thompson" went into a very noticeable slump for the second week.** The picture opened up to very big houses during the first week and chalked up a large gross, but the second seven days hit the toboggan and the gross was not so good. It takes a film a little stronger than "Sadie Thompson" or "The Dove" to hit the high spots for two solid weeks at this house, where capacity is large and plenty of patrons can be accommodated during the 12 working hours.

The Orpheum, in conjunction with a fair vaudeville program, had as its screen attraction **"On to Reno"** and the film was severely panned by most audiences. It was considered very poor film fare, and the business at the box office was $2,000 or $3,000 below an average good week.

"The Wizard" was the screen fare at the Pantages theatre, and this picture was rather well liked by most patrons. On the stage was a good program of vaudeville, headlined by George Lipschultz, violinist, who is on a concert tour after having appeared in Seattle for many monhs as director of the orchestras at West Coast's Fifth Avenue and Liberty theatres. He was given a hearty welcome. **Business was slightly above average.**

In its second week as a road show at the Metropolitan theatre at $1.65 top, **"King of Kings" still dragged along on the ragged edge at the box office, with poor houses at every performance, with the possible exception of week-end matinees.** Criticism by pastors and ministers of various denominations did not help the business.

As a special added attraction for two days, the Fifth Avenue theatre featured personal appearances of Ruth Taylor on her nation-wide tour in behalf of **"Gentlemen Prefer Blondes."**

Cleveland

IT was like Old Home Week here last week. Crowds thronged the streets and all along the main street box office lines were the order of the day instead of the exception. **"The King of Kings" closed its three weeks' engagement at the Ohio theatre in a blaze of glory.** The picture opened auspiciously, and business grew consistently all through the engagement until the last week played to completely sold out houses. **Charlies Chaplin in "The Circus" did capacity business at the State, both matinees and evenings.** "The Circus" gives the public the Chaplin of old and they stood by their original opinions of his work by thronging to see him. **"The Jazz Singer" continued to pile up a record at the Stillman, where it completed its second week and will go on indefinitely.** Produced with Vitaphone, the picture has built up daily until every day is Sunday at the Stillman. **Although "The Divine Woman" was not considered up to Greta Garbo's previous pictures, it did well at the Allen,** where the star has built up a big following. **Business at Keith's Palace fell off last week. "The Leopard Lady," the feature attraction, was considered not up to the average standard** of pictures shown at this theatre, and business suffered accordingly. **"Ladies' Night in a Turkish Bath,"** good **mirth-provoking** farce comedy, of average appeal, **did well** for itself at the Cameo. **Reade's Hippodrome produced satisfactory results with "Thanks for the Buggy Ride,"** diverting light comedy well presented by Laura La Plante and Glenn Tryon. **Keith's East 105th St. had just a fair week with "The Wise Woman,"** popular entertainment with a three-corned love plot set in Persia, as the main feature attraction. **"The Student Prince" made a splendid showing at the Park,** where it had its first-run neighborhood release. **"Damaged Goods" continued to do good business** at the Oriental.

Legitimate competition was keen, musical entertainment was offered, and lectures were well attended, also. But it was a case of the more the merrier. All shows did well. Neighborhood houses included.

Atlanta

COMPETITION among Atlanta theatres last week proved keen.

Leading the box-office and with probably the best all round bill came the Capitol, showing George O'Brien and Lois Moran in "Sharp Shooters," plus unusually good vaudeville acts.

Next in line and close second ran Loew's Grand, with Norma Shearer and Ralph Forbes in "The Latest From Paris." As an added attraction "Frolics," sponsored by the theatre in co-operation with the Constitution newspaper, and whose members were trained by Victor Hyde, drew well.

The Howard, with Norma Talmadge in **"The Dove"** on the screen and local talent in "Making Movies" on the stage, **enjoyed a very good week.**

"What Price Glory," at the Rialto, boasts of extraordinary popular drawing power, bringing full audiences to the theatre all week.

Keith's Georgia offered Richard Arlen and Mary Brian in **"Under the Tonto Rim,"** a western romance which played to fairly good houses.

At the Tudor the Dempsey-Tunney fight films, the third time to be shown on Atlanta screens, failed to be the drawing card anticipated. **However, with "Meddling Stranger," the Tudor fared very well.**

Tampa

FOR the third straight week at Victory has topped 'em all in attendance and receipts. This, the third week of Vitaphone programs, they used "The Jazz Singer and other features of a vaudeville nature. Sunday 5,388 cash customers crashed the gates. This means a lot of money at 50c and 75c and it hung up the attendance record. The week went over big.

The Tampa had **"The Student Prince"** as their feature attraction for the first four days, and it **proved a good card. "The Shepherd of the Hills,"** used the last three, **did nicely.** Receipts for he week about average.

Business at the Strand was a little "off" on Sunday and Monday with "Doomsday" featured. **The next three days was big, with "The Night Flyer"** as the feature. **"The Wizard,"** used the final two days, **drew just average.**

The Franklin used one of the "personally conducted" features, under the title of **"Jesse James, Under the Black Flag,"** for a two days' showing to very good returns. Jesse James, Jr., who appeared in the film and worked in the lobby bally-hoo, had much to do with the draw. **"Sadie Thompson," brought back for a second run, drew nicely** for two days **and "The Law of the Range" finished up the week with average business.**

First National Using Straw Vote Nationally

IN conjunction with the showing throughout the country of "The Patent Leather Kid," First National plans to stage a straw vote among the movie patrons as was done for a period of one week at the Mark Strand theatre in New York, where the Barthelmess picture played recently. Besides being a novelty for the public this move will, it is thought, give an accurate estimate of the political leanings of the throngs who congregate in the picture houses.

The results of the week's balloting at the Strand showed a decided plurality for Governor Smith of New York as the choice of the fans who are Democrats and Secretary Hoover as the choice of those who are Republicans.

Opinions on Pictures

The Shepherd of the Hills

Good Enough to Score Most Anywhere

(Reviewed by Laurence Reid)

THEY'VE taken this Harold Bell Wright story and done very well by it. True, it has nothing new to offer, it being nothing much but an animated slice of sentiment and romance. But it has a definite appeal in its theme, and is well acted and staged against appropriate backgrounds which are saturated with atmosphere.

The central figure is an itinerant preacher who gives up the pulpit to spread "sweetness and light" among the dwellers of the hills. It is his lofty purpose to settle their disputes and to bring good out of evil. He stands as the symbol of the plot, the real story being concerned with sheep-herders, a romance among them, and a certain amount of villainy.

The plot may be conventional and lacking in suspense, but the pictures and sequences hold one pretty well. Moreover, it is acted in good spirit by Alec Francis, who has the title role, Molly O'Day, John Boles, Carl Stockdale, Edythe Chapman and several others. It's the type of picture which always has an audience.

Drawing Power: The title should get them. Suitable for all types of houses. **Exploitation Angles:** Play up author and cast, particularly Alec Francis and Molly O'Day. Play up its simplicity and sentiment.

THEME: Romantic drama of itinerant preacher who brings good out of evil, coupled with the pretty ways of romance.

Produced and **distributed** by First National. **Length,** six reels. **Released,** February, 1928. **The Cast:** Alec B .Francis, Molly O'Day, John Boles, Matthew Betz, Romaine Fielding, Otis Harlan, Joseph Bennett, Edythe Chapman, Carl Stockdale, Marion Douglas, John Westwood, Maurice Murphy. **Director,** Al Rogell.

The Crowd

Excellent Entertainment All the Way

(Reviewed by Laurence Reid)

THERE hasn't been much ballyhoo about this picture, even though King Vidor was behind it. But those who book it need have no fear of exploiting it as something very good. It is all of that. There is a real moving quality about this story of middle-class life with its struggle against poverty. And so realistically is it presented that it shapes up as very genuine if somewhat depressing in its reaction.

One might say that Vidor lifts the shades on a cross-section of an average home and permits you to see a bit of life. The protagonists are a young bookkeeper and his wife, and their problem is the economic strugle to exist and find happiness at the same time. This is a big theme, and is handled in a big way. But it will doubtless strike home as too vivid to please the average breadwinner and his little woman.

The young couple are played by Eleanor Boardman and James Murray. Both acquit themselves very capably. One sees them as very much in love with each other, but which is very difficult to continue when the wolf is barking at the door. The youth is almost on the very of suicide, but he is too weak to see it through. It is plainly planted that the boy is something of a weakling, made so by the economic struggle. The picture is admirably staged and carries real depth of drama and characterization. In all a fine achievement, but likely to prove too morbid for popularity among the masses.

Drawing Power: Vidor's name. O. K. for all types of houses. **Exploitation Angles:** Bill is a genuine slice of life. Play up Vidor and cast.

THEME: Drama of cross-section of young married life up against the economic struggle.

Produced and **Distributed** by Metro-Goldwyn-Mayer. **Length,** eight reels. **Released,** February, 1928. **The Cast:** Eleanor Boardman, James Murray, Bert Roach, Dell Henderson, Daniel Tomlinson, Lucy Beaumont, Freddie Frederick. **Director,** King Vidor.

Beyond London's Lights

Actionful and Interesting Drama

(Reviewed by Chester J. Smith)

THE story of "Kitty Carstairs" is revealed on the screen under this more intriguing title, and it makes a fairly interesting picture that drags only a little in spots while working up to the various climaxes. In fact it is a spotty picture that is too slow in striking its stride. Much of the stuff is inconsequential in the building up to the more dramatic sequences, which however, are well done and worth the waiting for.

The picture is well mounted, with some exceptionally good photography and the various roles are competently handled. Adrienne Dore is Kitty Carstairs, a sympathetic role in which she does very well. Lee Shumway is John Risk, the artist, who befriends, then loves the little poor girl, and Gordon Elliott is Colin Drummond, the some what caddish son of a wealthy and doting mother who schemes to have him marry Lady Dorothy. Both Shumway and Elliott give very natural portrayals of roles that might easily be ruined in less competent hands.

While Director Tom Terriss may have been responsible for dragging out the more inconsequential episodes, on the whole he has done a good piece of work. It is a picture that should please above the average.

Drawing Power: It is a story with plenty of romance, some stirring drama and it is well acted and set. It should draw above the average in almost any house. **Exploitation Angles:** The popularity of the book can be used to advantage.

THEME: Drama in which a poor girl is

Eugene Strong, Rudolph Cameron and Wil-
Jefferson O'Neill. **Directed** by Ralph Ince.
liam Irving. Extras galore. **Story** by Joseph
The Cast: Lois Wilson, Lucilla Mendez,

neglected by her society lover, is befriended by a London artist who falls in love with her and wins her when the original lover decides he does not really love his titled fiancee.

Produced and **distributed** by F B O. **Released** March 18th, 1928. Length, 5,583 feet. **The Cast:** Lee Shumway, Gordon Elliott, Herbert Evans, Jacqueline Gadsden, Florence Wix, Templar Saxe, Blanche Craig, Adrienne Dore, Katherine Ward. **Directed** by Tom Terriss. From the story, "Kitty Carstairs" by J. J. Bell. **Continuity** by Jean Dupont.

Coney Island

Indicates Profitable Returns

(Reviewed by E. G. Johnston)

HERE'S a mixture of old fashioned melodrama, romance, thrills and two or three other elements thrown in for good measure which has every indication of being a better than average program picture. For those who never had an opportunity to visit a gay resort here's their chance. They can take their own ride on a giant roller coaster (the photography makes this very realistic), look over an attractive beach scene at Sea Gate, Island night clubs, take more than a glance behind the scenes at the latter and become initiated in the mysteries of concessionaire intrigue.

The cast is entirely satisfactory, with the honors going to Lois Wilson and Lucilla Mendez. The latter (who by the way is Mrs. Ralph Ince) gives one of the most natural portrayals of a role this writer has ever had the pleasure of witnessing.

An old clown and his daughter, a millionaire playboy, the owner of a big roller coaster and a cabaret dancer form the characters in the story. Other interests on "The Island" jealous of the money-making possibilities of the giant machine seek to wreck it. The millionaire comes into the tale when he and an ennuied Sea Gate gang take a ride on the coaster. He meets the old clown's daughter at the ticket booth and makes a bet with the cabaret dancer that he can add the cashier to the decorations in his bungalow. Romance develops between the millionaire and the cashier (the latter is really in love with the coaster-owner) and the "interests" use the jealous cabaret dancer to further their schemes. And now for "frame-ups," a raid on the coaster by gangsters, a riot call for the police and a strong finish with all turning out as it should.

Drawing Power: Particularly good as a feature for a vaudeville house and will prove a money maker for most any other theatre. **Exploitation Angles:** There are many excellent suggestions in the press book. Use Lois Wilson's name and also tell them of a new star—Lucilla Mendez. The title should be a good lure.

THEME: Melodrama of pleasure resort life. Others seek to drive out a fellow concessionaire but fail in their repeated attempts. Romance interwoven.

Produced and **distributed** by F B O. **Released** Jan. 13, 1928. **Length,** 6390 feet.

Love and Learn

But Miss Ralston is Pleasing

(Reviewed by Laurence Reid)

IF they would only give Esther Ralston a story of the type of "Ten Modern Commandments" it wouldn't be very long before she advanced into the charmed circle. The present subject is only so-so. There is really very little to it. The piece starts off on a good thread of comedy, but soon deteriorates into a silly bedroom farce. The star is about all there is to it, since the plot offers one of those compromising situations which hasn't enough substance to keep it going.

The story revolves around a girl determined to prevent her parents from separating. In order to accomplish this good purpose she allows herself to get into all sorts of jams. She jams into the police station with her car, and jams into the speaker's platform of a dignitary running for re-election. The upshot of it all is she lands in jail.

Had the story kept on this tack all would have been well. But it wavers by going *bedroom.* After escaping from jail she gets caught in a hotel room. The situation is cleared up eventually, and all ends well. Miss Ralston has the looks and the talent to deserve good things. She does very well here, but could do a great deal better with half a chance.

Drawing Power: Suitable for average houses. Star is appealing to attract them.

Exploitation Angles: Tease the title. Play up star's beauty. Exploit with teaser questions such as "How would you go about to keep your parents from separating?"

THEME: Comedy-romance of girl who employs drastic measures to keep her house together.

Produced and **Distributed** by Paramount. **Length,** six reels. **Released,** February, 1928. **The Cast:** Esther Ralson, Lane Chandler, Hedda Hopper, Claude King, Martha Franklin. **Director,** Frank Tuttle.

"The Lady of Victories"

(M-G-M-Technicolor—Two Reels)

(*Reviewed by Raymond Ganly*)

IT is too bad that this Metro-Goldwyn-Mayer historical film in Technicolor must be so brief in telling a story. This latest of the series, telling of the divorce of Napoleon and his empress, Josephine—the "Lady of Victories" of the French soldiers, is of necessity sketchy in outline because it covers the expanse of a lifetime. It seems to us the story suffers because of its episodic contents crowded within the boundaries of only two reels.

This story of the Man of Destiny and his beautiful queen is the third of the series of historical films in color. Opening with a glimpse of Josephine, a young girl, being told that some day she would wear a crown, the story passes to scenes of her wooing and crowning as empress by Napoleon. Eventually the affairs of state demand that Napoleon have an heir and that it is imminent that he divorce Josephine. It appears that here plenty of drama should have been stored in the scenes; but this pulsating emotion is lacking.

Following Napoleon's divorce, the thought is cleverly projected that the armies of France were being defeated because they no longer had their "Lady of Victories" as their queen. The fade out shows Napoleon on St. Helena, his mind rankled with thoughts of his lost empire.

These historical dramas are educational, and this subject here could be shown in the schoolroom although it probes more into heart drama than history. An exhibitor can use it as a pleasing novelty. The three figures in the cast do good work and Agnes Ayres as the sorrowful empress looks perfectly charming in the color close ups. George Irving and Otto Mattieson have the roles of Talleyrand and Napoleon respectively. R. William Neill directed and Leon Abrams wrote the story.

"Battling Justice"

(Universal—Two Reels)

(*Reviewed by Chester J. Smith*)

FRED GILMAN is featured in this western featurette, which abounds in wild riding, with an exciting fist fight here and there. It is the usual stereotyped story, in which the ranger overcomes impossible odds to get his men, with the assistance of the girl's brother, who deserts the outlaw band just in time to go to his assistance.

Jack Dale is the ranger and Tom Temple is the girl's brother. The latter, weak and discouraged, has been persuaded by the outlaws to join their band. Jack is on their trail following a holdup and discovers Tom in the band when he come up with them. They overpower Jack and decided to hide their loot temporarily in the Temple cabin.

Later Tom is sent back for the loot as his pals wait nearby. Tom is discovered by Jack at the cabin but the former makes his getaway and, returning to the gang, explains the situation. Carver, the leader, knocks him unconscious and returns to the cabin himself for the loot. He finds the girl there and warns her not to give the alarm. Jack returns to the cabin and from there takes up the chase again. He overtakes the outlaw band at the crest of a cliff on which a desperate fight ensues. Tom recovers in time to join Jack and the pair subdue the outlaws, for which action Tom is completely vindicated for his earlier wrongdoing.

"Rainy Days"

(M-G-M-Roach—Two Reels)

(*Reviewed by Raymond Ganly*)

HERE'S an "Our Gang" comedy which will certainly set them laughing, for it is clocked with a generous assortment of laughs—big, hearty ones, too. The men behind the pleasing antics of the kids—Robert McGowan, supervisor; Anthony Mack, director; Richard Currier, editor; and Reed Heustis, title writer—are to be complimented for their good work.

The kids are confined to the house because of rain, and, of course, they soon become restless. "Wheezer" has chalked the walls and wallpaper, and his brother consequently dreads the whipping he will receive upon his mother's return home. So he and his friends decide to get rid of the chalk marks by re-papering the house. The comedy is introduced in the kids' antics and troubles in concocting a suitable paste, applying it to the paper and the paper to the wall. Several hilarious incidents occur. They make a perfect wreck of the house before they get through, and "Wheezer" and his brother each get a tanning when mother returns.

"The Old Swimmin' Hole"

(Universal—One Reel)

IN this Oswald cartoon the rabbit and his animal friends are sporting among themselves by the old swimming hole. They vie with one another with fancy diving feats and are having a good time generally when along comes the sheriff and orders them away. The animals hide until the sheriff is asleep, when they then steal his suspenders and use them as a swing. The sheriff awakes, endeavors to catch them, finds himself suspenderless and is bombarded with refuse by the animals using his suspenders as a bean shooter.—RAYMOND GANLY.

"No Blondes Allowed"

(Universal—Two Reels)

(*Reviewed by Chester J. Smith*)

MIKE and Ike figure in a story here that has been done before, or one very similar to it. With a couple of blondes hidden beneath the rumble seat of their roadster they accompany Mike's wife to the depot, from where she is to depart for Los Angeles. Unfortunately they place her on a train on a siding.

On the way to the depot they are pinched for speeding and Ike pleads that he is a doctor on the way to a case involving a little newcomer. The cop accompanys them to make sure they are not spoofing. Ike persuades one of the blondes she must act in this emergency, and she agrees reluctantly.

By a strange coincidence Mike inducts the other blonde on the same pretense, much to the consternation of the baffled speed cop. Just as they seem hopelessly entangled Mike's wife discovers she is on the wrong train and returns to the house. There is then the wildest confusion with blondes, wives, husbands and coppers dashing here and there until the blondes take a dive out the window and matters are eventually straightened out.

It is the wildest sort of farce and it will be pleasing to audiences in the smaller houses. There are a few humorous situations that should be good for laughs.

"Winged Hoofs"

(Universal—Two Reels)

(*Reviewed by Chester J. Smith*)

THIS is one of those tales of a rich gold strike and the rush to the Recorder's office to get the claim filed before the unscrupulous claim jumpers. It is a Western featurette, with Newton House in the leading role. There is nothing new in the story, but it has an abundance of suspense and action, which makes it interesting from start to finish. There is some exciting riding and an occasoinal thrilling episode to keep an audience aroused.

Old Man Weston, his son, Jimmy, and Keith Bonner finally strike it rich, and it looks at last as though Keith was going to be able to marry Weston's daughter. Jimmy and Keith start for the Recorder's office, but stop on the way to inform Madge Weston of the good news.

Luke Harper, at the head of a band of claim jumpers, holds up Jimmy and Keith, and then beats them to the Recorder's office. Jimmy steals away and also dashes for the recording office, but Harper and his band beat him to it. Jimmy manages to steel the record book while the others are busy and rides madly back to the claim. There a hot gun battle ensues between Harper's men and Jimmy's father and Keith. This is interrupted by the arrival of the recorder and sheriff, who see that justice is done to all.

"Felix the Cat in Draggin' the Dragon"

(Educational—One Reel)

HERE'S a cartoon fantasy, laid in an oriental setting and having to do with the theft of China's royal secret formula for chop suey. Felix had taken the recipe to make himself a feast, but an angry celestial had pursued him through the sky after the manner of the Arabian Nights; he had chased him through the clouds and forced him down to earth in China.

Felix is in a tight fix indeed. The news that the royal and secret formula for chop suey had been stolen and that Felix possessed the precious information makes the black cat the enemy of the Chinese. All China becomes alarmed and troubled that the secret will be given to the world. With vengeance in their eyes they chase the cat into their pagados and temples—all over China, it seems. In desperation, Felix climbs to the top of the flagpole bearing the royal ensign on which is the figure of a dragon. The cat also includes the dragon in his combat and after a struggle subdues it. You see him striding majestically along, dragging behind him a beaten and broken dragon.

In the use of tints and the scenes showing the cat being pursued by innumerable Chinese—all done in silhouette style—this cartoon excels. Good entertainment, by far.—RAYMOND GANLY.

"A Simple Sap"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

SLAPSTICK, slapstick and more slapstick—that seems to have been Larry Semon's idea when he conceived and directed this one. Whatever possibilities the piece may have had for developing into a fair comedy are disintegrated very early in the course of its unreeling. Semon has let his yen for slapstick run rampant with the result that you have here repetitious visions of all the articles of sale in a general store striking various people in the face, besmattering them with the contents of flour bags, mackerel tubs and the like. Nothing to rave over as humor and pretty poor as a rib tickler.

This so-called comedy starts off with an incident in which Semon's vehicle, an airplane contraption, is smashed. It then centers all its efforts around the store in which Semon and his girl, Bee Amann, work. The owner of the store, Jimmie Aubrey, is anxious to sell it in a hurry because of impending legal difficulties. Walter Heirs, Semon's rival in love, offers to bring his dad as a prospective buyer. But any hope that the store proprietor may have had to sell the store is smashed when Semon, as the half-witted clerk, gets both Heirs' father and granddad smeared and bespattered with soot, flour and liquids used for the preservation of smoked mackerel. Semon also brings in an escaped lunatic who poses as a prospective purchaser of the store.

The comedy culminates (or degenerates) into a free for all fight in which all the participants are battered with flour bags and the like and during which the store is rapidly wrecked and its stock depleted and used as amunition.

Children are about the only type of audience that will enjoy this slam-bang comedy. Perhaps there are a goodly number of elder folk in their second childhood who will also enjoy it. From out viewpoint it is generous to call it fair.

"Dumb Daddies"

(M-G-M-Roach—Two Reels)

(Reviewed by Raymond Ganly)

WE don't think the M-G-M salesmen have to do a lot of arguing in selling product like this to a reluctant exhibitor. This Roach comedy is so stocked with laugh incidents that it is funny all the way.

Max Davidson is starred as the Jewish father of Spec O'Donnel over whom he is worrying because he sees the boy going through strange actions and hears him uttering strange words. But the boy is just rehearsing his role in an impending amateur theatrical. Eavesdropping on a rehearsal in the rooms of Spec's girl friends, Max, to his horror and dismay, sees his son shoot one of the girls and spurn the child whose father she had claimed him to be. Panic stricken he sees his son thow the body of the woman over his shoulder and start for home. The policemen become suspicious about the bundle and enter the Davidson home, from which Max has just departed with the body determined to do away with it and save his son from the gallows. There ensues a chase which winds up in the police station where it is revealed that the "body" is but a dummy, and that Max had been wrong in his opinion of his boy.

It's a two-reeler that will brighten any program. They've gagged it unrelentingly.

"Dog Days—The Sun and the Rain"

(Educational—One Reel)

TWO little dogs frolic and frisk along a sandy shore in the first half of this Bruce Outdoor Sketch. They are a fox terrier and a Scotch terrier, two of the most lovable types of dogs, and are fine subjects for a picture of this sort. The dogs enjoy themselves running back and forth along the beach, chasing golf balls and sea birds and doing all sorts of things so that they have a grand time with their newly found freedom and are reluctant to return to their kennel.

The last half of the reel is occupied with one of Bruce's unique camera studies of the beauties of nature. He has photographed an early morning sky heavy with rain clouds and over an attractive valley behind which can be seen towering mountain peaks. The storm clouds gather, the sky becomes darker and darker, the sun is obscured and the rain, hail and snow beat down. But the storm clouds cannot hold sway for very long and the mighty sun rays behind them begin to penetrate the mist and darkness. The sombre and gloomy patches of sky are dispersed and once again the sun sends down its light and warmth.

These are two nicely contrasted subjects, the first offering a study of dogs—always an interesting subject—and the latter presenting nature in one of her grandest moods. They are of a high class.—RAYMOND GANLY.

News Reel Resume

In Paramount News, No. 59, some intimate shots are had of some of the country's leading airmen. Lindbergh was photographed in an aerial exhibition above St. Louis while Floyd Bennett and Berndt Balchen were shown in a test flight of Byrd's tri-motored plane. Other events include a record climb by Italian mountaineers through the snow of the Swiss Alps; new planes destined for the Saratoga; youngsters in the Greenwich House nursery; and Italy's celebration of the ninth anniversary of Fascism; additional stories took in shots of the retiring admiral, C. P. Plunkett; clearing a railroad pass in the rockies of snow drifts; King Gustav of Sweden vacationing in Berlin; and the liner Saturnia, the world's largest motor-driven ship.

In Paramount News, No. 60, were more shots of the British speed demon racing on the Florida beach; ice packs blockading ships in their harbors; Cuba commemorating the sinking of the Maine; painting of the Saratoga presented to the Navy Department; candidates for the Olympic diving team; New York Giants in their first workout; and blimps flying over city of Washington.

Captain Campbell and his newest speed effort is also one of the features of M-G-M News, No. 55. Other events that received due notice were: Lindbergh flying his old mail route; Dixie girls dancing; the plane-carrier the Saratoga; Norma Shearer in New York City; airmen honoring Washington's birthday; the Mardi Gras; and anti-aircraft guns in tests.

Mussolini, in some characteristic poses, figures in Pathe News, No. 17. Other important personages in the day's news were King George of England, Lindbergh, and Costes and LeBrix being welcomed in New York, the funeral at Westminster Abbey of the late Marshall Haig, are also recorded in this reel. Variety scenes on a number of subjects include a new style of traveling bag and purse, an aerial ski meet, and an Ohio boy scout receiving a medal for bravery.

Vol. 10, No. 14 of International Newsreel presented the home-coming of Lindbergh at St. Louis; a scientist and his rocket with which he hopes to reach the planet Venus; Japanese soldiers and citizens honoring their colors; Howard Chandler Christy; Chaliapin, champion British racing car and its driver; dirt track driving at Los Angeles; a doll's house worth $250,000; and the Saratoga passing through the locks of the Panama Canal.

No. 15 of International News had news of U. S. athletes training for the Olympics; Lindbergh making trip over his former mail route; blasting an island to make room for new bridge; a skating meet at Lake Placid; Frieda Hempel; explorer sailing for South American jungles; the Lexington and her brood of airplanes; defense test of new anti-aircraft guns, and Captain Campbell whirling over the sands of Daytona Beach.

Kinograms No. 5371 portray the reception at St. Louis; Britain's homage to the memory of Marshall Haig; and Byrd's plane which he will use in his South Pole attempt. A contest for toy planes staged in Los Angeles; a unique game of checkers in which girls act as the pieces; European champion bob sledders fighting for the title are more items. A humorous novelty from Donald C. Thompson in the Orient shows an ancient Chinese barber and his customers.

No. 5372 of Kinograms included the recent tests of "distant control" of anti-aircraft; span of bridge completely made over and modernized; New York Giants in training; the S. S. California passing through the Panama Canal on her maiden voyage; German runner who will race America's best; expert swimmers in aquatic tricks; and Campbell's latest speed achievement.

The recent airplane tragedy in Macon, Ga., is one of the highlights in Pathe News, No. 18. An army blimp circling the Washington monument; Captain Campbell's Bluebird car establishing a new speed record over Daytona Beach; Giant pitchers training; horse racing on the St. Lawrence; lawn bowling; demonstration of handling anti-aircraft guns by remote control; and the Mardi Gras in New Orleans.

Fox News, Vo. 9, No. 42 had the opening of the Parliament session by King George; theatrical people at Palm Beach; ski experts; the Saratoga navigating the Panama Canal; winners of the dog show in New York City; Rockefeller; Mussolini reviewing legions of Fascisti at anniversary celebration in Rome; and Byrd's South Pole plane. In this issue of Fox News also is the first of a series of camera interviews with prominent editors of country.

Four Fun Films Included Among New Pathe Shorts

Four short subjects of a humorous calibre are among the group of nine shorts that Pathe has set for release during the week of March 4. The fun quartette includes "Smith's Farm Days," "Fighting Relatives," "Topics of the Day No. 10," and "The County Fair," the latest of the Aesop cartoons. The other subjects scheduled for the same date are "The Crime Craft," eighth chapter of the serial, "The Man Without a Face"; "Season to Taste," a new Grantland Rice Sportlight; Pathe Review No. 10, and isues Nos. 22 and 23 of the Pathe News reel.

"Smith's Farm Days" is one of Mack Sennett's Smith Family comedies, presenting Raymond McKee, Mary Ann Jackson and Ruth Hiatt, directed, this time, by J. A. Waldron; Nellie Revell and Hunter Stintson did the titles. "Fighting Relatives," a one-reeler, is a reissue from the series of comedies Snub Pollard made for Hal Roach. In the new issue of the Pathe Review are: "The Golden Flower of Evening," "Leaves From Eve's Diary," and part two of "On African Game Trails with Prince William of Sweden."

Regional News from Correspondents

Des Moines

COMEDIES sometimes are too funny, W. J. Shoemaker, a farmer living near Kansas City, believes. The other night he attended the Twelfth Street theatre. A comedy was on the screen. A stranger sitting next to Shoemaker began laughing loudly and slapping Shoemaker on the back. That started Shoemaker laughing. Finally the stranger arose. "It's too much for me," he said, as he hurried out. A few minutes later Shoemaker discovered his purse, containing $160, was gone. Funny picture, that!

Then, down the street a few blocks at the Mainstreet theatre, an audience at the theatre was thrown into confusion when a man, W. L. Marshall, died of heat disease while the picture was in progress.

A deal whereby United Studios of Chicago will erect a new 1,600 seat theatre in Joplin, Mo., has been completed, it was announced this week. The theatre will be part of a ten-story structure which also will house a hotel and ten store rooms. Construction work on the house, which will be of Egyptian design, will begin at once, the house to be completed next October.

The following new theatres, improvements and changes in management in the Kansas City territory have been announced:

Reel theatre, Oswego, Kas., purchased by H. H. Daniels, from N. W. Huston; Jefferson theatre, Springfield, Mo., taken over by Tri-State Amusement Company and will be remodeled; new Isis theatre, Alton, Mo., has been opened; C. S. Malone, former manager of the Best and Orpheum theatres, Parsons, Kas., has been succeeded by Floyd G. Ward, assistant manager; Royal theatre, Carrollton, Mo., taken over by Mr. and Mrs. R. S. Tebis of Holten, Mo.; construction on the new Missouri theatre, Columbia, Mo., has been started, according to A. E. Williams, superintendent of construction; funds for a Grecian theatre in the city park at Neodasha, Mo., are being solicited by Charles Hans and H. G. Baldry; the Hazelton theatre, Hazelton, Kas., has been closed and the equipment bought by S. D. Hyter from William Pfaff for use in the Kansas theatre at Kiowa, Kas.; the Crystal theatre, Ellis, Kas., is being improved on the interior; the Electric theatre has been reopened at Conway, Mo., by Martin Nelson; the City Hall theatre, Knob Noster, Mo., has been taken over by Charles Goodnight.

Among the out-of-town exhibitors in the Kansas City market this week were: Fred Haytner, St. Joseph, Mo.; Walter Wallace, Orpheum, Leavenworth, Kas.; Mr. and Mrs. G. W. Moscow, St. Joseph, Mo.; C. M. Pattee, Pattee theatre, Lawrence, Kas.; G. L. Hooper, Orpheum, Topeka, Kas.; Frank Weary, Farris theatre, Rich- Joseph, Mo.

Max Roth, home office representative for Fox; Ben Rosenberg, district manager for that company; Budd Rogers, vice-president of Gotham; J. C. Jossey, vice-president of Enterprise, and Walter

Richard Dix, Paramount star, last appeared in "Sporting Goods." He is now making "Easy Come, Easy Go"

Fruendenberger, sales manager for Ad-Vance Trailer Service, were Kansas City visitors this week.

M. G. Shackleford and George Rickard, formerly of the Wichita, mond, Mo.; Joseph Gach, St. Kas., Universal branch, which was closed the other day, have been transferred to the Kansas City exchange.

H. B. Fish, former Fox branch manager in Kansas City, has been appointed United Artists branch manager in Denver.

J. J. Franconi, former F B O representative in Memphis, Tenn., has joined the Fox sales force in Kansas City.

Bill Warner, First National branch manager, went to St. Louis last week to attend the frolic given by the St. Louis Board of Trade.

Art Levy, formerly with Pathe in Kansas City, has been appointed branch manager of that company in Des Moines, Iowa.

Now they are telling the one about a Kansas City film salesman who was seen motoring out of town the other night with a prospective bride with a "What Price Glory" banner tacked on the rear of the car.

More than 1,200 merchants attended the Loew's Midland theatre, Kansas City, Saturday in conjunction with a theatre party given by the Southwest Retail Merchants Council.

Dorothy Dawn, wife of Larry Semon, was in Kansas City this week for a visit with her grandmother, Mrs. Nancy Wallace of Warrensburg, Mo., a suburb of Kansas City.

Central Penn

THE Comerford chain, of Scranton, is contemplating the erection of new picture theatre in Newton, a suburb of Wilkes-Barre, and in Forty-Fort, Pa. George Morris, of the Comerford staff, is to be construction superintendent of both enterprises.

Notwithstanding the opposition expressed by half a dozen ministerial and kindred organizations to the appearance in person of Roscoe (Fatty) Arbuckle, former film star, in a vaudeville act at the State Theatre, Harrisburg, the last half of the week of February 13, the largest crowds the State has entertained for several months attended all performances, including matinees as well as night shows.

Announcement was made by Manager Linn that the Capitol theatre, Bloomsburg, being erected by the Comerford Amusement Company, of Scranton, would probably be completed by March 1. The work of installing the pipe organ began February 6.

Litigation which involved the ownership of the Franklin House property, in Easton, has been decided, after several appeals, by the Supreme Court of Pennsylvania, in favor of the Wilner & Vincent theatre company, which is now going ahead with the immediate preparation of plans for the erection of a theatre on the site. The plans are being drawn by A. C. Horn & Sons, of New York City. The legal controversy arose at the time the theatre company bought the property at sheriff's sale at a price said to have been $67,500.

The York theatre, York, which was reopened, after costly improvements, on December 26, last, will change its policy from pictures and vaudeville to resident stock, beginning February 27, according to announcement made by Ed. R. Moore, manager of the house, which is one of the largest in York.

C. Floyd Hopkins, district representative of the Wilmer & Vincent Theatre Company for Harrisburg and Reading, in charge of a dozen theatres, was selected on February 15 as chairman of the 1928 Goodfellowship Cruise of the Harrisburg Chamber of Commerce.

L. R. Brager, in charge of exploitation for Warner Brothers, has been making a tour of Central Pennsylvania.

The theatre in one of the most important of the chain controlled by the Nathan Appel Amusement Enterprises, with headquarters in York. Mr. Moore announced further that the change in policy does not mean the permanent passing of pictures from the theatre, as pictures and Keith vaudeville will be restored in August.

Dr. H. J. Schad, who was head of the former Carr & Schad chain of theatres in Reading and Lebanon, and former president of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, has just been re-elected as president of the Reading Fair Association and its Booster Club.

Harry Yost, manager of the Paramount Theatre, Mechanicsburg, has returned from Philadelphia where he went to consult booking concerns, in the Vine street exchange district, regarding film attractions for his house.

A city building permit has just been issued for alterations to the National Theatre, Harrisburg, preliminary to the installation of a new organ. Mr. and Mrs. George M. Krupa, who leases the National, are planning also to place a pipe organ in the New Rialto, which they also control.

The Colonial Theatre, Lebanon, Pa., erected a few years ago at a cost of approximately a quarter of a million dollars, was sold at sheriff's sale on February 14, to John A. Jackson, prominent Lebanon theatre owner, for $18,250.60, subject to a mortgage of $150,000. Mr. Jackson is head of the Jackson Enterprises, which control the Jackson and Aldine theatres, in Lebanon, and the amusement concessions in Penryn Park, near Lebanon.

Simon P. Light and Walter C. Graeff were attorneys for the Penn-Steitz Company. Mr. Jackson is the pioneer motion picture theatre promoter of Lebanon.

New England

KENNETH ROBINSON, who has been sales manager at the Boston exchange for Paramount-Famous Players, has been promoted to branch manager of the Paramount exchange at Albany and has already taken charge. He succeeds Harry Goldstein, who goes to Cleveland.

Eddie Ruff, who has been in charge of the Boston territory for Paramount, has been promoted to sales manager at Boston, succeeding Kenneth Robinson. Ruff has been in the hospital for several weeks but is now convalescing at home and expects to take up his new duties within a week.

John Howard has been advanced to booker for the Boston territory for Paramount and William Russell of the adv. sales department has been advanced to Howard's former position of booking short features.

George Schaefer, former district manager of Paramount at Boston and now of the New York office, was a visitor to Boston, renewing friendships during the week.

Providence theatres report one of the best season's business this year in their history.

Carl Crawford, branch manager of the Red Seal exchange, has purchased a new Packard sedan.

A demonstration of the new Orchestraphone was given at the Thompson Square theatre during the week to an invited list of exhibitors and distributors.

Sunday shows at the Granada, Mystic and Strand theatres at Malden are to be discontinued, owing to protests lodged with Mayor John D. Devir by some of the ministers. Sunday movies were permitted during January and the present month but will be discontinued after next Sunday.

The Mystic theatre at Malden changes its policy this week from two changes to three changes weekly, which is the same as the Orpheum policy, another of the Ramsdell Brothers houses.

The Star theatre at Great Barrington, R. I., has closed for an indefinite period.

Association Hall at Concord Junction, Mass., is closed.

Desmond & Lord, Boston architects, have drawn plans for a theatre at 132 Hanover street, Boston, for I. Sonnabend, and the owner is receiving bids for the construction work.

The new Kenmore theatre to be built in Fitchburg for the Kenmore Realty Co. is is being readvertised. It will cost about $300,000.

Fred J. Hartwick is having plans drawn for a theatre on Broadway, Taunton.

Harry Rogovin, well known film salesman, had his auto stolen in Boston and the auto was recovered and the thief arrested at Tremont and Boylston streets, Boston's busiest traffic corner.

New England Community Theatres have started remodeling their offices and the theatre in Maverick square, East Boston, where it makes its headquarters. The work will cost about $200,000.

Danbury Theatres, Inc., Danbury, Conn., has been incorporated with capital of $110,000. C. R. Helin of Beaver Brook, Danbury, heads the new corporation.

The first New England showing of "The Jazz Singer" was given to an invited group of exchange men and exhibitors at the Modern theatre on Saturday morning, bringing many visitors to the city from outlying sections. The film made its first public appearance at the Modern and Beacon theatres, starting Monday.

E. J. O'Leary, district manager for F. B. O., who has been in Florida for a brief vacation, has returned to the Boston headquarters of his company.

Timothy O'Toole, office manager of Independent Films, Inc., is back at his desk again after a brief illness.

Mrs. Nellie M. Riva of the Pastime theatre at Tilton, N. H., was a visitor to film row during the week.

M. F. Williams of the Strand theatre, Providence, is in Miami, Fla., for a brief vacation.

George Berry of the Midway at Aldenville and of theatres at Holyoke and South Hadley Falls, was in Boston during the week, making spring bookings.

The steel work is under way on the new Loew theatre in Providence, which will be one of the largest theatres in Rhode Island.

Atlanta

H. V. MANNING, of the Manning & Wink circuit, Etowah, Tenn., visited Atlanta last week to see his wife, who underwent an operation at the Georgia Baptists hospital. Their friends will be glad to learn Mrs. Manning is rapidly improving.

E. L. McShane, Pathe's short subject manager, has been appointed branch manager of Pathe's Charlotte office, succeeding Stanley Hand, resigned as of February 25th. Mr. Hand has accepted a position with the Electrical Research of New York.

Bert Acker, of Ocala, Fla., visited Film Row last week bringing news of the opening of his new theatre, Etta, on March 2 in Ocala. The company in charge of the new theatre is Acker and Lucas.

Thomas A. Branon, president of the Eltabran Film Company, visited the Magic City the past week and in company with his Alabama representative, Bennett Thompson, called on local exhibitors. Mr. Branon reports that business, generally, is good.

C. R. Beacham, manager of the Atlanta exchange of First National, visited his many friends in Birmingham the past week.

The Pantages Theatre, Birmingham, closed Saturday, February 11. It is understood that disagreement over policy among the directors brought this about. It is also understood that reorganization will be effected and the house reopened in the near future. Walter L. Fenney, manager, is returning to the West, where he will manage the Pantages Theatre in Kansas City.

Recent callers along Atlanta's Film Row were: N. B. Blount, of the Majestic theatre, Fort Meade, Fla.; P. J. Henn, of the Bonita theatre, Canton, Ga.; Nick Economou, of the Grand theatre, Montezuma, Ga.; Sam Borisky, of the Independent Theatres, Chattanooga, Tenn.; Nat Brower, auditor for Fox organization; and L. G. Hobgood, of the Dixie theatre, Bowden, Ga.

B. Y. Cammack, Universal's Atlanta branch manager, spent part of last week in Tennessee.

W. W. Anderson, manager for Pathe's Atlanta office, also made a trip to Tennessee territory.

Lester Neely, of the Strand theatre, Onenta, Ala., was a visitor last week.

J. C. H. Wink, of the Manning & Wink circuit, was another recent visitor.

D. B. Dixon, of the Belle theatre, Gadsden, Ala., spent several days on Film Row last week.

Charlie Oswald, Publix booker, Jacksonville, Fla., was on Film Row last Saturday.

J. H. Butner, manager of Educational's Atlanta office, left last Wednesday for a short trip into Florida.

Joe Hanley, representative of First National's Supervision of Exchanges department, visited Atlanta branch last week-end.

L. A. Stein, of the Palace theatre, Valdosta, Ga., was in the exchanges last week.

Anna Aiken Patterson, editor and publisher of Weekl Film Review, returned last Thursday from New York.

South West

JULIUS LEVY has let contract for the remodeling of his Lyric theatre at Brady, Texas, which will include a stage for showing of road attractions.

Harry W. Diehl, San Antonio news cameraman, was saved from death by being dragged while unconscious from a burning oil well, near Corpus Christi, which he was trying to photograph.

R. & R. will begin, Feb. 15, construction of a new $100,000 theatre at Big Springs, Texas. The theatre will be modern and up-to-date in every particular.

E. P. Connally, for the past three years manager of Robb & Rowley's three theatres at Sherman, Texas, has been promoted to the general office work at Dallas, and John S. Bonner of Palestine, Tex., promoted to the managership at Sherman.

B. C. Howell is planning a new $75,000 theatre for Coleman, Tex., and construction work will commence at once.

J. A. (Quinnie) Cuff will remodel his Liberty theatre at Denison, Tex., and will add a new organ and raise seating capacity to 600.

W. H. Wooten has purchased the Strand theatre at Canyon, Texas, from Otto White.

Stock has returned to the Circle theatre at Dallas, Texas, after two weeks' closing.

The Liberty theatre at Leonard, Texas, recently damaged by fire, is being repaired.

S. L. Costley, 66, first manager of a motion picture show in Austin, Texas, died at Austin, Texas.

The new H. & H. theatre at Midland, Texas, will be ready for opening soon.

New York & New Jersey

USING the doorman as the means of locating the manager's office and choosing a time when but few patrons were around the lobby three hold-up artists looted the safe of the Luxor theatre, 170th street and Grand Concourse, of over $2,000, after binding and gagging Manager Smith, his assistant and the doorman.

The ruse used by the bandits to gain access to the manager's office was that they were "Federal" men and some glittering badges were displayed to prove the assertion. After making their haul the thieves made a fast get-away to a nearby parked auto. It is reported that the Luxor management was fully covered by burglar insurance.

Some theatres change hands like one of Bill Tilden's tennis balls going back and forth across a net. This particular one, the Park Lane, a house at 89th street and 1st avenue, originally owned by Messrs. O'Reilly and Gould, has reverted to these gentlemen's ownership after being tried out by Universal, then the original owners again, and then to Loew Theatres, Inc. It is reported that O'Reilly and Gould will continue to operate the house.

It is rumored that I. Ravitz has disposed of his Allerton theatre, White Plains and Allerton avenues, New York City. Neither the report or the names of the new owners could be confirmed up to the present writing.

The Webster theatre, 167th street and Webster avenue, New York City, is reported to have closed for an indefinite period. The Webster has been operated by the Joelson-Suchman theatre circuit.

Al Gould will open his Avalon theatre, Grand Concourse and Burnside avenue, Saturday, February 25th.

After undergoing extensive redecorating and repairing, which was necessitated by a fire of several weeks ago, the Consolidated Amusement Co., Lawrence Bolongino, president, reopened the Jerome theatre, Jerome and Tremont avenues, the Bronx. It is reported that Mr. Bolongino is preparing for another European trip.

The B. S. Moss Circuit has broken ground for a new 3,000-seat theatre at 207th street and Sherman avenue, Inwood section of New York City. This house will be known as the Marlboro.

Only operating at the present time on Saturdays and Sundays, the Little theatre, Mt. Vernon, is reported to be ready to quit definitely about April 1st.

Joe Hornstein, well known district manager and executive of the National Theatre Supply Company, spent Washington's Birthday at Atlantic City with his family.

They say that the Keith-Albee Hippodrome has always had the reputation of having the longest throw of projection of any theatre in this zone but a recent report shows that one of Rachmil and Rinsler's houses, the Stone theatre in East New York, is a close competitor. National Supply recently sold this theatre one of the largest screens ever made. The Stone theatre occupies a large area with the projection booth located on one side of a block and the screen on the other side. The throw is 200 feet. We believe the Hipp. has a throw of abott 210. Another theatre, the Douglas at Lenox avenue and 142nd street, also has a throw of about the same distance.

F. R. Carter has resigned his position as manager of the City Line theatre, Brooklyn. On his return from the South, where he is making a ten-day trip with Mrs. Carter, he will make a new connection.

Edward D. Ziskind will have charge of the new State theatre, Rockaway Blvd. and 106th street, Ozone Park. The State is owned by I. Schmukler.

Al Beckerich is now connected with Sam Berman's Walker theatre, Brooklyn.

After trying out a policy of stock for some time, the S. & S. De Kalb theatre, De Kalb avenue, Brooklyn, has returned to a straight picture program.

Ned H. Schmukler is the owner and managing director of the Rex theatre, East Orange, N. J. The firm also operate other theatres in Brooklyn, and Jersey City.

The Majestic, a downtown legit. house in Brooklyn, is trying out a Sunday program of pictures and vaudeville. Plenty of competition in this section now with Loew, the Strand and Keith-Albee fighting for the upper hand and this makes it all the merrier. And with a Fox and Publix house to come—oh boy!

K. Hirshfield and partner have purchased the Newkirk theatre from J. McCormick. The new owners will do some remodeling and redecorating and plan to reopen Feb. 24. Mr. McCormick retains the Miriam theatre on Coney Island avenue, Brooklyn.

After an absence of a year, "Eddie" Madden is again back at his old stand, the Harry Harris West End theatre, New York City.

M. Goldman is in charge of Schmukler's Rugby theatre, Utica avenue, near Church avenue, Brooklyn. The Rugby recently passed into Mr. Schmukler's hands.

The Ogden Fifth Avenue Corp. recently purchased the Elton theatre, New Utrecht avenue and 43rd street, Brooklyn, transfer being made Feb. 1st. According to report, this house will be sold at a foreclosure sale Feb. 27 at 12 o'clock noon. The Elton is a 2,000-seat theatre nad was recently under the management of Schwartz and Smith.

Al Moley, self-confessed New York Giant fan who also finds time to attend to Prudential Film Delivery's bookings and promote tab shows, etc., is said to be keeping in close touch with McGraw at Hot Springs these days. It won't be long now, Al.

The Strand theatre, Yonkers, a Publix house, recently purchased two new Peerless lamps from National Supply. The Edison Company, 177th street and Tremont avenue, have also installed complete projection equipment.

Pathe took a clean-cut lead in the Movie Basketball League by defeating Consolidated—while Paramount was downing Fox. As a result of Pathe's victory, a three-cornered tie for the championship is a possibility. If Paramount defeats Pathe in the final game and Fox trims Metro, Pathe, Paramount and Fox will go into a three-cornered tie for the lead. In the last double-header Pathe piled up the big total of 65-36 against Consolidated. Pathe took an early lead and never was in danger. Paramount and Fox fought up until the whistle sounded for the lead, the final score being 39-36. A crowd of more than five hundred persons witnessed the double-header. Games next Thursday evening bring the league to a close.

Editor Jack W. Goldstein issued his anniversary number of "The Film Salesman," a little journal devoted to the cause of the boys who bring home the bacon. It's just twice its regular size and carries the well wishes from a score of local celebrities in this field.

On the front cover Morris Joseph, general manager of the Big U exchange, takes an opportunity to say "hello" to all the film boys and finds no fault with the motto "Make Progress—Salesman." On the back cover. Joe Hornstein contributed exactly twenty pithy paragraphs and we're not quite sure whether Jack sold the back cover to Joe or not. Associate Editor Jack Ellis burst forth with another poem and some stuff a la Milt Gross bears the byline of Irving Wernick. Someone else wrote a one-act melodrama which has to do with the strange adventures a salesman sometimes encounters with his several executives.

Considering the time Editor Goldstein has to spend on Commonwealth contracts and looking after his stick representative "Ippish," his anniversary number is certainly a worthy achievement.

Milwaukee

THE new Capitol theatre on the west side in Racine, is rapidly nearing completion and will be opened about the middle of May.

E. C. Grainger, special representative out of the Fox home office, spent ten days in Milwaukee, leaving on Saturday for Chicago. Mr. Grainger spent about a week going over southern Wisconsin territory with F. G. Sliter, branch manager for Fox.

Fred Knispel, special representative for Pathe, is spending a few days in the local branch office.

P. M. Cain, manager of the Falls theatre at Sheboygan Falls, was in the city recently on business.

The Plaza theatre at Burlington, which was recently taken over from Dan Kelliher by the Community Theatre Circuit, will be opened on Wednesday night. Charles W. Nebel is managing the house.

Harvey Stock, formerly associated with First National in Milwaukee, is now on the Fox sales staff traveling through Southern Wisconsin. Mr. Stock replaces Elmer Dunas, who recently resigned.

W. A. Aschmann resigned his position as branch sales manager with Pathe on Saturday. His successor has not yet been appointed.

The Fire prevention committee of the Film Board of Trade surprised the Fox exchange last week by appearing at 9 in the morning and ringing the alarm without the exchange members being aware of it. The result was startling. The exchange was emptied in exactly 30 seconds and was given 100 report on points. F. G. Sliter, branch manager, claims it took him the balance of the day to recover from the scare.

Charles W. McKivett, 25, manager of the Orpheum theatre at Racine, was killed on Friday night when he was crushed under his automobile when it skidded off the road.

Charles Guelson, manager of the Badger theatre at Stoughton, was a recent visitor at exchanges.

Clyde Eckhardt, district manager for Fox, was in the city the latter part of the week going over details in connection with the new branch office. The building will be ready for occupancy on March 15th.

Mrs. O. V. Kelly of the Badger theatre at Reedsburg conducted some business in connection with bookings while she was in the city on Wednesday.

George E. ("Dad") McKean, special representative for Fox news reel out of New York, spent a few days of last week in the Milwaukee branch.

Philadelphia

ACCORDING to a statement issued by Fire Marshal James A. Mulhern, there was no loss of life in Philadelphia during 1927 due to motion picture fires. The marshal reports splendid co-operation between theatre managements and fire marshal's office, and it is stated that practically all motion picture theatres in the city have complied with the rules and regulations laid down by the fire department. Fire drills were held under the supervision of uniformed firemen, and this method of training theatre employees as to how to act in emergencies has helped materially in reducing hazards. The danger of booth fires has been practically eliminated by the use of the new safety control, without which no motion picture theatres will be licensed in Philadelphia during the current year.

Upon his return from a five-weeks' vacation in California, a testimonial dinner will be given to Bob Lynch, local Metro-Goldwyn-Mayer manager. The dinner will be held on February 23rd in the Rose Room of the Bellevue-Stratford Hotel. H. Bart McHugh is chairman of the entertainment committee.

Harry Knapp, chairman of the Pennsylvania State Board of Motion Picture Censors, accompanied by Mrs. Knapp, left on February 11th for a several weeks' vacation in California.

While crowded street cars and automobiles passed the scene of the holdup, Earl Western, manager, and J. T. White, assistant manager, of the Jefferson Theatre, 2217 N. 29th Street, Philadelphia, were robbed of $280, the day's receipt, by two bandits shortly before 11:15 P. M., last Friday night. The theatre had been locked up and the policeman on duty dismissed and the two victims were within a few feet of Mr. Western's car. As they were about to step on the running board, two men appeared, one of whom drew two guns and covered the manager and his assistant, while the second flourished a black jack. As Mr. Western did not comply with the command to "fork over," the bandit with the blackjack seized his wallet and ran for a parked car standing across the street. The holdup took place so quickly that the car containing the bandits was far down the street before an outcry could be raised. No trace has been found of the robbers.

The new Lindy Theatre, at 69th Street and Elmwood Ave., Philadelphia, with a seating capacity of 1,460, which is being built by Green & Altman, will be ready for opening about March 1st, next.

When the Immaculate Conception Catholic Church was recently destroyed by fire in Jenkintown, Pa., Herbert Effinger, owner of the Embassy Theatre, turned over the house to the rector of the church for the purpose of holding services until the new church has been completed.

The Bronson, Philadelphia's newest motion picture theatre, located at 47th Street and Baltimore Avenue, on the site of an old West Philadelphia landmark, was formally opened on the night of February 13th. Less than two years ago a farmhouse stood on the site of the large, modern playhouse with a seating capacity of 1,800, owned by A. Brown. More than 2,000 people crowded the house on the opening night and listened to speeches by Mayor Mackey and other notables, and saw the thrilling crook film "Lady Raffles," which was presented for the first time in this city. The Bronson has an elaborate lounge with a fountain, and is equipped with a bridge room for women patrons.

The Stanley Company is having plans prepared by the Hoffman-Henon Company for a new theatre.

Minneapolis

THE office of Columbia Pictures in Minneapolis has been moved to 502 Loeb Arcade, formerly occupied by the Universal exchange.

At least one Minnesota movie man is going in for politics. George H. Miner, who used to have a theatre at St. Cloud, will run for mayor of that city.

Recent visitors in Minneapolis included Cecil Maberry, special district manager for Pathe; Paul Berger, sales development manager for M-G-M, and the following exhibitors: C. A. Berquist of Atwater, Minn.; Andy Anderson of Detroit Lakes, Minn.; Ed. Buckley of Olivia, Minn.; R. W. Henrickson of Edgely, N. D.; J. B. Clinton of Duluth, O.; H. Steindorf of Amery, Wis.; Ernest Cowles of Pelican Rapids, Minn.; George W. Johnson of Red Wing, Minn.; R. H. Byram of Redwood Falls, Minn.; Arvid Wiklund of New England, N. D.; B. J. Benfield of Morris, Minn.; Lee Darling of Kenmare, N. D., and L. B. McFarlin of Ray, N. D.

Police of Hibbing Minn., have arrested a suspect whom they believe sent a letter to Julius Edelstein, Hibbing theatre manager, threatening him with death unless he paid over $1,500. The letter was signed "Crimson Clown."

As salesman covering the South Dakota territory Metro-Goldwyn-Mayer has taken on Allen S. "Clat" Clatworthy, who is well known in these parts. For a number of years Clatworthy operated a theatre exchange and brokerage in Memphis and later had experience in various parts of the country as salesman. More recently he has been on the West Coast with Universal.

Horace L. Conway has been appointed sales manager for Ideal Films of Chicago. He was formerly special representative for Columbia Pictures out of Minneapolis.

Signatures of about 80 business men of Hallock, Minn., have been secured to a petition by Wm. H. Bannister, owner of the Grand theatre, asking the city council to permit motion picture shows on Sundays. The council is expected to vote on the question this month and if the decision is unfavorable, Mr. Bannister will carry the fight to the public. Sunday shows were voted out of Hallock about a year ago.

A newly organized film concern with headquarters at Mound, Minn., is known as the Auslet-Johnson Film Shows Company. This company will show a number of film productions throughout the northwest, and their programs will include vaudeville and novelty acts. O. D. Johnson, a business man of Mound, and Jack Auslet, a former Pathe employe, head the company, which expects to be ready with several road shows for the spring and summer.

The Opera Annex at Faribault, Minn., has been bought by G. S. Sheimo of Lake Mills, Iowa, from Hassing and Becker.

The Minnesota state fire marshal's office has ordered the Grand theatre closed at Biwabik, Minn. Certain changes must be made in the house before it can be reopened.

F. S. Larson has turned over the managership of the Crystal theatre, Lennox, S. D., to Arthur Thomas.

Canada

MITCHELL FRANKLIN, young son of J. M. Franklin, manager of B. F. Keith's theatre, Ottawa, Ontario, appeared in the unrehearsed role of a hero when he and a youthful companion rescued a young ski enthusiast who had fallen and broken his leg on one of the distant trails of the Gatineau countryside.

The two boys carried the injured youth a mile through difficult country to a farmhouse, where a sleigh was procured. They then drove several miles to the railway line and brought the accident victim back to Ottawa, after which they summoned medical aid. The two lads were highly commended for their act.

Don Stapleton, manager of the Centre theatre, Ottawa, Ontario, has become an aviation enthusiast and has been elected an officer of the Ottawa Flying Club, which possesses two fine new Moth airplanes. Mr. Stapleton is also a noted trapshooter of the Canadian Capital, being a prominent member of the St. Hubert's Gun Club.

Premier Theatres, Ltd., Toronto, operating a number of theatres in Ontario, has announced plans for the erection of a new suburban palace in Toronto, seating 1,400. The new structure will be on Dufferin street in the Fairbanks section of the North End.

United Amusements, Ltd., 12 Mayor street, Montreal, Quebec, operating 12 high-class moving picture theatres in Montreal, is contemplating going further afield. The company has an option on a theatre site in Sherbrooke, Quebec, and will probably build a large house there.

A large wedding took place at St. Peter's Church, Toronto, when Don Romanelli, a prominent orchestra director, was united in marriage to Miss Eva Bartello. Don Romanelli is conductor of the Gayety theatre orchestra and is a brother of Luigi Romanelli, for many years the conductor of the orchestra at the Tivoli theatre, Toronto.

The Capitol theatre, Vancouver, B. C., one of the largest theatres in the chain of Famous Players Canadian Corp., is broadcasting a two-hour program every Sunday evening. Walter P. Wilson is the manager.

Dallas

M. I. HONEYCUTT, Paramount representative in west Texas, is recovering from two operations at Baylor Hospital, Dallas. Mr. Honeycutt is a former member of the Southern Methodist Football Team, and is well known here.

P. K. Johnston and L. B. Remy, of the Fox exchange, have returned from a business trip to San Antonio.

John Muchmore, Paramount salesman, has been confined to his bed with influenza.

Chas. Mayer, traveling booker for the Fox home office, has been in Dallas for the past two weeks on business.

Miss Mabel Stevoll, of the Victor Circuit, of San Antonio, was in Dallas recently doing some film shopping.

S. R. Simpson, Dallas representative for Paramount, is now touring around the city in a new Chevrolet.

H. E. Pickett, manager of the Paramount San Antonio branch office, is recovering from an eight weeks' illness, and is reported much better.

Dan Michaelove, Southern district manager for Pathe, recently returned to Dallas to attend the sales meeting of the Pathe salesmen.

The King Scenic Co. has just completed laying the new "Majestic carpet" in the Majestic Theatre, Dallas. The carpet was designed especially for this theatre, and has the Majestic symbol, the bird of paradise, woven throughout the carpet, and it is a very beautiful creation.

H. E. Boswell is the most recent addition to the F B O sales force.

Mr. Dent and Mr. Paschall, of the Dent Enterprises, are in New York on business.

L. E. Harrington, manager of the Dallas F B O office, has returned from a business trip to Houston, Galveston and other points in Texas.

Hal Norfleet, who has been in Houston shooting a kid comedy for the Interestate Circuit, returned to Dallas last week.

R. F. Carnes, of the Palace Theatre at Farmersville, was a Dallas visitor.

S. Novy, of the Hancock Opera House at Austin, was on film row last week-end.

W. B. King, of the King Scenic Co., left for Chicago Feb. 18th to confer with the factory representatives of the different companies whose products are handled by The King Scenic Co., at Dallas.

Manager Leeves, of the local Pathe office, now has charge of all sales activities at the Dallas branch office.

M. R. King, of Stamford, Texas, was a recent visitor at the Pathe exchange.

Arthur Mitchell, former assistant manager of Loew's Melba Theatre, who has been assisting the Publix Melba staff for the past two weeks, has been transferred to Memphis by Loew's.

Raymond Tarranella, head of the publicity staff of the Palace Theatre, spent last Saturday and Sunday in Waco, and visited the Orpheum and Hippodrome Theatres there.

Ross Dixon, Jr., son of Mr. and Mrs. Ross Dixon, of the Palace Theatre, Colorado, Texas, appears in the Fort Worth Kid Comedy directed by Hal Norfleet.

E. J. Callahan, of the Auditorium Theatre, Crockett, Texas, recently spent four days in Dallas on business.

M. H. Williams, of Texon, who is taking over the Palace and Crystal Theatres at Big Lake, Tex., and the Palace Theatre at El Dorado, was in Dallas buying equipment and closing contracts last week.

M. R. Hunter, of Uvalde, was in Dallas looking over equipment for a new house.

Chas. Taylor, of Lorraine, was a Dallas visitor.

Mr. Dunbar has just purchased complete equipment for the Bison Theatre, in Oak Cliff, from the National Supply Co.

Brownsville, Texas, now has a very elaborate theatre in the Capitol, which opened Feb. 14th, to a capacity audience. John C. Fanning is the manager of the new house.

Ralph A. Morrow has been appointed sales manager of United Artists' Dallas, Tex., branch. He succeeds Joseph E. Luckett, resigned. Mr. Morrow left New York Saturday, February 18th, to assume his duties immediately on arrival in Dallas.

Mr. Morrow has most recently been Southern district manager for Pathe.

Barnes Perdue succeeds R. L. Moore as manager of the Palace Theatre, at Eastland, Texas.

Frank Jungrmann is remodeling his New Theatre at Falfurrias, Texas, and enlarging with 25-foot addition.

The Interstate Amusement Co. will erect a new $2,500,000 theatre at Houston, Texas, to seat 4,500 persons, in near future.

Nelson & Simpson have purchased the Rialto and Weltvex Theatres, at Wellington, Tex.

The Palace Theatre, at Belton, Texas, was damaged by fire and the booth and several reels of films destroyed.

Thos. A. Peane has purchased the Palace Theatre at Merkel, Texas.

The Star Theatre, at Humble, Texas, was damaged by fire and the booth destroyed.

Tate Willburn will open a new theatre at Ladonia, Texas, in near future.

Petitions are being circulated requesting Dent Theatres not to show pictures at Temple, Texas, on Sunday.

Salt Lake City

THE twelfth anniversary of the founding of the Louis Marcus Enterprises throughout this territory, was celebrated last week. A big birthday party was given at his initial show house, The Paramount Empress here, with Carl Porter, manager of the theatre, acting as host and ushers passing birthday cake to all who attended the performance.

Marcus has in the past twelve years increased his theatrical holdings to six show houses of great worth, three being in Salt Lake, the Paramount Empress, Victory and Capitol. Others throughout this territory are the Paramount at Ogden, the Idaho at Twin Falls and the Paramount at Provo. It is now announced by Marcus that his organization, the L. Marcus Enterprises, has plans under way for a gigantic expansion which includes, it is understood, play houses in Boise, Pocatello, Idaho Falls and Blackfoot, with another house in Twin Falls. The growth of the Marcus Enterprises has been steady, the Twin Falls theatre having been taken over in 1920, the Victory in 1923, the Ogden Paramount in 1926 and the Provo Paramount and Capitol of Salt Lake in 1927. Geo. E. Carpenter is secretary and treasurer of this organization.

P. A. Speckart, exploitation man, has just been appointed to assist Jack Proctor, Manager of Exploitation for the Louis Marcus Enterprises, it is stated here.

Wm. M. Hughart, who came to this city as sales manager for Pathe from the Butte offices recently, has resigned this week for the purpose of joining the Idaho, Utah and Montana Mortgage Company as sales manager, it is stated.

T. S. Wilson has severed his connections with Pathe as salesman.

M. Van Prag, Sales Director of the Western Division for Universal, spent a few days in this city.

It is announced here that negotiations have been concluded by which the Hotel Bigelow of Ogden, Utah, takes over the broadcasting station KFUR, formerly operated by the Peery Brothers on the roof of their Ogden Theatre there. Louis and Harmon Peery also operate and own the Egyptian Theatre of Ogden, and were visitors in this City a few days ago, attending to bookings.

Mrs. Littlejohn of the Lyric and Star theatres of Price, Utah, spent some time conferring with local branch managers here last week.

Charlie Stern, well known in film circles here, and who was formerly associated with Metro-Goldwyn-Mayer at the local office, is now with the Advance Trailer Service, it is announced, and has the states of Utah, Idaho and Montana.

Manager Clyde H. Messinger of the Educational office here, has been ill with a very bad cold during the past week.

M. Geiger, who recently resigned from the United Artists sales force, is joining a state right company and expects to cover Montana, it is reported.

Cecil J. Farnes, who was connected with United Artists here and also with Universal for a short time, has returned to Portland, where he has joined the Universal ranks again.

Fred Brown, who with E. J. Drucker owns the DeLuxe exchanges of this city and Denver, arrived in Salt Lake a few days ago at which time Drucker left here for Denver, but due to the death of the sister of Brown, he returned to Denver last week.

Among exhibitor visitors seen at the local Film Mart last week was R. L. Wicker of the Delta Theatre at Delta, Utah.

The name of the Photo Play Theatre here, owned by W. B. Harrison, has been changed to The Jewel within the past few days.

Chas. Whipple of the Electric Theatre at St. George, Utah, was here recently.

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Cincinnati

THE Grand Opera House, Cincinnati, devoted to legitimate attractions, but occasionally playing a policy of feature pictures between regular road show dates, was recently threatened with destruction by fire. The blaze started in the ladies' rest room on the second balcony, and had evidently been smoldering for some time before discovery was made by Manager Unger, who immediately called the fire departments. The fire was extinguished with but slight damage.

The Cincinnati branch of Paramount is now comfortably housed in its own new building on Central Parkway and Grant Street. The building is a two-story structure, complete in every detail. G. A. Smith is manager of the Cincinnati branch.

Willis Bachman, otherwise familiarly known as "Bill," erstwhile manager of the Hippodrome Theatre, Cincinnati, but more recently manager of the Hippodrome, at Newport, Ky., just across the river from Cincy, has been made manager of the Forest Theatre, a suburban house previously presided over by Miss Dora Stricker. The Forest belongs to the "L" circuit of theatres in Cincinnati.

Keith's Theatre, Cincinnati, which closed as a two-a-day vaudeville and picture house on account of continued decline in business, has again opened, but this time as a full-fledged picture house, with a continuous policy. During the three weeks in which the house was closed, it was thoroughly renovated and redecorated, and new booths and projectors installed. The house will continue under jurisdiction of the Keith-Albee-Harris-Libson-Heidingsfeld interests, but, according to an apparently well-authenticated rumor, the structure will be razed in the early future to make way for a much more pretentious house to be devoted to pictures and presentations.

In connection with the record run of "The Jazz Singer," at the Grand Theatre, Columbus, J. Real Neth, head of the chain of which the Grand is a unit, figured that during the first five weeks of the run, 32 miles of tickets hod been sold. However, John James, manager of the Grand, not to be "outsmarted," resorted to some mathematical calculations of his own, and discovered that in seven weeks, 2,721,000 feet of "The Jazz Singer" film had been run through the projector, which he translated into 515¼ miles. Now both men claim to be eligible to the chair of mathematics at the State University, at Columbus.

According to Eastern officials who visited Columbus recently, Loew's Ohio Theatre, now under construction on State Street, will be formally opened on March 10. The line-up of house officials will be announced soon.

The Xenia Lodge of Elks, Ohio, will take over the Orpheum Theatre for one night to sponsor a picture, the proceeds from which will be used to defray the expenses of remodeling their lodge rooms.

The Strand Theatre Building, Piqua, Ohio, occupying a prominent downtown location, has been purchased by William Love, Jr., of the Piqua Amusement Co., who announces that he expects to convert the building into a hotel.

The Fayette, Lakena and Ohio Theatres, Celina, Ohio, have been acquired by a recently-organized corporation headed by Reuben Maxon. The Ohio, which has been the subject of litigation, has been dark for the past several months.

Manager Griff Granger, of the Kaypee Theatre, Mt. Gilead, Ohio, recently played a benefit for the local post of the American Legion.

Julius Leopold, owner of the Midget Theatre, Dayton, Ohio, located at Third and William Streets, has sold the house to John Lahm, who, after making extensive alterations, will reopen the house as the Rex.

Portsmouth, Ohio, which city is in the "blue belt," may leave the question of Sunday movies to the vote of the people at the next election. Petitions have been circulated to obtain a line on the wish of the public. More than 600 signatures have been secured. However, the Portsmouth Ministerial Association contend that they will fight the plan regardless of the public sentiment.

Chicago

MANAGER WASHBURN, of F. B. O., sent his city salesmen out in the country last week, pairing up with the men who usually travel the different territories, Walter Brown accompanying Lyons, Ted Meyers with Red Johnson and Len Ullrich with Sam Gorelick. Their trips will mark the opening of the Manager's Spring Clean-up Drive.

Pathe's district office, which has been located for sometime past at 845 S. Wabash avenue, has been closed as the new policy of Pathe eliminates district and divisional managers from its staff. Publicity Director Roche continues with Pathe and will, hereafter, make his headquarters at the exchange at 1025 S. Wabash avenue.

Len Ullrich, of the F. B. O., covering Chicago's west side, claims he has made a new record.

The opening date for Redmon's Mejestic theatre in East St. Louis has been postponed until the 23rd of February.

Stanley Brown, district manager of Midwestco's Milwaukee theatre, visited in Chicago last week. He drove in with his brother-in-law, who is a chief engineer in Saskatchewan and who same here as a delegate to the Power Convention.

Nat Wayne, well known to the Chicago trade as a theatre manager, is opening the Metro theatre, formerly the Majestic, at Harvard, Ill., which has been closed for the past three monhs. Among the improvements installed is a new Wurlitzer organ.

Rose Lange's new Capitol theatre at Rockford, which opened a little over a week ago, has made a splendid box office record its first week and seems destined to be a popular house in that city.

District Manager Shirley of Metro-Goldwyn-Mayer, who has been suffering with grippe for several days, has gone to Florida to recuperate. He expects to retrun to Chicago within two weeks.

Manager William Pracht of the Arcada in St. Charles is vacationing in Miami and expects to return the end of the month.

B. J. Vaught, new owner of the Grand at Lowell, Indiana, has reopened the house after making extensive improvements.

M. W. Madison has taken over the Palace theatre in Moline, formerly operated by Joseph Hopp, and will operate it as a straight motion picture house. The Palace has been closed for some weeks past, after having run as a vaudeville and stock house.

Dave Flam, former Great States publicity man at Waukegan, has been appointed local supervisor of Publix road shows in Chicago.

George A. Levy has been appointed district manager of the organ department of the Rudolph Wurlitzer Company and will make his headquarters at 329 S. Wabash avenue.

Fred N. Ross, who was made manager of the Pickford theatre at the beginning of the year, is supervising an extensive program of redecoration for the interior of the theatre. Fred was connected with the Saxe Amusement Enterprises in Milwaukee and managed several theatres in Wisconsin prior to his connection with the Coston Circuit.

Y. U. Young of Gary, Ind., has taken over Seipe's Auditorium and the Indiana theatre, both at Kokomo, Ind.

Manager Kennedy of the Star theatre, Watseka, was visiting on film row this week and reports that he expects to start a campaign in the spring for Sunday movies, as four other towns near Watseka now have Sunday shows.

San Diego

WILLIAM H. HILTS, formerly in the motion picture theatre business here and once owner of one of the first popular priced houses, died February 2nd, aged 58.

The National, the new motion picture house at National City, near San Diego, was opened the night of February 3rd. It is under the control of the Bush Theatres, Inc., which also operate houses in Chula Vista, Coronado, East San Diego, Escondido, as well as the Egyptian in this city. The National will give two shows nightly, with a matinee on Sunday. Music is furnished by a syncrophone.

Harry L. Hartman, manager of the San Diego West Coast houses, was a winner for the second time in the contests put on by the corporation operating this chain of motion picture theatres along the coast. A grand prize of $500 offered for the theatre making the highest percentage of improvement over a three months' period was divided between Mr. Hartman and N. O. Turner, the manager of the Stockton West Coast theatres. Mr. Hartman was also presented a watch by Harry C. Arthur, Jr., general manager of the southern division. This is Mr. Hartman's second prize watch, the other having been awarded him for the best publicity campaign during the West Coast Greater Movie Season.

Abram F. Ahrens, who has charge of the Broadway theatre, is now also operating the Hillcrest theatre, formerly run by E. C. Wills.

South East

VISITORS in Charlotte last week were D. Holt, Troy theatre, Troy; D. M. Eaves, of the Eaves Theatre Circuit, Union; G. G. Mitchell, Imperial theatre, Newton; A. F. Sams, Sr., and A. F. Sams, Jr., of the Piedmont Amusement Co., Winston-Salem; P. A. Boone and John Banner, Grand theatre, Mount Airy; R. R. Kissell, Winner theatre, Louisburg; Charlie Arrington, Palace and Lyric theatres, Rocky Mount.

P. A. Boone and John Banner, of Mount Airy, were in town last week and announced that their new Grand theatre in Mount Airy would open Tuesday, February 28.

Stanley Hand, local manager, Pathe exchange, has resigned and will leave Saturday for New York to take charge of new duties with a research company.

R. L. Holmes, of Graham, N. C., who is building a $40,000 500-seat theatre, has leased it to Mrs. A. B. Thompson, who operates the Alco theatre in that city. According to present plans, the theatre will be completed about May 15.

E. C. Quarles has taken over the Gem theatre in Silver City, which was formerly operated by Mrs. A. B. Thompson of Graham.

Dr. F. V. Taylor has again assumed the management of the Palace theatre at Stanley, N. C., which he leased to Tom Little a few weeks ago.

S. P. Herlig is the new owner of Young's theatre, Lexington, the former owner being Fred Elkin. Mr. Herlig took charge February 6.

Jack Marcus, well known actor and producer of this city, in addition to having charge of the Lincoln theatre on East Evans street, Florence, S. C., is also manager of the O'Dowd theatre, having taken up his new duties last Monday. Florence is Mr. Marcus' home town and he is very popular here.

Jack Frost, formerly manager of the Capitol theatre in Danville, Va., for Universal, is now connected with the Publix-Saenger theatres, in the capacity of manager of the Broadhurst, Rialto, Orpheum, Broadway and American theatres in High Point, N. C., which were purchased by that company on Monday, February 13, from A. B. Huff.

Leo L. Goldberg, executive, Big Feature Rights Corporation, celebrated his forty-first birthday anniversary last Thursday, February 9th.

"The Private Life of Helen of Troy," the First National special, opened the Riviera theatre, Knoxville, Tenn., to a complete standout both matinee and night. People jammed the sidewalk for a half block attempting to see the show and ticket sales were suspended several times.

An audience of 500 persons filed orderly from the Temple theatre, Louisville, Ky., at 10:20 o'clock last Friday night, when a fire in the projection room destroyed two reels of film, valued at $350 each and caused a damage of $800 to the equipment in the room.

The Jefferson theatre, Jeffersontown, Ky., has been closed, and the Lyric theatre at Brooksville is closed temporarily. The Palmer theatre at Palmer, Tenn., is also reported closed.

E. A. Booth, president and general manager of Booth Enterprises, Greenville, Tenn., spent several days in Louisville last week visiting the local exchanges.

The Crystal theatre, Scottsville, owned by Mayor H. E. Dixon, was damaged by fire last week.

Colonel Fred Levy, president of Big Features Rights Corporation, has gone to a directors' meeting of the Principal Theatres Corporation in California. Accompanying him on the trip are E. W. Hammons, president of Educational exchange; Mrs. Levy and Mrs. Hammons.

A new theatre has been built at Blackey, under the name of the Mountain, by Charles Maddin.

A. N. Miles, Eminence theatre, Eminence; Keith Hood, Florence theatre, Bedford, and Morris Bishop, Auditorium theatre, Dawson Springs, visited local exchanges last week.

John Long, Templet theatre, Earlington, Ky., underwent an operation for sinus trouble at St. Thomas' Hospital, Nashville, last Thursday and was confined to the hospital for for several days.

Switow & Son Enterprises, Inc., Louisville, have sold the Kentucky theatre, Danville, Ky., to the Principal Theatres Corp., Louisville, of which Lee Goldberg and Colonel Fred are officers. The theatre, built at a cost of approximately $100,000, was opened last spring under the same management as the Kentucky, Lexington, and other theatres owned by the Switow Co. Frank Sutton will remain manager of this theatre.

George Starkey, salesman for Big Feature Rights Corporation, Louisville, is on the sick list.

Baltimore

MISS AGNES WELLS has succeeded Mrs. Frank Robard as secretary to R. Neisonson, resident manager of Warners' Metropolitan here. Mrs. Robard has returned to Norfolk, Va., where she is recuperating from an operation she recently had performed to remove her tonsils. She may have to undergo another operation, it is thought.

The Leader theatre, 248 South Broadway, has been leased by the Alhambra Theatre Corporation, Arthur B. Price president. It is being remodeled to be reopened in a short time.

Saturday morning moving picture shows for children have been arranged by the Vassar Club of Maryland to be given at the Little theatre through the manager, Louis Machat.

The Astor theatre, Poplar Grove street, near Edmondson avenue, had its projection room wrecked one morning recently when two strange men went to the playhouse in the early morning and gained admittance by telling the charwomen that they were fire underwriters.

Ted Claire has succeeded Sammy Kahn as master of ceremonies for the presentation acts at Loew's Century here.

The Embassy theatre, which has been closed for some months and was formerly operated by the American Theatre Corporation as a moving picture house, will be reopened in the near future by M. Levine as a stock burlesque house, in which new principles will be added each week.

Fire, causing a loss of about $100,000, destroyed the dance hall, executive bungalow and offices of Carlin's Park here, Friday night, February 17.

Florida

THE Centro Asturano theatre, in Ybor City, the Latin section of Tampa, inaugurated a season of Grand Opera last week.

George Frellson, part owner of the new Rex theatre in Lakeland, and manager of the Alcazar, in Venice, was a visitor in Tampa last week. He said the new house in Lakeland was going over big.

According to some experts, theatres can depend upon but 10 per cent of the population of a city to be regular show goers. In other words, if the show-shops of a town have more seats than one-tenth of the total population, that town is over-seated. The Victory, in Tampa, knocked this theory into a cocked-hat by playing to nearly 20 per cent of the total population on the week. This seems pretty good when you consider that Tampa has 18 other theatres. If all these people were placed end to end they would reach to—well, you figure that out.

As mentioned in this column last week, the writer was "commanded" to appear in U. S. Court at Miami for jury duty. He was there two days and covered some of the theatres. There are a number of nice, comfortable houses, one of which compares quite favorably with our "Tampa." It was noticeable, however, that none of the houses had the "front" of the Tampa theatres. A good percentage of the best houses there are controlled by Paramount Enterprises. Pictures featured were hot-off-the-bat releases.

Lee Newsom was promoted this week to the position of chief usher of the Florida theatre, Jacksonville, with which house he has been for some time and where he is popular and efficient.

Guy Kenimer, manager Florida theatre, has returned from a brief trip to Miami.

H. W. Schaefer, correspondent in Jacksonville for *Weekly Film Review*, spent Sunday and Monday in Tampa. He was accompanied by Mrs. Schaefer.

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

Des Moines

TAKING effect on February 18 several changes of managers were made in the organization of theatres in which A. H. Blank is interested. The change began with the move several weeks ago of Harry Watts, manager of the Capitol theatre in Des Moines to the Riviera theatre in Omaha, which has been under the management of A. G. Stolte, formerly of Des Moines, since the opening of the Riviera a year ago.

Mr. Stolte is leaving the theatre business for a time while he takes a short rest to recuperate from the strenuous labors in connection with the opening of the new theatre. He has several very attractive offers from organizations of the west coast and there is little doubt that he will eventually accept one of these most flattering propositions.

Succeeding Mr. Watts at the Capitol in Des Moines is Nate Frudenfeld, who has been doing publicity for the Riviera at Omaha. He has as his assistant Lionel Wesson, who has been managing the Strand theatre in Des Moines, while Harry Watts took Mr. Chatkin, his assistant in Des Moines, to Omaha with him. Jess Day, who has been managing the Des Moines theatre, Des Moines, takes charge again of the Strand theatre, while Elmer J. Levine, who has had the Columbia at Davenport, takes charge of the Des Moines theatre, and Mr. Slenker, who has had the Garden theatre at Davenport, takes charge of the Columbia there. Mr. Watson, who had the Spencer Square theatre, takes the management of the Garden and the Family, and Mr. Mac Pike, who had charge of the Family, takes the management of the A. H. Blank-Publix chain.

W. B. Frank, who had the lease of the theatre at Humboldt, Iowa, which burned to the ground with the Russell House, in which it was built, is planning soon to build a new picture house there. He has made no definite announcement of the location or the time set for beginning the new construction, but he is continuing business temporarily in a structure which has been hurriedly changed to make it adaptable for a theatre. Mr. Frank was in Des Moines last week booking pictures.

Two hundred fifty new chairs are to be installed by Mr. Nagel, who has the Princess theatre at Oskaloosa.

W. C. Denny, the new district manager for the National Theatres Supply Co., called at the Des Moines office. He succeeds O. H. Dutton, who has taken a position with the company on the west coast. Mr. Denny comes from the eastern district.

Julius Geertb, who has three houses at Davenport, was in Des Moines booking pictures. He has the Taniser Gardens, the Victor and the Venus.

M. R. Brown, who has theatres at Forest City and Riceville, has bought the theatre at Akley, Iowa. Mr. Trovas, who has had the theatre at Ackley for some time, gave over possession of the house to Mr. Brown on Feb. 1. Mr. Brown has done quite a bit to doll up the theatre at Ackley and is planning further changes in the house at a later date.

Weather in general has been a big handicap for the exhibitor again this month. Lots of snow and severe cold have made inroads at the box office. However, things are counted as better than at this time last year and more complete prosperity on the way.

The Gem theatre is Des Moines, the Beaver avenue house which has been an object of much interest since suburban houses have not been made to pay as a rule in Des Moines, has apparently proved again that the proposition is a hard one to work. Mr. Jones, who built the Gem theatre, sold it a month ago to Mr. Worrel of Marshalltown. After operating for a few weeks Mr. Worrel closed the house and the Gem will probably be returned to Mr. Jones. The house has been closed for several weeks.

The Gem is a very attractive little house and Mr. Jones has done much to educate patrons of this fashionable district to the suburban house with programs of the highest order.

R. A. Wagel is the new office manager for the Educational office. He was formerly with Pathe and goes to Educational to succeed W. O. Galloway, who is going out on the road as salesman.

E. J. Tilton, manager of the office of First National, was in Omaha to see Mr. Hostettler about booking pictures for the Hostettler chain. Mr. Hostetter has four theatres in Iowa with his longest chain in Nebraska. He has the theatres at Fort Madison, Muscatine, Marshalltown and Charles City.

Chris Nelson has sold the Alamo theatre at Pella, Iowa. The new owner is Mr. Huntzinger, who has remodelled the house, making changes to make the house more modern in construction and equipment.

G. S. Sheimo has bought the Opera Annex at Faribault, Minn. Mr. Sheimo, who has been located at Lake Mills, Iowa, bought the house from Hassing and Becker.

George Bromson has played Sunday shows at Tabor, Iowa, for four Sundays without strong opposition. There have been protests from the church organizations but the Sunday shows have proved so successful that Mr. Tabor plans to continue.

M. R. Quire, who has the theatre at Kanawha, Iowa, after showing pictures at his theatre on one Sunday, has decided not to press the issue further. He was requested by patrons to give the Sunday show but after showing the one time he reconsidered opposition to the Sunday shows there and that he does not wish to stir up any sentiment harmful to the town welfare.

Arthur Levy has been made the new branch manager for Pathe. He came to Des Moines from Kansas City, where he was acting as supervisor of salesmen. Les Phillips, who has been in charge of the office as well as taking charge of special pictures with Rube Wagel as office manager, will now be special representative for Pathe. Mr. Phillips came to Pathe with the consolidation of Producers Distributors, of which he was manager with Pathe.

The Exhibitors Service and Sales Company have opened offices in Des Moines at 1021 High street. They handle theatre equipment.

Milford McClain has accepted the management of the King theatre at Albia, Iowa, one of the Commonwealth Theatres chain. Mr. McClain was formerly at Newton, Iowa, where he was leader of the Strand theatre orchestra when it was owned by E. P. Smith, now located in Des Moines. Mrs. McClain is also a musician and recently came to Iowa as a bride from St. Louis, Mo.

O. H. Dutton, who has been district manager for National Theatre Supply Company for three years, will do special work with the company with headquarters at Seattle. He had supervision here of St. Louis, Kansas City, Denver, Des Moines, Minneapolis and Omaha. Mrs. Dutton, who underwent a serious operation recently, has now recovered and will be able to make the trip to Seattle with her husband.

San Francisco

LOU GOLDEN, well known motion picture man of Southern California, who has made an enviable name for himself in Los Angeles, has been appointed manager of the big Loew's Warfield theatre in this city, it has been announced by A. M. Bowles, divisional manager of West Coast Theatres. Lou has made a name for himself that all could be proud of when he managed the Kinowa, Criterion and Loew's State in the Southern city.

Golden was chosen to open the gorgeous Boulevard and Rich theatres, also West Coast theatres in other sections of the State and he has opened and successfully managed many other West Coast theatres.

Sam Pechner, formerly house manager and later assistant manager of the California theatre, also a West Coast theatre, has been made manager of the California. Pechner's rise in the theatrical business has been rapid and remarkable. He gave up his business a comparatively short time ago to enter the movie game at the bottom of the ladder. This was at the Imperial theatre, now a cheap house, and today he is manager of one of the city's most exclusive motion picture theatres.

Popular Manager Newman of the Cameo theatre, a Universal theatre, has been forced to leave the city on a business trip to look over some of the other Universal theatres. While it may be tough on San Francisco that Newman left, it is lucky for the other theatres. He recently took the place of Frank Lacey, the capable and popular boy who recently resigned to leave S. F.

Blumenthal Theatre Circuit has broken ground in San Rafael for a new theatre. It is to be fully equipped with all modern conveniences and when completed will represent $200,000.

F. B. O.'s Grand February Jubilee Week went over the top here. With W. E. Matthews at the helm in the local branch, F. B. O. did better than expected.

The Projection Room of the Royal theatre was completely outfitted by Preddey. This theatre belongs to the T. & D. Jr. Circuit and is located on Polk street of this city. Preddey Mirror Arc dissolvers with only one lamp will be used for projection of slides.

Last week the Royal theatre of Sebastopol and also the Princess theatre of Sausalito installed new reflector lamps.

The Orpheum of this city has installed new Spotlamps for rapid fire work.

What is unquestionably the most important pact ever entered into by local stage performers and the motion picture playhouses is that of the Four Marx Brothers signing a West Coast Theatres contract Feb. 10th. The deal, according to West Coast executives, calls for the appearance of the comedy quartet at the principal theatres of the circuit, extending from San Diego to Seattle. This will bring them to the Granda theatre this month.

Albany

OWING to the fact that country roads in New York state have been open throughout the entire winter with one or two exceptions exhibitors in smaller places report that business is running ahead of a year ago. Open roads have also contributed to exceptionally good business that has been enjoyed by many motion picture theatres in the larger upstate cities.

A motion picture theatre in Waterville, N. Y., owned and operated by F. M. Betts, had a close call one night last week, when fire destroyed three business blocks in the village.

Harry Goldstein, who has been manager of the Paramount exchange in Albany for the past year or so, was transferred last week to the Pittsburgh office, and has been succeeded by Kenneth Robinson, of Boston. Mr. Goldstein's departure from Albany will make necessary certain changes on the Film Board of Trade.

Lew Fischer, of Fort Edward, owner of a chain of houses, is again up and around after having been confined for several days to his bed from an attack of grippe.

A. J. Guteck, local manager for F B O, was in New York City last week, and while there met a couple of the screen stars that are featured in F B O product. Mr. Guteck, who is a Holy Cross man, attended a dinner on Monday night of this week, given by the alumni of the Capitol District.

Donald Mame has closed his theatre in Greenville for the winter. Jack Byrne, local Metro-Goldwyn salesman, is mourning the loss of his automobile stolen a few nights ago from in front of the Albany Y. M. C. A.

Jack Hutcheons, of Amsterdam, is looking after the booking and arranging of a benefit showing that will be given by one of the priests in Fonda, at St. Mary's Hall.

Excellent progress is being made these days in the construction of the new Strand theatre in Utica. The marquee is in place and workmen are now busy with the interior. The theatre will probably be in shape to open during the early part of the summer.

A. H. VanDusen, booker at the F B O exchange, who featured in an automobile mixup with a street car a year or so ago, had his car smashed to bits one morning last week through a runaway truck. Fortunately Mr. VanDusen was not in the car at the time of the accident.

Charles Marshall, who runs the Bridge theatre at Ausable Forks, is again buying second hand cars in New York City and is on the road so much that film salesmen are finding it a hard matter to locate him.

Father Blaise of Schroon Lake, who runs the motion picture theatre there, is also featuring basketball games this winter with much success. William Benton, of Saratoga Springs, who has a chain of houses in northern New York, was in New York City last week.

Allie Mallory, of Corinth, was hard hit last week, when the International Paper mills in that village laid off a large number of men for an indefinite period.

The Albany Film Board of Trade has definitely decided that it will hold no dinner dance this year. Harry Seed, local manager for Warner Brothers, spent a good part of last week on a swing through northern New York.

P. J. Herbert, who runs Herbert's theatre at Dover Plains, drove up to Albany last week bringing his wife and family with him. Mr. Herbert is running his house two nights a week.

Frank X. Shay, who owns the Happy Hour in Schenectady, has installed a contrivance, which permits his broadcasting from his office the coming week's attractions.

One of the best violinists in New York state is now being featured at the New Hartford theatre. The man is B. A. Henry, and he was a member at one time of the St. Louis Symphony orchestra.

Len Garvey, who looks like Will Rogers, and who has theatres in New Hartford and Clinton, was along Film Row last week.

A valentine in the shape of a newsy letter was received on Albany's Film Row last week from O. R. Rieffel a former local salesman, who is now in charge of the Paramount exchange in Milwaukee.

With two children ill with the scarlet fever, Ed. Hayes, local manager for Pathe, is having his troubles these days.

Charles Smakwitz, manager of the Albany theatre in Albany, is working hard these days in a beauty contest tie-up with local newspapers.

Nate Robbins is playing to big crowds at his new Uptown theatre in Utica. Barney Lumberg issued a denial last week that he and Mr. Robbins were planning to erect a new theatre in East Utica in the vicinity of the Family and Rialto theatres.

Vic Bendell, a former well known film salesman out of Albany, and who is now with the Kaufman Mat Service, arrived in town last week from El Paso, and proceeded on to Boston, where he will represent his concern.

Joe Raymond, who maintains a ten piece orchestra at the State theatre in Utica, announces a new policy consisting of double features and vaudeville.

Walter Roberts, manager of the Troy theatre, is now driving a Packard.

There is a stiff fight on at the present time between the Schines running the Avon in Utica, and Pop Linton, who has the Olympic. The Schines are using presentation acts in connection with their program of pictures.

Members of two bowling teams in Troy enjoyed a turkey supper last week at the expense of the losers. George Nugent was captain of the losing team, and Vincent Inacito, of the winning team.

The sympathy of the readers of this section is extended to Ed Trembly, of the Proctor house in the recent death of his sister, following a long illness.

Jack Campbell, manager of the Griswold in Troy, will conduct a dance contest throughout Lent, as a means of bracing up business.

Jake Rosenthal has now entered into a policy of charging fifteen cents admission each night throughout the week, and declares that he is not only receiving more money, but also that the crowds are bigger than before.

One of the most pretentious openings in central New York in many months took place in Syracuse on Saturday, February 18, when Loew's State theatre, which has been in course of construction for many months, threw open its doors to the public.

Tony Veiller, manager of the Mark Ritz in Albany, was the speaker at the February meeting of the Albany Lotos Club last week. Mr. Veiller's subject was "The Theatre of Today."

Edmund Melhado, of Albany, a former Pathe film salesman, but who is now handling bonds, was married last week to Miss Martha Hawley, of Park Avenue, New York city. Mr. Melhado is a native of the British West Indies.

A long drawn out squabble in Watertown, over the Liberty theatre in that city, was settled last week in Supreme Court. The principals were Charles Sesonske and Carl A. Phillips. The action involved a mortgage.

Cleveland

CHANGES have been made in the local Pathe exchange. The position of short subject manager has been eliminated and Oscar Ruby, feature manager, will handle both features and short subjects in the future. J. E. Beck was in charge of the short subjects. Pathe sales are being concentrated in a smaller sales force, dispensing with the services of Frank DeNoll, M. J. Glick and George Riddell. The non-theatrical department is alos being discontinued as a separate unit. Chester Loewe was division manager for the non-theatrical department in this territory.

Harry Dodge has resigned as local Paramount-Famous-Lasky exchange manager to become associated in the advertising business. Dodge, who was formerly manager of the Columbia exchange, came to Cleveland more than a year ago. Rumors of his successor have been heard, but are unconfirmed.

John F. Royal, manager of B. F. Keith's Palace theatre, has returned from a few weeks' trip to Florida. He got back just in time to participate in the latest zero spell.

We hear that the picture "Chicago" has been passed by the Pennsylvania censor board. Changes in titles were made to meet the requirements of the board, but the picture was not altered much. It is expected that the Ohio censor board will follow the action of the Pennsylvania board and, with similar changes, release it for exhibition.

Fred Schram of Cleveland and his brother, Victor Schram, of Cincinnati, have just taken over the Garden theatre at Portsmouth. They have taken a 10-year lease on the house. The Garden is a 500-seat downtown house, which has recently been redecorated. During the summer the capacity will be increased to 1,000 seats. Under the new ownership the house will show only the specials. R. S. Wood has been named house manager.

Mr. and Mrs. Harry Charnas celebrated their 18th wedding anniversary on February 15th, for which occasion their friends rise in a body to offer congratulations. The occasion was celebrated by a dinner party at the Charnas home. Harry Charnas, as you all know, is president of the Standard Film Service Company, with exchanges in Celevland, Detroit, Pittsburgh and Cincinnati.

Robert Gordon has been appointed local representative for National Screen Service in this territory by Pat Garyn, general sales manager. Gordon rises to state that his company is now in a position to handle special individual orders, such as anniversaries, dedications and the like.

The Fischer brothers, Meyer and A. H., of the Fischer Film exchange, were conspicuous last week by their absence. Meyer Fischer spent the week in his Cincinnati branch exchange, and A. H. was making personal appearances at the leading theatres in the territory.

Pittsburgh

AMONG the exhibitors who visited film row the past few weeks were E. W. Albertson, soon to open a new theatre in Kane; Charles Richelieu, Bellfonte; C. O. Baird, Portage; Carl Becker, Butler; William Pritchard, Weston; James Reter, California; Peter Antonopolis, East Pittsburgh; Tom Bello, Belle Vernon; B. F. Cupler, Washington, and J. Kain, Pitcairn.

Cleve Adams, F B O division manager with headquarters locally, is back at his home office here for a stay, after a six week trip during which he visited much of the F B O territory which is under his jurisdiction. He reports that conditions all along the line were fairly good. Included in his stopovers were Memphis, Oklahoma City, Dallas, New Orleans, Tulsa, San Antonio, and Chicago.

Sterling Wilson, recent addition to the First National's selling force, is now making a two week trip throughout the West Virginia territory.

Samuel Soltz, former local film man now conducting the Howard theatre in Baltimore, is a Pittsburgh visitor this week renewing acquaintances with his many friends here.

Joseph Jacknic is a new shipping clerk at the Independent Display Company, succeeding Sidney Rosenfeld, who has resigned in order to devote all his time to the operation of his Rosedale Theatre on Wylie Avenue.

William D. Jaenak has opened his beautifully appointed display room at 1025 Forbes, the heart of Film Row, where he will sell and demonstrate organs and pianos.

Leslie L. Chamberlain, formerly of the Victoria Theatre at Moxham, Johnstown, is the proprietor of a new theatre now being erected at Dale, Johnstown. It will have a brick and steel structure with a 48 foot frontage. It is hoped to open the theatre on or about April 15th.

Charley Giegerich is back in town again, this time in advance for Metro-Goldwyn-Mayer.

F. F. Smith, formerly manager for Publix and also with Loew in Memphis, is visiting the Penn Theatre prior to the opening of the new Loew theatre in Indianapolis, where he will be the manager.

Louis K. Sidney, Joe Hiller, and Nathaniel Finston were in town Sunday and Monday to help start the new band policy at the Penn, Don Albert and a 24 piece band on the stage for the first time this week.

Phil Spitalny is announced as the musical director for the new Stanley house which will open about Feb 27th.

Jack Simons, manager and Gerald Murphy, assistant manager at the Aldine, are both taken down with colds, that although not keeping them from work have made it uncomfortable for them.

W. A. Finney, division manager for Loew with headquarters in the Penn Theatre Building, just came back from Indianapolis and Columbus where Loew's, Inc., are completing two de luxe picture houses.

Ralph Toy is back in town as manager again for Harry's Ad Show. Recently he has been conducting business in the New York, New Jersey, and Michigan territories.

East Pittsburgh Chamber of Commerce donated several truck loads of food and clothing to the destitute striking miners in many towns near Pittsburgh and among the members of the relief committee was the well known East Pittsburgh theatre owner, Peter Antonopolis.

Mrs. Josephine Beck, better known as "Joe," for years connected with the Independent Display Company, has the sympathy of her many friends in the loss of her father, John Grove, whose death occured in a local hospital Saturday following an operation for appendicitis.

Max Milder, division manager for Warner Bros. and at one time manager of the old General Film Co., Pittsburgh branch, is spending the week at the local exchange of his company.

Harry Grelle, well known distributor of many prominent independent pictures in the local territory, is in Cuba with a party of friends, mixing business with pleasure.

Henry W. Gauding, who lately sold his Lincoln Theatre in Mt Washington, accompanied by his wife, is sojourning in Florida. The trip has been made to benefit Mrs. Gauding's health, and the many Film Row friends of the family trust that the warm Florida climate will restore Mrs. Gauding to her former good health.

Phil Dunas, manager of the local Universal exchange, is spending a good portion of his time on the road these days keeping in personal touch with the theatre owners throughout the territory.

G. R. Ainsworth, associated with the film business here and in other cities for the past fifteen years, is now on the advertising staff of the Sun Tele. Hearst newspaper.

Harold Dunn, manager of the Warner exchange is convalescing at the Montefiore Hospital from an operation for appendicitis which he underwent last Saturday morning. Reports state that he is doing as well as can be expected and will be back to work in due time.

Following are members of the committees of the eighth annual convention of the M. P. T. O. of Western Pennsylvania to be held in Pittsburgh, Sunday, Monday and Tuesday, April 15-16-17:

Officers of the M. P. T. T. O. of W. Pennsylvania, Inc.: M. A. Rosenberg, president; Wm. R. Wheat, Jr., vice-president; Joseph Gellman, treasurer; Fred J. Herrington, secretary.

Convention Committee: N. Friedberg, chairman; M. B. Nadler, vice-chairman; M. Manos, I. Victor, J. Richmon, T. J. Hickes, Andy Battiston, N. Braverman, A. Weiss, P. Parros, N. Natopolos, Frank Zeppas, E. J. Murray, M. J. Gorman, S. Marousis A. Weiland, B. Cupler, Adolph Farkas, J. Hauer, Gilbert Gellman, J. Silverman, H. E. Hammond, N. Schuler, M. A. Sybert, J. F. Smith, W. J. Bittner.

Board of Managers: John M. Alderdice, chairman; H. B. Kester, L. M. Jones, C. E. Gable, D. A. Harris, John Newman, N. Friedber, H. Goldberg, A. P. Jim, C. M. Closkey, Alex Moore, S. Haimovitz, M. B. Nadler.

Entertainment Committee: H. Goldberg, chairman; Wm. Finkel, John M. Alderdice, Fred Querner, James E. Smith.

Speakers' Committee: Morris Roth, chairman; Anthony P. Jim, Archie Fineman, A. P. Way, Carl Poke.

Legislative Committee: Alex Moore, chairman; A. P. Jim, Ben Amdur.

Ways and Means Committee: S. Haimovitz, chairman; S. Antonoplos, F. A. Smoot, M. B. Nadler, Geo. Panagatocos, A. P. Way, Wm. Lipsie, H. B. Kester, C. M. McCloskey, Chris Wagner, L. M. Jones, H. Stahl.

Resolutions Committee: D. A. Harris, chairman; John Newman, Ed. Harvey, John M. Alderdice, E. J. Dowling.

Grievance Committee: Bart Dattola, John Newman, chairman; Walter Silverberg, Frank Nally.

Registration Committee: George Schweitzer, chairman; M. Winograd, Joseph Gellman, Ben Browarsky, Wm. Littlestone, Jake Silverman.

Constitution and By-Laws: W. J. Bittner, chairman; T. Kinney, Ike Browarsky, Theo. Mikalowsky, Spear Marousis, S. Gould, N. Sheffler.

Sergeant-at-Arms: Saul Silverman and Andy Battiston.

Arbitration Board: Nathan Friedberg, Wm. R. Wheat, Ja., H. B. Kester, Archie Fineman, A. P. Jim, D. A. Harris, Morris Finkel, N. Braverman.

Portland, Ore.

MARTIN VAN PRAAG, Western Sales chief for Universal, was in the city a few days, conferring with George Jackson, local branch manager. Praag left for Los Angeles, where he will meet a new district manager, which is to be appointed.

Arthur Gangel, Sales Manager for the Advance Trailer Corporation, who has been in the city for some time, has left for Seattle, to attend to some business for his organization.

Jeff Lazarus, accompanied by his wife, came up from Los Angeles, to inspect the new Publix house, scheduled to open March 9. Lazarus is publicity director for West Coast Theatres, Inc., under whose management the Publix will be operated. Eddie Hitchcock, high-powered Pacific Coast press agent, is in charge of the opening campaign for the house, while a rumor has it that Eddie is to manage the 3,200-seater.

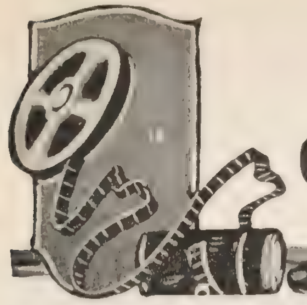
During the local visit of Ruth Taylor, screen star, who made a personal appearance at the West Coast Broadway, the little star called on Manager Neal East of the Paramount exchange, where she was introduced to everyone in the exchange from the poster clerk to the manager.

Announcement has been made public by Richard Spier, Oregon Division manager for West Coast Theatres, that W. C. is to operate and manage the new Publix houses in the Northwest, through an arrangement made with Sam Katz. Paramount pictures are to receive most of the theatre's dates, while the Publix unit shows from the East, are to be a stage feature at the new house. Fanchon and Marco presentations are to continue at the Broadway, which at the present time is the town's key house.

Ray Felkner, newly-appointed Northwest theatre chief for Universal, was in the city recently, holding a conference with Bert Levy, manager of Universal's Columbia, Ernie Ludwig, of the Corvallis house, and G. E. Brown, manager of the two U houses in Eugene. Felkner left for Seattle, where he will make his headquarters.

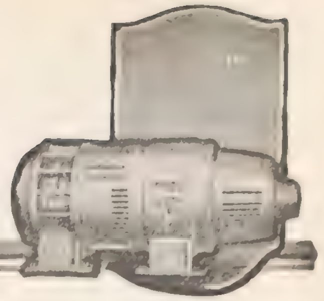
It is again said upon good authority that Will King and a musical show is to go into the West Coast Liberty, commencing March 2nd. King is a great favorite in Portland, having completed a successful nine-months' stay at Warner's Music Box Theatre.

Sam Maurice, connected with West Coast Theatres, in the exploitation department, left for Seattle, where he will be associated with Herschel Stuart, Washington Division manager for West Coast.



Projection

Optics, Electricity, Practical Ideas & Advice



Inquiries and Comments

Are Resistances Required for Arc Operation?

ELI ROY, projectionist at the Strand Theatre, Rumford, Maine, wishes to know whether it is possible to connect the arc lamp of a motion picture projector direct to the generator without using either ballast rheostat or field rheostat.

His question seems, to us, to be so general in nature that some time will be required in answering it.

It is as follows:

"Dear Sir:

"There has been quite a bit of discussion lately among projectionists of this section over the question: Is it possible to connect the projector direct from the generator without rheostat or field rheostat?

"I am enclosing a self-addressed envelope wishing that you might answer this question direct as well as in your columns."

Very truly yours.
(Signed) Eli Roy.

Yes, It Is Possible

Answering your question in a very general manner, Eli, we would say "Yes, it is possible to connect a projector arc direct to a generator and not use either ballast or field rheostat in order to operate the arc."

If you wish to know, however, whether it is possible to operate an arc lamp from *your particular* generator, or, from any generator, taken as found, then that is altogether a different proposition since the answer would depend upon the type of generator used.

There are two distinct types of motor-generators used for motion picture projection, these being the Series Type and Multiple Type. With the first named, all arcs to be used are connected in series with one another so that the same current flows through each.

The voltage drop across each arc, or, the voltage required to operate each arc, in a normal fashion, is supplied by the generator so that if two arcs are used at the same time the generator would supply from 100 to 130 volts to both arcs, which would be divided evenly between the two. Each arc would then take, for example, 50 amperes at, approximately, 55 volts or the net output of the generator would be 50 amperes at 110 volts.

The characteristics of the series generator are such that it will automatically adjust itself to momentary disturbances in the arc while it is established and it will, therefore, deliver a constant current to as many arcs as may be burning up to the capacity of the machine.

Under such conditions, no ballast resistance is required to obtain steadiness of arc burning so that with the series type of generators the ballast resistance, at least, is dispensed with.

Is Field Rheostat Necessary?

Both Series and Multiple Types of Motor-generator sets are provided with Field rheostats for providing an operating range so that local conditions and temporary emergencies can be met.

With the Series machine, current in excess of the normal rating of the machine can be drawn from it for limited periods of time and, by the same token, currents lower than the rated current can also be drawn from the machine so that the projectionist can control the brightness of the screen picture to meet such conditions as varying density of the film passing through the projector.

If it were not for providing this decided advantage of limited control over the screen brightness, the field rheostat of the generator might well be dispensed with also, so that as far as concerns its absolute necessity in the operation of the arc, Friend Roy, it is not essential that it be used.

Because of the importance of being able to exercise some control over the current, however, the field rheostat forms a logical part of the motor-generator set.

The Use of Shunt Resistances

The series machine, when used for providing energy to devices which require the same amount of current (which ordinarily means two or more similar devices, such as three picture projector illuminators) is quite economical and, furthermore, makes it easy to obtain the same intensity of illumination from each projector.

Where a number of devices of different current requirements must be operated from the same generator, however, the series machine is handicapped because of its lack of flexibility in the matter of providing each machine with exactly the right current required for normal operation.

Where the capacity of the machine permits, it is possible to operate a number of devices of different current requirements (such as spotlamps, slide projectors, etc.) from a series type generator by using a shut resistance across each device to absorb the difference in current between what the device requires and what the generator supplies.

As an example, suppose it were required to operate two 125 ampere high intensity arcs and two 60 ampere spotlamps from a 125 ampere series generator. It could be done by connecting the two high intensity arcs (in series) direct to the generator and the two spotlamps, each shunted by a proper resistance, in series with the H. I. arcs.

The entire hook-up would be series in nature but the two 60 ampere spotlamps each would have a 65 ampere resistance bridged across the arc to carry the generator current not required by the spotlamps.

For such service, however, the multiple type of generator would offer better advantages, chief of which would be the matter of flexibility.

When Resistances Are Necessary

With the multiple type of generator a constant voltage is supplied to all connected devices and the current is supplied to each device according to the individual requirements. All devices are connected in parallel and in view of the above, it can be seen that the operation of each device is in no way influenced by other connected devices as long as the capacity of the machine is not exceeded. This makes for a very flexible operating arrangement, especially where a number of different machines are to be used.

No means are provided in the design of the generator, to absorb fluctuations in the current being taken by each separate device so that some outside steadying element must be used in order to achieve stable arcs in all projectors.

This outside stabilizing factor is a ballast resistance connected in series with each arc which absorbs the difference in voltage between that supplied by the generator (usually 70 volts) and that required by the arc (usually 55 volts).

Action of Ballast Resistance

The action of the ballast rheostat is as follows: When a *constant voltage* generator is used to supply arc lamps with current, resistance must be connected in series with each arc in order to make the arc stable (hold its right current). Suppose no ballast resistance, as this is called, is connected in the circuit, then, if the generator gave exactly the voltage of the arm, it would be unstable since a slight speeding up of the generator would cause *more* current to flow through the arc and this increase in current would make the gas stream hotter and would, in turn, necessitate a *lower voltage* to maintain the arc. This would result in still *more current* flowing through the arc with the same result all over again so that the current would keep on building up through the arc, until something burned out.

If, on the other hand, the generator slowed down a trifle, the voltage supplied

(*Continued on Following Page*)

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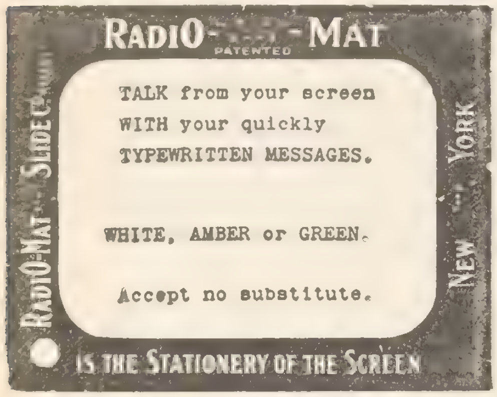

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New Neighborhood Theatres for San Francisco

Two new neighborhood theatres for the outer Mission and North Beach districts were announced January 23d in a $600,000 building program inaugurated by the Golden Gate State Theatre Circuit.

The Crocker-Amazon Tract will be the site of the first house, for which the ground was broken at Mission and Rolph streets. It will be a $200,000 structure, seating 1,200 persons. Property on which the structure will rise was acquired several years ago by Golden State and its associates, E. H. Emmick, R. A. McNeil, W. G. Bailey and Amelia Baines. It will be named the Geneva.

Broadway between Grant avenue and Stockton is the site of the second theatre, to seat 1,800 persons and cost $400,000, with a group of stores adjoining. The new house, to be named New Liberty, will supplant the present Crescent, which will be torn down. Owners are Maurice Klein, Harry Sack, W. S. Godfrey, John S. Meyer, McNeill, Emmick, and Golden State. Reid Brothers are architects for both building projects.

Purchase of the Palace Theatre, Twenty-third avenue and East Fifteenth Street, Oakland, was announced by Golden State Theatres. The theatre was bought outright from Allen E. King for $250,000. They also acquired the former Sunset Theatre property, Ninth avenue and Irving street, San Francisco, for which no price was named.

Further Sales of Organs Prove Popularity

Further sales of organs continue to demonstrate the popularity of these instruments for use with the motion picture presentation. The Marr & Colton Company of Warsaw, N. Y., report the sale of a two manual organ to Walter Reade, operating the Crescent theatre, Perth Amboy, N. J. This instrument is finished in mahogany, matching this theatre's appointments.

Three other Marr & Coltons were recently installed in Massachusetts theatres:

One went to E. M. Loew, operating the Charleston theatre; another went to the Elizabeth theatre in Falmouth, Mass., operated by the Elizabeth Theatre Co. has also installed a new instrument in the Elms theatre, Chicopee, Mass.

Quebec Theatres Comply With All Safety Demands

The Civic Buildings Commission of Montreal, Quebec, has presented a report to the local administration giving in detail the "correction" of all moving picture theatres in the city during the past 12 months and announcing that "it is now possible to declare that the city theatres, not one of which was found to be free of defects of some nature a year ago, may be truthfully termed as reasonably safe."

The Commission has reported that nine local theatres were ordered closed permanently during the 12 months and two were practically rebuilt. As a result of the recommendations of the commission, an expenditure of $250,000 has been necessitated to obtain the required degree of safety.

Two items of major importance are still under the consideration of the Montreal Commission. These are improved ventilation methods and separate lighting systems for exits. It is pointed out that there were two theatre scares in Montreal in recent months because of the suction of smoke into the building through the ventilator fans.

Inquiries and Comments

(*Continued from Preceding Page*)

would not be high enough to maintain the arc and it would go out.

Acts as Governor

Resistance in the arc circuit acts as a governor and if the current increased the IR drop across the resistance would also increase and absorb the resulting increase in voltage. If the current decreased the IR drop across the resistance would also decrease and permit more current to flow. Thus, the arc is held comparatively steady.

So, summing up what has been said, Friend Roy, it is possible to dispense with resistance entirely if a series generator is used, although the use of a field rheostat is desirable. With the multiple type of generator, however, ballast and field rheostats, both, are essential.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Players	Distributed by	Length	Reviewed
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 27
Back to God's Country	R. Adoree-R. Frazer	Universal	5751 feet	July 29
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Big Parade, The	Gilbert-Adoree-Dane	M-G-M	11519 feet	Nov. 28, '25
Blackjack	B. Jones-B. Bennett	Fox	4777 feet	
Border Cavalier, The	Fred Humes	Universal	4427 feet	
Born to Battle	Bill Cody	Pathe-De Mille	4875 feet	
Boy of the Streets	J. Walker-M. Bennett-B. Francisco	Rayart (S. R.)	5059 feet	
By Whose Hand?	R. Cortez-E. Gilbert	Columbia	5432 feet	Jan. 7
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	9692 feet	May 6
Cancelled Debt, The	R. Lease-C. Stevens	Sterling Pict (S.R.)	5200 feet	
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Marshall-G. Astor	Universal	7790 feet	May 20
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F B O	5701 feet	Aug. 26
Cruise of the Helion, The	E. Murphy-D. Keith-T. Santschi	Rayart (S. R.)	6089 feet	Sept. 30
Drop Kick, The	R. Barthelmess-D. Revier-B. Kent	First National	6802 feet	Sept. 30
First Auto, The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Flying U Ranch, The	Tyler-N. Lane	F. B. O.	4924 feet	
Foreign Devils	T. McCoy-C. Windsor	M-G-M	4658 feet	
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5524 feet	Sept. 23
Girl From Gay Paree, The	Sherman-Bedford-McGregor-Blythe	Tiffany-Stahl	5233 feet	Sept. 23
Girl From Rio, The	Carmel Myers	Lumas	6990 feet	
Honor First (Re-issue)	J. Gilbert-R. Adoree	Fox	4851 feet	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.	6000 feet	Nov. 11
Isle of Forgotten Women	Tearle-Sebastian-A. Calhoun-G. Gowland	Columbia	5645 feet	Jan. 21
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros	5569 feet	Sept. 30
Joy Girl, The	O. Borden-N. Hamilton-M. Dressler	Fox	6162 feet	Sept. 23
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National	6712 feet	Sept. 16
Lone Eagle, The	R. Keane-B. Kent	Universal	5862 feet	
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox	8538 feet	Oct. 7
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O	4924 feet	Aug. 12
Nevada	G. Cooper-T. Todd	Paramount	6258 feet	Oct. 28
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
One Round Hogan	M. Blue-J. J. Jeffries-L. Hyams	Warner Bros	6375 feet	Oct. 7
One Woman to Another	F. Vidor-Von Eltz	Paramount	4551 feet	Sept. 30
Out All Night	R. Denny-M. Nixon	Universal	6170 feet	Oct. 7
Out of the Past	R. Frazier-M. Harris	Peerless Pict. (S. R.)	5701 feet	
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Prince of the Plains	Tex Maynard	Rayart (S. R.)	4134 feet	
Racing Romeo, The	"Red" Grange-J. Ralston-T. Friganza	F. B. O.	5992 feet	Dec. 16
Ragtime	J. Bowers-M. de la Motte	First Division (S. R.)	6700 feet	Sept. 9
Red Raiders, The	K. Maynard-A. Drew	First National	6280 feet	Dec. 9
Road to Romance, The	R. Novarro-M. Day-R. D. D'Arcy	M-G-M	6544 feet	Jan. 21
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros	5685 feet	Oct. 14
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia	5892 feet	
Slightly Used	M. McAvoy-C. Nagel-R. Agnew	Warner Bros	6412 feet	Sept. 30
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National	6548 feet	Sept. 9
Soda Water Cowboy, The	Wally Wales	Pathe-De Mille	4546 feet	Nov. 4
Stark Love	Special Cast	Paramount	6203 feet	Mar. 11
Swim, Girl, Swim	B. Daniels-G. Ederle-J. Hall	Paramount	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft-Hill-Luden	Paramount	6006 feet	Oct. 28
Three Miles Up	Al Wilson-E. Clair	Universal	4136 feet	June 10
Two Girls Wanted	J. Gaynor-G. Tryon	Fox	6293 feet	Oct. 7
We're All Gamblers	Meighan-M. Millner	Paramount	5935 feet	

OCTOBER

Feature	Players	Distributed by	Length	Reviewed
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National	6333 feet	Oct. 21
Angel of Broadway, The	L. Joy-V. Varconi	Pathe-De Mille	6555 feet	Dec. 16
Ben Hur	Novarro-McAvoy-Bronson-F. X. Bushman-C. Myers	M-G-M	11693 feet	Jan. 16, '26
Blondes By Choice	Claire Windsor	Lumas	6987 feet	
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M	5902 feet	Nov. 25
Boy Rider, The	Buzz Barton	F. B. O	4858 feet	Sept. 30
Breakfast at Sunrise	C. Talmadge-D. Alvarado	First National	6222 feet	Dec. 16
Broadway Madness	M. de la Motte-D. Keith	Excellent Pict. (S.R.)	6945 feet	Oct. 14
Cheating Cheaters	B. Compson-K. Harlan	Universal	5623 feet	Dec. 23
Cherokee Kid, The	Tom Tyler	F. B. O.	4837 feet	
Chinese Parrot, The	M. Nixon-H Bosworth-E. Burns	Universal	7304 feet	Jan. 7
College Hero, The	R. Agnew-P. Garon-R. Lease-B. Turpin	Columbia	5628 feet	Dec. 9
College Widow, The	D. Costello-Collier, Jr.	Warner Bros	6616 feet	Oct. 28
Combat	G. Walsh-G. Hulette-C. Adams	Pathe-De Mille	5100 feet	Nov. 11
Crystal Cup, The	D. Mackaill-J. Mulhall	First National	6386 feet	Nov. 25
East Side, West Side	G. O'Brien-V. Valli-F. McDonald	Fox	8154 feet	Nov. 4
Fair Co-ed, The	M. Davies-J. M. Brown	M-G-M	6408 feet	Nov. 4
Figures Don't Lie	E. Ralston-R. Arlen	Paramount	5386 feet	
Finnegan's Ball	B. Mehaffey-Landis-C. McHugh-M. Swain	First Division (S. R.)	6200 feet	Dec. 9
Gentleman of Paris, A	A. Menjou-S. O'Hara-A. Marchall	Paramount	6017 feet	Oct. 14
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O	6301 feet	July 29
Girl in the Pullman, The	M. Prevost-H. Ford	Pathe-De Mille	5990 feet	Dec. 16
Gun-Hand Garrison	Tex Maynard	Rayart (S. R.)	4879 feet	
Harp in Hock, A	Schildkraut-Coghlan-M. Robson-B. Love	Pathe-De Mille	5990 feet	Dec. 16
Highschool Hero	S. Phipps-N. Stuart	Fox	5498 feet	Nov. 11
In Old Kentucky	J. Murray-H. Costello	M-G-M	6646 feet	
Jake the Plumber	J. DeVorska-S. Lynn	F. B. O	5186 feet	Nov. 4
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros	7423 feet	Oct. 21
Jesse James	F. Thomson-N. Lane	Paramount	8656 feet	Oct. 28
Les Miserables	Special Cast	Universal	7713 feet	
Light in the Window, A	Walthall-P. Avery-C. Keefe	Rayart (S. R.)	5960 feet	Nov. 11
Magic Flame, The	Colman-Banky	United Artists	8300 feet	Sept 30
My Best Girl	M. Pickford-C. Rogers	United Artists	8500 feet	Dec. 2
No Place to Go	M. Astor-L. Hughes	First National	6403 feet	
Now We're in the Air	W. Beery-R. Hatton-L. Brooks	Paramount	5798 feet	Dec. 23
Obligin' Buckaroo, The	Buffalo Bill, Jr.	Pathe-De Mille	4575 feet	Nov. 11
Once and Forever	P. R. Miller-J. Harron	Tiffany-Stahl	5639 feet	
Pajamas	O. Borden-L. Gray	Fox	5876 feet	Dec. [illegible]
Pretty Clothes	J. Ralston-J. Walker-G. Astor	Sterling Pict. (S. R.)	5652 feet	Nov. 4
Publicity Madness	E. Lowe-L. Moran	Fox	5893 feet	Feb. 11
Ranger of the North	Ranger (Dog)	F. B. O.	4977 feet	
Ride 'Em High	Buddy Roosevelt	Pathe-De Mille	4542 feet	Nov. 11
Ridin' Luck	Tex Maynard	Rayart (S. R.)		
Rose of the Golden West	G. Roland-M. Astor	First National	6447 feet	Oct. 7
Rough Riders, The	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	9443 feet	April 1
Sailor Izzy Murphy	G. Jessel-A. Ferris	Warner Bros	6020 feet	Oct. 28
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	8500 feet	June 10
Shanghai Bound	R. Dix-M. Brian	Paramount	5515 feet	Dec. 9
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount	5179 feet	
Silk Stockings	L. La Plante-O. Harlan-J. Harron	Universal	6166 feet	Aug. 25
Silver Valley	T. Mix-D. Dwan	Fox	5011 feet	Oct. 14
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M	6705 feet	Oct. 28
Straight Shootin'	Ted Wells	Universal	4251 feet	Aug. 19
Tigress, The	J. Holt-D. Revier	Columbia	5357 feet	
Underworld	C. Brook-E. Brent-G. Bancroft	Paramount	7643 feet	Sept. [illegible]
Way of All Flesh, The	E. Jannings-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July [illegible]
Wheel of Destiny, The	F. Stanley-G. Hale	Rayart (S. R.)	5869 feet	
Wine (re-issue)	Clara Bow	Universal	7 reels	
Wise Wife, The	P. Haver-T. Moore-J. Logan	Pathe-De Mille	5610 feet	Dec. 16
Wolf's Trail	Dynamite (Dog)-E. Cobb-D. Lamont	Universal	4167 feet	
Woman on Trial, The	Negri-E. Hanson	Paramount	5960 feet	Oct. 14
Women's Wares	Brent-Lytell-L. Kent	Tiffany-Stahl	5614 feet	Nov. 18
Wreck of the Hesperus, The	A. Hale-V. Bradford-S. de Grasse	Pathe-De Mille	6447 feet	

NOVEMBER

Feature	Players	Distributed by	Length	Reviewed
Arizona Wildcat, The	T. Mix-D. Sebastian	Fox	4665 feet	
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict. (S.R.)	5980 feet	
Bandit's Son, The	B. Steele-A. Sheridan	F. B. O	4789 feet	
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M	6433 feet	
Blood Will Tell	B. Jones-K. Perry	Fox	4556 feet	
Bowery Cinderella, A	P. O'Malley-G. Hulette	Excellent Pict. (S.R.)	6900 feet	Nov. 25
Broadway After Midnight	P. Bonner-C. Landis-G. Hughes-B. Tennant	Krelbar Pict. (S. R.)	6199 feet	Nov. 4
Cheer Leader, The	R. Graves-Olmstead	Lumas	6000 feet	

Feature	Players	Distributed by	Length	Reviewed
City Gone Wild, The	T. Meighan-L. Brooks-M. Millner	Paramount	5408 feet	
College	B. Keaton-A. Cornwall-G. Withers	United Artists	5362 feet	Sept. 23
Death Valley	C. Nye-R. Rae-R. Wells	First Division (S. R.)	588 feet	Aug. 12
Discord	G. Ekman-L. Dagover	Pathe-De Mille	8586 feet	Nov. 11
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros	5003 feet	Nov. 11
Dress Parade	W. Boyd-B. Love	Pathe-De Mille	6599 feet	Nov. 11
Forbidden Woman, The	J. Goudal-V. Varconi-J. Schildkraut	Pathe-De Mille	6568 feet	Dec. 16
Fortune Hunter, The	S. Chaplin-C. Horton-H. Costello	Warner Bros.	6638 feet	Jan. 21
Galloping Fury	H. Gibson-S. Rand	Universal	5503 feet	
Garden of Allah, The	A. Terry-I. Petrovich	M-G	8200 feet	Sept. 16
Girl From Chicago, The	C. Nagel-M. Loy	Warner Bros	5978 feet	Dec. 31
Gold From Weepah	Bill Cody	Pathe	4968 feet	Dec. 23
Good-Time Charley	W. Oland-H. Costello	Warner Bros	6302 feet	Nov. 25
Gorilla, The	C. Murray-F. Kelsey-T. Marshall	First National	6300 feet	Dec. 2
Gun Gospel	K. Maynard	First National	6288 feet	
Harvester The	N. Kingston-O. Caldwell	F. B. O	7045 feet	Nov. 25
Heroes in Blue	J. Bowers-S. Rand	Rayart (S. R.)	5000 feet	
His Foreign Wife	W. McDonald-E. Murphy-G. von Rue	Pathe	4890 feet	Feb. 11
Home Made	Johnny Hines	First National	6524 feet	
Hoof Marks	Jack Donovan	Pathe	4076 feet	Dec. 23
Hook and Ladder, No. 9	D. Ellis-E. Hearne-C. Keefe	F. B. O	5240 feet	Dec. 16
Judgment of the Hills	V. Valli-F. Darro-O. Caldwell	F. B. O.	6481 feet	Aug. 19
Ladies Must Dress	V. Valli-L. Gray	Fox	5599 feet	Dec. 23
Last Waltz, The	W. Fritsch-S. Vernon	Paramount	6940 feet	Dec. 30
Lure of the South Seas, The		First Division (S. R.)		
Main Event, The	V. Reynolds-R. Schildkraut-C Delany	Pathe-De Mille	6472 feet	Nov. 11
Man Crazy	Mulhall-Mackaill	First National	5542 feet	Dec. 30
Man, Woman and Sin	J. Gilbert-J. Eagles-G. Brockwell	M-G-M	6280 feet	
Night Life	A. Day-J. Harron	Tiffany-Stahl	6235 feet	Dec. 2
One Glorious Scrap	Fred Humes	Universal	4172 feet	
On the Stroke of Twelve	E. Torrence-J. Marlowe-D. O'Shea	Rayart (S. R.)	5970 feet	
On Your Toes	R. Denny-B. Worth	Universal	5918 feet	Jan. 14
Opening Night, The	C. Windsor-J. Bowers	Columbia	5524 feet	
Open Range	L. Chandler-R. Bronson	Paramount	5599 feet	
Quality Street	M. Davies-C. Nagel-H. J. Eddy	M-G-M	7193 feet	Nov. 18
Reno Divorce, A	M. McAvoy	Warner Bros.	5492 feet	Nov. 4
Roarin' Broncs	Buffalo Bill, Jr	Pathe	4375 feet	Dec. 30
Shame (Re-issue)	John Gilbert	Fox	5467 feet	
She's a Sheik	B. Daniels-R. Arlen W. Powell	Paramount	6015 feet	Dec. 9
Skyhigh Saunders	A. Wilson-E. Tarron	Universal	4393 feet	
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal	6218 feet	
Spotlight, The	E. Ralston-N. Hamilton	Paramount	4934 feet	
Stage Kisses	K. Harlan-H. Chadwick-J. Patrick	Columbia	5435 feet	
Thirteenth Hour, The	Bonaparte (Dog)-J. Gadsdon-L. Barrymore	M-G-M	5252 feet	
Thirteenth Juror, The	F. X. Bushman-Nilsson	Universal	5598 feet	Dec. 9
Turkish Delight	R. Schildkraut-J. Faye-K. Thomson	Pathe-De Mille	5397 feet	
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists	8250 feet	Nov. 4
Very Confidential	M. Bellamy	Fox	5620 feet	Dec. 16
Wanderer of the West, A	Tex Maynard	Rayart (S. R.)		
Warning, The	J. Holt-D. Revier	Columbia	5791 feet	Jan. 7
Web of Fate	Lillian Rich	Peerless Pict. (S. R.)	5800 feet	
Wild Beauty	Rex (Horse)-J. Marlowe-H. Allen	Universal	5192 feet	
Wild Geese	B. Bennett-A. Stewart-D. Keith-J. Robards-E. Southern	Tiffany-Stahl	6448 feet	
Wolf Fangs	Thunder (Dog)-C. Morton-C. Lincoln	Fox	5331 feet	Dec. 16

DECEMBER

Feature	Players	Distributed by	Length	Reviewed
Aflame in the Sky	S. Lynn-J. Luden	F. B. O.	6034 feet	Nov. 11
Alice in Wonderland	Special Cast	Pathe	5 reels	
Almost Human	V. Reynolds-K. Thomson	Pathe-De Mille	5596 feet	
Brass Knuckles	M. Blue-B. Bronson	Warner Bros	6330 feet	Dec. 23
Buttons	Coogan-L. Hanson-G. Olmsted	M-G-M	6050 feet	
Come to My House	O. Borden-A. Moreno	Fox	5430 feet	
Desert Dust	Ted Wells	Universal	4349 feet	
Desert of the Lost	W. Wales-P. Montgomery	Pathe	4933 feet	Dec. 30
Desert Pirate, The	T. Tyler-D. Thompson-F. Darro	F. B. O.	4754 feet	
Devil's Twin, The	Leo Maloney	Pathe	5478 feet	
Devil's Twin, The	Leo Maloney	Pathe	6 reels	
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists	8400 feet	Jan. 7
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	4295 feet	
Fashion Madness	C. Windsor-R. Howes	Columbia	5513 feet	
Flying Luck	Monty Banks	Pathe	6403 feet	Nov. 18
Gay Defender, The	R. Dix-T. Todd	Paramount	6376 feet	Dec. 31
Get Your Man	C. Bow-C. Rogers	Paramount	5889 feet	
Golden Clown, The	G. Ekman-K. Bell	Pathe	7913 feet	
Grandma's Boy (re-issue)	H. Lloyd-M. Davis	Pathe-De Mille	4750 feet	
Ham and Eggs at the Front	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Haunted Ship, The	D. Sebastian-M. Love-R. Hallor-Santschi	Tiffany-Stahl	4753 feet	Feb. 4
Hero for a Night, A	G. Tryon-P. R. Miller	Universal	5711 feet	Dec. 2
Her Wild Oat	C. Moore-L. Kent-G. Lee-H. Cooley	First National	5711 feet	Dec. 2
He's My Man	Phyllis Haver	Pathe-De Mille		
Honeymoon Hate	F. Vidor-T. Carmenati	Paramount	5415 feet	Feb. 11
	ati	Paramount	5415 feet	
Husbands for Rent	H. Costello-O. Moore	Warner Bros	5200 feet	Jan. 7
If I Were Single	M. McAvoy-C. Nagel	Warner Bros	6320 feet	Dec. 31
Irresistible Lover, The	N. Kerry-L. Moran	Universal	6958 feet	Sept. 16
Land of the Lawless	J. Padian-P. Montgomery-T. Santschi	Pathe	4131 feet	Dec. 30
Law and the Man, The	G. Brockwell-Santschi-R. Rllis	Rayart (S. R.)	5916 feet	
Legionnaires in Paris	Al Cooke-Kit Guard-L. Lorraine	F. B. O.	5771 feet	
Little Mickey Grogan	F. Darro-J. Ralston-C. Nye	F. B. O.	6515 feet	
London After Midnight	L. Chaney-C. Nagel-M. Day-Walthall	M-G-M	5687 feet	Dec. 23
Lovelorn, The	S. O'Neill-L. Kent-M. O'Day	M-G-M	5950 feet	Dec. 30
Love Mart, The	B. Dove-G. Roland-N. Beery	First National	7388 feet	
Man's Past, A	C. Veidt-I. Keith-G. Siegmann-B. Bedford	Universal	6135 feet	Sept. 16
	Siegmann	Universal	6135 feet	Sept. 16
My Friend From India	F. Pangborn-E. Faire	Pathe-De Mille	5750 feet	
Polly of the Movies	G. Short-J. Robards	First Division (S. R.)	6900 feet	
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille	5880 feet	
San Francisco Nights	M. Busch-P. Marmont	Lumas	7000 feet	Dec. 31
Serenade	A. Menjou-K. Carver-L. Basquette	Paramount	5209 feet	Dec. 31
Silk Legs	M. Bellamy-J. Hall	Fox	5446 feet	
Silver Slave, The	I. Rich-A. Ferris-H. Herbert	Warner Bros	6124 feet	Dec. 9
Siren, The	D. Revier-T. Moore	Columbia	5996 feet	
Slingshot Kid, The	"Buzz" Barton J. Morgan-F. Rice	F. B. O.	4486 feet	
Sorrell and Son	H. B. Warner-Nilsson-M. McBain-A. Joyce	United Artists	9000 feet	Nov. 25
South Sea Love	P. R. Miller-L. Shumway-A. Brooks	F. B. O.	6388 feet	Feb. 18
Spoilers of the West	T. McCoy-M. Daw-W. Fairbanks	M-G-M	4784 feet	
Streets of Shanghai	P. Starke-K. Harlan-J. Robards	Tiffany-Stahl	5276 feet	
Swift Shadow, The	Ranger (Dog)	F. B. O.	4892 feet	Dec. 23
Tea for Three	L. Cody-A. Pringle-O. Moore-D. Sebastian	M-G-M	6273 feet	Nov. 11
Temptations of a Shopgirl	B. Compson-Garon-A. Kaliz	First Division (S. R.)	5604 feet	
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	First National	7419 feet	Nov. 18
Two Flaming Youths	C. Conklin-W. C. Fields-M. Brian	Paramount	5319 feet	Jan. 7
Valley of the Giants	M. Sills-D. Kenyon	First National	6376 feet	
Wild Born	Tex Maynard	Rayart (S. R.)		
Wilful Youth	K. Harlan-E. Murphy	Peerless Pict. (S.R.)	5800 feet	
Wizard, The	L. Hyams-E. Lowe-G. Katsonaros-von Seyffertitz	Fox	5629 feet	
You'll Never Get Rich		First Division (S. R.)		

JANUARY

Feature	Players	Distributed by	Length	Reviewed
Air Patrol, The	Al Wilson	Universal	4259 feet	
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	Oct. 21
Baby Mine	G.K. Arthur-K. Dane	M-G-M	5139 feet	Jan. 14
Ballyhoo Buster, The	Buffalo Bill, Jr.	Pathe	4805 feet	Dec. 30
Beau Sabreur	E. Brent-G. Cooper-W. Powell-N. Beery	Paramount	6536 feet	Jan. 28
Beware of Married Men	I. Rich-R. Tucker-S. Holmes-M. Loy	Warner Bros.	5421 feet	Jan. 28
Boss of Rustlers Roost, The	D. Coleman-E. Gilbert	Pathe	4833 feet	Jan. 14
Branded Sombrero, The	B. Jones-L. Hyams	Fox Films	5612 feet	Jan. 14
Burning Up Broadway	H. Costello-R. Frazer	Sterling Pict. (S. R.)	5245 feet	
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal	5261 feet	
Comrades	H. Costello-G. Hughes-D. Keith	First Division (S. R.)		
Circus, The	C. Chaplin-M. Kennedy	United Artists	6700 feet	Jan. 14
Cohens and the Kellys in Paris, The	G. Sidney-J. F. McDonald-V. Gordon-K. Price-S. Carrol-C. Delany	Universal	7481 feet	Feb. 18
Coney Island	L. Wilson8E. Strong	F. B. O.	6375 feet	
Cowboy Cavalier, The	B. Roosevelt O. Hasbrouck	Pathe	4526 feet	Jan. 28
Creole Love		First Division (S. R.)		
Dare Devil's Reward	T. Mix-N. Joyce	Fox	4987 feet	Jan. 21
Dead Man's Curve	Fairbanks, Jr.-S. Blane	F. B. O.	5511 feet	Dec. 2[illegible]
Desperate Courage	W. Wales-O. Hasbrouck	Pathe	4398 feet	Jan. 21
Divine Woman, The	D. Garbo-L. Hanson-L. Sherman	M-G-M	7300 feet	Jan. 21
Driftin' Sands	Bob Steele	F. B. O	4770 feet	
Fearless Rider	F. Humes-B. Worth	Universal	4173 feet	
Four Flusher, The	G. Lewis-M. Nixon	Universal	6193 feet	Jan. 28
French Dressing	H. B. Warner-L. Wilson	First National	6344 feet	
Gateway of the Moon, The	Del Rio-Fenton-W. Pidgeon	Fox	5038 feet	Jan. 14
Gentlemen Prefer Blondes	A. White-F. Sterling-R. Taylor-Conklin-Friganza-Swain	Paramount	6871 feet	Jan. 21
Girl in Every Port, A	V. McLaglen-M. Casaiuana-M. Loy-N. Joyce-R. Armstrong	Fox		
Glory Girl, The	E. Ralston	Paramount		
Laddie Be Good	B. Cody-R. Blossom	Pathe	4155 feet	Dec. 30
Lady Raffles	E. Taylor-R. Drew-L. Tashman	Columbia	5471 feet	
Last Command, The	E. Jannings-E. Brent-W. Powell	Paramount	8234 feet	Jan. 28
Let 'Er Go. Gallegher	J. Coghlan-H. Ford-E. Fair	Pathe-De Mille	5888 feet	Jan. 28
Leopard Lady, The	J. Logan-A. Hale	Pathe-De Mille	6 reels	
Love	G. Garbo-J. Gilbert	M-G-M	7365 feet	Dec. 16
Love and Learn	E. Ralston-L. Chandler-H. Hopper	Paramount	5837 feet	
	ler	Paramount	5737 feet	
Merry Wives of New York	P. Garon	First Division (S.R.)		
Noose, The	R. Barthelmess-L. Basquette-A. Joyce	First National	7060 feet	
No Other Woman	D. Del Rio	Fox		

Feature	Players	Distributed by	Length	Reviewed
On to Reno	M. Prevost-C. Landis	Pathe-De Mille	6 reels	
Peaks of Destiny, The (Ufa film)	E. Peterson-L. Riefenstahl-L. Trenker	Paramount	6940 feet	Jan. 21
Perfect Gentleman, A	M. Banks-R. Dwyer	Pathe	5626 feet	Jan. 14
Pioneer Scout, The	F. Thomson-N. Lane	Paramount	6118 feet	
Private Life of Helen of Troy, The	M. Corda-L. Stone-R. Cortez	First National	7694 feet	Dec. 23
Race For Life, A	Rin - Tin - Tin - V. B. Faire-C. Nye	Warner Bros	4777 feet	Feb. 11
Rawhide Kid, The	H. Gibson-G. Hale	Universal	4777 feet	
Sadie Thompson	G. Swanson-L. Barrymore-R. Walsh	United Artists	8700 feet	Feb. 11
Sailors' Wives	Astor-Hughes	First National	5484 feet	
Satan and the Woman	C. Windsor-C. Keefe	Excellent Pict. (S. R.)	6400 feet	
Sharpshooters	G. O'Brien-L. Moran	Fox	5573 feet	Jan. 28
Shepherd of the Hills, The	A. B. Francis-M. O'Day-J. Boles	First National	8188 feet	
That Certain Thing	V. Dana-R. Graves	Columbia	6047 feet	
Tragedy of Youth, The	Collier, Jr.-P. R. Miller-W. Baxter	Tiffany-Stahl		
United States Smith	Special Cast	Lumas	7000 feet	
Walking Back	S. Carroll-R. Walling	Pathe-De Mille	6 reels	
West Point	W. Haines-J. Crawford	M-G-M	8134 feet	Jan. 7
What Price Beauty?	N. Naldi-P. Gendron-V. Pearson	Pathe	5 reels	Jan. 28
Wickedness Preferred	Lew Cody	M-G-M		
Wife Savers	W. Beery-R. Hatton-Z. Pitts	Paramount	5435 feet	Jan. 21
Wife's Relations, The	S. Mason-G. Glass-B. Turpin-A. Kaliz	Columbia	5508 feet	
Wizard of the Saddle	B. Barton-D. Thompson	F. B. O.	4805 feet	Dec. 30
Woman Against the World, A	G. Olmstead-H. Ford-G. Hale-S. Rand	Tiffany-Stahl		
Woman Wise	W. Russell-J. Collyer-W. Pidgeon	Fox	5050 feet	

FEBRUARY

Feature	Players	Distributed by	Length	Reviewed
Across the Atlantic	M. Blue-E. Murphy	Warner Bros.		
Age of Sex, The		First Division (S. R.)		
Alice Through the Looking Glass	Special Cast	Pathe	5 reels	
Apache Raider, The	L. Maloney-E. Gilbert-D. Coleman	Pathe	5755 feet	Feb. 18
Bare Knees	V. L. Corbin-D. Keith-J. Winton-J. Walker	Lumas	5800f eet	Jan. 28
Battles of Coronel and Falkland Islands (English film)	Special Cast—Artlee	Pict. (S. R.)	8400 feet	
Big City, The	L. Chaney	M-G-M		
Blonde for a Night, A	M. Prevost-H. Ford	Pathe-De Mille	6 reels	
Blue Danube, The	L. Joy-R. LaRocque-J. Schildkraut	Pathe-Dė Mille	6 reels	
Bronc Stomper, The	D. Coleman-E. Gilbert	Pathe	6 reels	
Chaser, The	H. Langdon-G. McConnell	First National		
Clean Up Man, The	T. Wells-P. O'Day	Universal	4232 feet	
Crashing Through	J. Padjans-S. Rand-T. Santschi	Pathe	4480 feet	
Devil Dancer, The	G. Gray-C. Brook	United Artists	7000 feet	Dec. 30
Doomsday	F. Vidor-G. Cooper	Paramount	5665 feet	
Douglas Fairbanks as the Gaucho	D. Fairbanks-E. Southern-L. Valez	United Artists	9256 feet	Dec. [illegible]
Enemy, The	L. Gish-R. Forbes	M-G-M	8189 feet	Dec. 31
Fangs of the Wild	Ranger (Dog)-S. Nelson-D. Kitchen	F. B. O	4578 feet	Jan. 14
Finders Keepers	La Plante-Harron	Universal	6081 feet	
Feel My Pulse	B. Daniels-R. Arlen-W. Powell	Paramount		
Flying Romeos	C. Murray-G. Sidney	First National		
Free Lips		First Division (S. R.)		
Garden of Eden, The	C. Griffith-C. Ray-L. Sherman	United Artists		
Her Summer Hero	D. Thompson-H. Trevor-S. Blane-J. Pierce	F. B. O	5146 feet	Dec. 30
Latest From Paris, The	N. Shearer-G. Sidney-R. Forbes	M-G-M		
Little Snob, The	M. McAvoy-R. Frazer-A. B. Francis	Warner Bros.		
Love in a Cottage	B. Compson	First Division (S. R.)		
Midnight Rose	L. de Putti-K. Harlan	Universal		
Napoleon (French Film)	Special Cast	M-G-M		
Night Flyer, The	W. Boyd-J. Ralston	Pathe-De Mille	6 reels	
Night Flyer, The	William Boyd	Pathe-De Mille	6 reels	
Passion Island	Special Cast	Pathe-De Mille	7 reels	
Phantom Flyer, The	Al Wilson	Universal	4253 feet	
Riding Renegade, The	Bob Steele	F. B. O.		
Rose-Marie	J. Crawford-J. Murray-H. Peters	M-G-M	7745 feet	Feb. 18
Secret Hour, The	P. Negri-Hersholt-K. Thomson	Paramount	7194 feet	
Shield of Honor, The	R. Lewis-D. Gulliver-N. Hamilton	Universal	6172 feet	Dec. 30
Show Down, The	Bancroft - Brent - N. Hamilton	Paramount		
Smart Set, The	W. Haines	M-G-M		
So This Is Love	V. Dana-W. Collier, Jr.-J. Walker	Columbia		
Sporting Goods	R. Dix-G. Olmstead	Paramount	5951 feet	Feb. 18
Stand and Deliver	La Rocque-L. Valez-W. Olnad	Pathe-De Mille		
Stronger Will, The	P. Marmont-E. La Bissioniere-R. Carewe	Excellent Pict. (S.R.)	6600 feet	
That's My Daddy	R. Denny-B. Kent-J. La Verne	Universal	6073 feet	
Tillie's Punctured Romance	C. Conklin-W. C. Fields-Fazenda M. Swain-D. Hill	Paramount	6 reels	
Traveling Salesman, The (tentative)	R. Dix-F. Sterling-G. Olmsted	Paramount		
Under the Tonto Rim	R. Arlen-M. Brian-J. Linden	Paramount	5991 feet	
Valley of Hunted Men	Buffalo Bill, Jr.-K. Collins	Pathe	4520 feet	
Wagon Show, The	Ken Maynard	First National		

Feature	Players	Distributed by	Length	Reviewed
Wall Flowers	H. Trevor-J. Arthur-L. Todd	F. B. O.		
Wedding March, The (road show)	von Stroheim-F. Wray	Paramount	12 reels	
When the Law Rides	T. Tyler-F. Darro	F. B. O		
Whip Woman, The	E. Taylor-A. Moreno-L. Sherman	First National		
Woman's Way, A	M. Livingston-W. Baxter	Columbia		

MARCH

Feature	Players	Distributed by	Length	Reviewed
Adventure Mad (Ufa film)	E. Barclay-N. Asther-L. Hall-Davis	Paramount	5897 feet	
Arkansas		First Division (S. R.)		
Beauty Doctor, The	Adolphe Menjou	Paramount		
Beyond London's Lights	L. Shumway G. Elliott-J. Gadsden H. Evans	F. B. O.	5583 feet	
Brunettes Preferred		First Division (S. R.)	6551 feet	Feb. 4
Buck Privates	de Putti-McGregor-Z. Pitts	Universal	6914 feet	Feb. 4
Burning Daylight	M. Sills-D. Kenyon	First National		
Chicago After Midnight	J. Mendez-R. Ince-Seiter	F. B. O.	6249 feet	
Chicago After Midnight	J. Mendez-R. Ince	F. B. O.		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M	12 reels	
Darling of the Gods, The	Special Cast	United Artists		
Drums of Love	E. Taylor-D. Alvarado-M. Philbin-L. Barrymore	United Artists	9000 feet	Jan. 28
Forbidden Hours	R. Novarro-R. Adoree	M-G-M		
Four Footed Ranger, The	Dynamite (Dog)	Universal	4426 feet	
Freckles	J. Fox, Jr.-G. Stratton-H. Bosworth	F. B. O.	6131 feet	Jan. 28
Golden Shackles	Priscilla Bonner	Peerless Pict. (S. R.)	5600 feet	
Heart of a Follies Girl, The	B. Dove-L. Kent- L. Sherman-M Harris	First National		
Hell Ship Bronson	**Mrs. Wallace Reid**	**Lumas**		
Legion of the Condemned, The	G. Cooper-F. Wray-L. Chandler-F. McDonald-B. Norton	Paramount	7415 feet	
Little Buckaroo, The	Buzz Barton	F. B. O		
Love Me and the World Is Mine	Philbin-Kerry	Universal	6813 feet	Feb. 11
Mad Hour, The	S. O'Neil-L. Kent-L. Sherman-A. White	First National		
Man Higher Up, The		Lumas		
Marry the Girl	B. Bedford-R. Ellis	Sterling Pict. (S. R.)		
Move On		First National		
Old Ironsides	E. Ralston-C. Farrell-W. Beery-G. Bancroft	Paramount	7910 feet	Dec. 18, '26
Once There Was a Princess	Billie Dove	First National		
Pair of Sixes, A	Johnny Hines	First National		
Partners in Crime	W. Beery-R. Hatton-W. Powell-M. Brian	Paramount		
Powder My Back	Irene Rich	Warner Bros		
Put 'Em Up	Fred Humes	Universal	4200 feet	
Ramona	D. Del Rio-W. Baxter-R. Drew-V. Lewis	United Artists	Feb. 4	
Red Hair	C. Bow-W. Austin-L. Chandler	Paramount		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pict. (S.R.)	5032 feet	
Something Always Happens	E. Ralston-N. Hamilton	paramount		
Speedy	Harold Lloyd	Paramount		
Stop That Man	Special Cast	Universal	5389 feet	
Surrender	M. Philbin-I. Moskine	Universal		
Tempest	J. Barrymore-C. Horn-Wolheim	United Artists		
Trick of Hearts, A	H. Gibson	Universal	5495 feet	
Women Who Dare	H. Chadwick	Excellent Pict. (S.R.)		

APRIL

Feature	Players	Distributed by	Length	Reviewed
Bell of Avenue A		First Division (S. R.)		
Bit of Heaven, A		Excellent Pict. (S. R.)		
Breed of the Sunset	Bob Steele	F. B. O.		
Canyon of Adventure, The	K. Maynard	First National		
Chinatown Charlie	J. Hines-L. Lorraine	First National		
Crooks Can't Win	R. Lewis-T. Hill-S. Nelson	F. B. O.		
Ladies' Night in a Turkish Bath	Mackaill-Mulhall	First National		
Law of Fear, The	Ranger (Dog)	F-B-O		
Lilac Time	C. Moore-G. Cooper	First National		
Little Shepherd of Kingdom Come	Barthelmess-G. James-O'Day-Seyffertitz	First National		
Little Yellow House, The	O. Coldwell-M. Sleeper	F. B. O.		
Phantom of the Range, The	T. Tyler-D. Thompson-F. Darro	F. B. O.	4781 feet	Feb. 11
Pinto Kid, The	B. Barton-H. Trevor-G. Lee	F-B-O	4884 feet	Jan. 7
Red Riders of Canada, The	P. R. Miller-C. Byer	F. B. O	6419 feet	Dec. 23
Royal American, The	Ken Maynard	First National		
Street of Sin, The	E. Jannings-F. Wray	Paramount		
Thanks For the Buggy Ride	L. La Plante .-G. Tryon	Universal	6197 feet	Feb. 4
Three-Ring Marriage	M. Astor-L. Hughes	First National		
Under the Black Eagle	Flash (Dog)-M. Day-R. Forbes	M-G-M		

MAY

Feature	Players	Distributed by	Length	Reviewed
Alex the Great	"Skeets" Gallagher	F. B. O.		
Devil's Trade Mark, The	B. Bennett-W. V. Mong	F-B-O		
Harold Teen	A. Lake-M. Brian-W. Bakewell-J. Duffy	First National		
It's All Greek to Me	C. Murray-L. Fazenda-T. Todd	First National		

Feature	Players	Distributed by	Length	Reviewed
Man in the Rough, The	B. Steele-M. King	F-B-O		
Skinner's Big Idea	B. Washburn-M. Sleeper-H. Trevor	F. B. O.		
Wine, Woman and Song	Charlie Murray	First National		

JUNE

Feature	Players	Distributed by	Length	Reviewed
Baby Face	Colleen Moore	First National		
Dog Justice	Ranger (Dog)-E. Hearn-N. Martan	F. B. O.		
Lady Be Good	D. Mackaill-J. Mulhall	First National		
Loves of Ricardo	George Beban	F. B. O.		
Roulette	Richard Barthelmess	First National		
Texas Tornado, The	Tom Tyler	F. B. O.		
Upland Rider, The	K. Maynard-M. Douglas	First National		

JULY

Feature	Players	Distributed by	Length	Reviewed
Fighting Redhead, The	Buzz Barton	F. B. O.		
Kelly's Kids	Charlie Murray	First National		
Trail of Courage, The	R. Steele-M. Bonner	F-B-O		

AUGUST

Feature	Players	Distributed by	Length	Reviewed
Bantam Cowboy, The	Buzz Barton	F. B. O		
Barker, The	Milton Sills	First National		
Oh Kay	Colleen Moore	First National		

Coming Attractions

Feature	Players	Distributed by	Length	Reviewed
Abie's Irish Rose	F. McDonald-J. Hersholt-N. Carroll-C. Rogers	Paramount		
Abie pf the U. S. A.	George Jessel	Lumas		
Ace High	Hoot Gibson	Universal		
Actress, The	N. Shearer-R. Forbes-G. Lee-O. Moore-D'Arcy	M-G-M		
Adventurer, The	T. McCoy-D. Sebastian-C. Delany	M-G-M	3709 feet	
After the Storm	Hobart Bosworth	Columbia		
Albany Night Boat, The		Tiffany-Stahl		
Bellamy Trial, The		M-G-M		
Better Man, The		F. B. O.		
Betty's a Lady	J. Ralston-C. Ray	Universal		
Be Yourself	R. Denny-M. Nolan	Universal		
Big Game Hunt, The	W. Beery-R. Hatton	Paramount		
Big Gun, The	George Lewis	Universal		
Big Noise, The	A. White-C. Conklin-S. Hardy	First National		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Big Top, The		M-G-M		
Black Ace, The	D. Coleman-J. Loff	Pathe		
Blossom Time (Movietone)	J. Gaynor-C. Farrell	Fox		
Body Punch, The	J. Dougherty-V. B. Faire	Universal		
Boss of Little Arcady, The	Charlie Murray	First National		
Boy of the Streets ,A	J. Walker-B. Francisco-M. Bennett	Rayart (S. R.)		
Bride of the Colorado	J. Boles-D. Blossom	Pathe		
Brides Will Be Brides	Laura La Plante	Universal		
Bringing Up Father	F. McDonald	M-G-M		
Broodway Daddies	B. Love	Columbia		
Broken Hearts		Hercules Film Prod. (S. R.)		
Butter and Egg Man, The	J. Mulhall	First National		
Casey Jones	R. Lewis-J. Robards-A. Sheridan	Rayart (S. R.)		
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		Feb. 4
Chicago	P. Haver-V. Varconi	Pathe-De Mille	9992 feet	
China Bound	R. Navarro-J. Crawford	M-G-M		
Chorus Kid, The		Lumas		
Circus Rookies	K. Dane-G. K. Arthur	M-G-M		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
City of Sin	M. Loy-L. Hyams-R. Tucker	Warner Bros		
Clown, The (Vitaphone)	Al Jolson	Warner Bros.		
Cock-Eyed World, The	V. McLaglen-E. Lowe	Fox		
Code of Honor	A. Menjou-N. Lane-Collier, Jr-E.Brent	Paramount		
Cop, The	W. Boyd	Pathe-De Mille		
Cossacks, The	J. Gilbert-R. Adoree	M-G-M		
Count of Ten, The	C. Ray-J. Gleason	Universal		
Cream of the Earth, The	M. Nixon-C. Rogers	Universal		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Dance Fever (Ufa film)		Brill, Inc.		
Dancing Girl		M-G-M		
Dawn (English Film)	Sybil Thorndyke	Arch Schoyn		
Desert Bride, The	Betty Compson	Columbia		
Detectives	K. Dane-G. K. Arthur	M-G-M		
Devil's Skipper, The	B. Bennett-M. Love-M. McGregor-M. McAllister	Tiffany-Stahl		
Diamond Handcuffs	Special Cast	M-G-M		
Dirty Work	Johnny Burke	Pathe		
Divine Lady, The	Corinne Griffith	First National		
Domestic Relations		Tiffany-Stahl		
Don't Marry	Lois Moran	Fox		
Down Grade, The	Wm. Fairbanks-A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O		
Dressed to Kill	E. Lowe-M. Astor	Fox		
Easy Come, Easy Go	R. Dix-N. Carroll	Paramount		
Empty Saddle, The	Fred Humes	Universal		
Escape, The	V. Valli-W. Russell	Fox		
Enemy, The	L. Gish-R. Forbes	M-G-M	8189 feet	Dec. 31
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fallen Angels	N. Kerry-P. Starke-K. Harlan	Universal		
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Fazil	C. Farrel G. Nissen-M. Busch	Fox		
Fleetwing	B. Norton-D. Janis	Fox		
Flower of Spain	Colman-Banky	United Artists		
Foreign Legion, The	N. Kerry-L. Stone-J. Marlowe	Universal		
Four Devils, The	F. Macdonald-M Duncan-C. Morton-N. Drexel-J. Gaynor	Fox		
Four Sons	J. Hall-M. Mann-Bushman, Jr.-C. Morton-E. Foxe-J. Collyer	Fox	9412 feet	Feb. 18
Freedom of the Press	L. Stone-M. Day-D. Keith	Universal		
Ginsberg the Great	G. Jessel-A. Farris	Warner Bros	5390 feet	
Girl Downstairs, The	L. Moran-G. O'Brien	Fox		
Give and Take	G. Sidney-S. Lynn-G. Lewis-J. Hersholt	Universal		
Glorious Betsy	D. Costello-C. Nagel	Warner Bros		
Godless Girl, The	L. Basquette-G. Duryea-Prevost-N. Beery	Pathe-De Mille		
Good Morning, Judge		Universal		
Green Grass Widows		Tiffany-Stahl		
Hangman's House	V. McLaglen-J. Collyer-L.Kent-E.Foxe	Fox		
Has Anybody Here Seen Kelly?	T. Moore-B. Love	Universal		
Hawk, The	M. Sills	First National		
Heart and the Man, The	P. Garon-R. Agnew	Rayart (S. R.)		
Heat (tentative)	Greta Garbo	M-G-M		
Hello, Cheyenne!	T. Mix-C. Lincoln	Fox		
Hell's Angels	B. Lyon-J. Hall-G. Nissen-G. Cooper	United Artists		
He Learned About Women	William Hines	M-G-M		
His Country	R. Schildkraut-M. Dressler	Pathe-De Mille		
Hold 'Em Yale	R. La Rocque-J. Loff-H. Allan	Pathe-De Mille		
Hold Everything (tentative)	J. Hall	Paramount		
Home, James		Universal		
Honor Bound	G. O'Brien-E. Taylor-L. Hyams	Fox		
Hoofbeats of Vengeance	Rex (Horse)	Universal		
Hot Heels	Glenn Tryon	Universal		
Horseman of the Plains	T. Mix-S. Blane	Fox		
House of Scandals, The	D. Sebastian-P. O'Malley	Tiffany-Stahl		
Hyprocrite, The (Ufa film)		Brill, Inc.		
I'll Tell the World	Colleen Moore	First National		
Jazz Mad	J. Hersholt-Nixon-G. Lewis	Universal		
Jealousy (Ufa film)		Brill, Inc.		
Jungle Rose	Dolores Del Rio	Fox		
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 29
Ladies of Leisure		Tiffany-Stahl		
Ladies of the Mob	C. Bow-R. Arlen-M. Alden	Paramount		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
La Piava	Lupe Valez	United Artists		
Last Cab, The	Rudolph Schildkraut	Pathe-De Mille		
Laugh Clown, Laugh	Chaney-L. Young-N. Asther	M-G-M		
Law of the Range, The	McCoy-Crawford-R. Lease	M-G-M		
Leave It to Me	Glenn Tryon	Universal		
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict. (S.R.)		
Lion and the Mouse, The (Vitaphone)	M. McAvoy-L. Barrymore-A. B. Frances-Collier, Jr	Warner Bros		
Little Wild Girl, The	L. Lee-C. Landis-F. Merrill	Hercules Film Prod. (S. R.)		
Lonesome	G. Tryon-B. Kent	Universal		
Love Hungry	L. Moran-L. Gray	Fox		
Lovers in Damascus (tentative)		Columbia		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Matinee Idol, The	J. Waslker-B. Love-A. Forrest	Columbia		
Meet the Prince	Glenn Tryon	Universal		
Michigan Kid, The	C. Nagel-R. Adoree	Universal		
Midnight Madness	J. Logan-C. Brook	Pathe-De Mille		
Modern Du Barry, The (Ufa film)		Brill, Inc.		
Monkey Business	K. Dane-G. K. Arthur	M-G-M		
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox	6863 feet	
My Home Town	G. Rockwell-G. Glass	Rayart (S. R.)		
Nameless Men	C. Windsor-A. Moreno	Tiffany-Stahl		
Naughty Marietta	Marion Davies	M-G-M		
News Parade, The	N. Stuart-S. Phipps	Fox		
Outcast Souls	P.Bonner-C.Delaney	Sterling Pict. (S.R.)		
Out of the Night	C. Palmer-F. Stanley-A. Ayres	Rayart (S. R.)		
Painted Post, The	T. Mix-N. Kingston	Fox		
Paris Nights	M. Livingston-W. Baxter	Columbia		
Passionate Adventure, The	R. Colman-V. Banky	United Artists		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National	11412 feet	Aug. 26
Patriot, The	E. Jannings-L. Stone-F. Vidor-N. Hamilton	Paramount		
Patsy, The	Marion Davies	M-G-M		
Pay As You Enter	C. Cooke-L. Fazanda	Warner Bros		
Phantom Buster, The	Buddy Roosevelt	Pathe		
Phyllis of the Follies	M. Nixon-C. Rogers	Universal		
Pigskin	D. Rollens-S. Carrol	Fox		
Polly Preferred	Marion Davies	M-G-M		
Port of Missing Children, The		Sierra Pictures (S. R.)		

Feature	Players	Distributed by	Length	Reviewed
Power (tentative)	D. Fairbanks, Jr.-J. Ralston	Tiffany-Stahl		
Quick Lunch	Fields-Conklin-M. Alden-S. Blane-J. Luden	Paramount		
Rachel	P. Negri-G. Cooper	Paramount		
Red Dancer of Moscow, The	D. Del Rio-C. Farrell-D. Revier	Fox		
Red Mark, The	G. von Seyffertitz-N. Quartaro	Pathe-De Mille		
Riders of the Dark	T. McCoy-D. Dwan	M-G-M		
Ridin' Like Fury	Hoot Gibson	Universal		
Rip Van Winkle	Rudolph Schildkraut	Pathe-De Mille		
Robert Flaherty's Southern Skies	M. Blue-R. Torres	M-G-M		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Saddle Mates	Wally Wales	Pathe		
Sally of the Scandals	B. Love-A. Forrest	F. B. O.		
Sally of the South Seas		Hercules Film Prod. (S. R.)		
Saturday Night (tentative)	S. O'Neil-R. Graves	Tiffany-Stahl		
Say It With Sables		Columbia		
Scarlet Dove, The		Tiffany-Stahl		
Shadows of the Night		Hercules Film Prod. (S. R.)		
Show Down, The		Paramount		
Show Boat		Universal		
Side Show, The	Fields-Conklin-Brian	Paramount		
Simba	Jungle Film	Martin Johnson African Expedition Corp.	8000 feet	Feb. 4
Sin Town	H. Allen-E. Fair	Pathe-De Mille		
Skyscraper, The	S. Carroll	Pathe-De Mille		
Square Crooks	R. Armstrong-J. M. Brown-D. Dwan	Fox		
Soft Living	M. Bellamy-J. Mack Brown	Fox		
Span of Life, The	Lon Chaney	M-G-M		
Sport Girl, The	M. Bellamy-J. M. Brown	Fox		
Sporting Age, The	B. Bennett-C. Nye-H. Herbert	Columbia		
Steamboat Bill, Jr	Keaton-E. Torrence	United Artists		
Stocks and Blondes	J. Logan-"Skeets" Gallagher-G. Astor	F. B. O.		
Street Angel, The	J. Gaynor-C. Farrell	Fox		
Streets of Algers (Ufa film)		Brill, Inc		
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M	9566 feet	Oct. 7
Sunrise	Gaynor-G. O'Brien-Livingston	Fox	8729 feet	Oct. 14
Super of the Gaiety	A. Menjou-E. Brent	Paramount		
Sunset Legion	Fred Thomson	Paramount		
Survival of Slim, The	W. Wales-P. Montgomery	Pathe		
Tenderloin (Vitaphone)	D. Costello-C. Nagel	Warner Bros		
Tenth Avenue	P. Haver-V. Varconi	Pathe-De Mille		
Their Hour	D. Sebastian-J. Harron-J. Marlowe	Tiffany-Stahl		
Thirteen Washington Square	A. Joyce-J. Hersholt-Z. Pitts	Universal	6274 feet	Feb. 4
Three Sinners	P. Negri	Paramount		
Thunder Riders	Ted Wells	Universal		
Thoroughbreds	M. Nixon-R. Walling	Universal		
Thrill Seeker, The	R. Clifford-J. Fulton	Superlative Pict. (S.R.)		
Tide of Empire	J.Crawford-J.Murray	M-G-M		
Times Square		Tiffany-Stahl		
Tomorrow	Colleen Moore	First National		
Trail of '98	K. Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Turn Back the Hours	M. Loy-W. Pidgeon-S. Hardy	Lumas		
Two Brothers (Ufa film)		Brill, Inc.		
Uncle Tom's Cabin	Special Cast	Universal		Nov. 18
Valley Beyond the Law, The	D. Coleman-J Loff	Pathe		
Vamping Venus	C. Murray-Fazenda-T. Todd	First National		
Victory	George Bancroft	Paramount		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
Walking Back	Sue Carrol	Pathe-De Mille		
Watch My Speed	R. Denny-B. Worth	Universal		
We Americans		Universal		
Western Suffragettes	H. Gibson-G. Hale	Universal		
What Holds Men	Leatrice Joy	Pathe-De Mille		
Wheels of Destiny The	G. Hale-E. Hilliard	Rayart (S. R.)	5869 feet	
When Danger Calls	W. Fairbanks-E. Sedgwick	Lumas	5000 feet	
Whip, The	Dorothy Mackaill	First National		
Why Sailors Go Wrong	S. Cohen	Fox		
Wild West Romance	Rex King	Fox		
Wild West Show, The	H. Gibson	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
Woman Disputed, The	N. Talmadge	United Artists		
Wyoming	T. McCoy-W. Fairbanks-D. Sebastian	M-G-M		
Yellow Contraband	L. Maloney-G. Goatz	Pathe		
Yellow Lily, The	B. Dove	First National		
You Can't Beat the Law	L. Lee-C. Keefe	Rayart (S. R.)		

Comedies and Short Subjects

EDUCATIONAL

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Ain't Nature Grand	Eddie Quillan		Nov. 20	1 reel	Nov. 25
All Set	W. Lupino-Sargent-L. Hutton		Jan. 29	1 reel	Feb. 4
All Set	Wallace Lupino		Jan. 29	1 reel	
Always a Gentleman	Lloyd Hamilton		Feb. 5	2 reels	Feb. 18
Angel Eyes	"Big Boy"		Dec. 25	2 reels	Dec. 31
At Ease	Lloyd Hamilton		Sept. 4	2 reels	Sept. 2
Back Home	Curiosities		Sept. 25	1 reel	Sept. 23
Batter Up	George Davis		Sept. 11	2 reels	Sept. 16
Between Jobs	Lloyd Hamilton		Mar. 18	2 reels	
Builders of Bridges—When Twilight Comes	Bruce Outdoor Sketch		Feb. 26	1 reel	
Brunettes Prefer Gentlemen	Jerry Drew		Nov. 6	2 reels	Oct. 28
Burning Timber — Rough Country	Bruce Outdoor Sketch		Oct. 23	2 reels	Oct. 7
Call o ithe Sea, The (Color Film)	H. Hampton-M. Valles-N. Kelley		Jan. 1	2 reels	Dec. 31
Character Studies	Carter De Haven		Nov. 20	1 reel	Jan. 14
Chilly Days	"Big Boy"		Feb. 19	2 reels	Feb. 18
Circus Blues	Dorothy Devore		Mar. 25	2 reels	
County Me Out	Barney Hellum		Mar. 11	1 reel	
Cry of Winter, The—Hot Place, The	Bruce Outdoor Sketch		Sept. 18	1 reel	Sept. 2
Cutie	Dorothy Devore		Jan. 15	2 reels	Feb. 18
Delving Into the Dictionary	Hodge-Podge		Sept. 11	1 reel	Sept. 23
Dog Days—The Sun and the Rain	Bruce Outdoor Sketch		Jan. 29	1 reel	
Dummies	Larry Semon		Jan. 1	2 reels	Dec. 23
Eats for Two	Dunham-Thompson		Oct. 9	1 reel	Oct. 14
Fall In	Monte Collins		Jan. 1	1 reel	Dec. 23
Felix the Cat Hits the Deck	"Sullivan Cartoon"		Dec. 11	1 reel	Feb. 11
Felix the Cat in Behind in Front	"Sullivan Cartoon"		Dec. 25	1 reel	Jan. 14
Felix the Cat in Daze and Knights	"Sullivan Cartoon"		Oct. 30	1 reel	Nov. 18
Felix the Cat in Draggin' the Dragon	"Sullivan Cartoon"		Jan. 22	1 reel	
Felix the Cat in Flim Flam Films	"Sullivan Cartoon"		Sept. 18	1 reel	Oct. 7
Felix the Cat in Japanicky	"Sullivan Cartoon"		Mar. 4	1 reel	
Felix the Cat in No Fuelin'	"Sullivan Cartoon"		Oct. 16	1 reel	Nov. 11
Felix the Cat in Ohm Sweet Ohm	"Sullivan Cartoon"		Feb. 19	1 reel	
Felix the Cat in Polly-tics	"Sullivan Cartoon"		Mar. 18	1 reel	
Felix the Cat in the Early Bird	"Sullivan Cartoon"		Feb. 5	1 reel	
Felix the Cat in the Smoke Screen	"Sullivan Cartoon"		Jan. 8	1 reel	Feb. 18
Felix the Cat Switches Witches	"Sullivan Cartoon"		Oct. 2	1 reel	Oct. 21
Felix the Cat in Uncle Tom's Crabbin'	"Sullivan Cartoon"		Nov. 13	1 reel	Dec. 2
Felix the Cat in Whys and Otherwise	"Sullivan Cartoon"		Nov. 20	1 reel	Dec. 30
Felix the Cat in Wise Guise	"Sullivan Cartoon"		Sept. 4	1 reel	Sept. 23
Feline Frolics—The Tonquin Valley	Bruce Outdoor Sketch		Mar. 25	1 reel	
Fighting Orphans, The—Evening Mist	Bruce Outdoor Sketch			1 reel	
Follies of Fashion	Curiosities		Sept. 25	1 reel	
For Men Only	Curiosities		Oct. 30	1 reel	Oct. 21
Fox Tales	Drew-Dunham		Sept. 25	2 reels	Sept. 23
Fox Tales	Hutton-Dunham		Sept. 25	2 reels	Sept. 23
Green-Eyed Love	Ruby McCoy			1 reel	
Half-Pint Hero, A	Lupino Lane		Sept. 18	2 reels	Sept. 2
Hello Sailor	Lupino Lane		Dec. 25	2 reels	Dec. 16
Here and There in Travel Land	Hodge-Podge		Oct. 16	1 reel	Oct. 28
High Strung	Jerry Drew		Jan. 29	2 reels	Feb. 4
Hints on Hunting—A Day By the Sea	Bruce Outdoor Sketch			1 reel	
His Maiden Voyage	George Davis		Feb. 26	2 reels	Feb. 18
Hope Hampton Displaying Creations Parisienne in Color (Color Film)	Hope Hampton		Dec. 4	1 reel	Dec. 9
How to Please the Public	Hodge Podge		Mar. 11	1 reel	
Indiscrete Pete	Jerry Drew		Mar. 11	2 reels	
Injun Food—Moods of the Sea	Bruce Outdoor Sketch		Dec. 25	1 reel	Dec. 23
It's Me	Monte Collins		Dec. 4	1 reel	Dec. 9
Kilties	Dorothy Devore		Oct. 9	2 reels	Oct. 7
Little Rube, The	Dorothy Devore		Nov. 20	2 reels	Nov. 11
Love's Springtime (Color Film)	H. Hampton-J. Catalaine		Feb. 12	2 reels	
Lovingly Yours	Curiosities		Dec. 4	1 reel	Dec. 9
Lucky Dog	P. Dunham-L. Billetts		Sept. 11	1 reel	Sept. 23
Many Wings—Beside the Still Waters	Bruce Outdoor Sketch		Nov. 20	1 reel	Nov. 4
Models in Mud	Hodge-Podge		Nov. 13	1 reel	Dec. 16
Mother Birds	Curiosities		Mar. 4	1 reel	Feb. 18
Mysterious Night, A	Monte Collins		Feb. 12	1 reel	Feb. 4
New Wrinkles	Lloyd Hamilton		Oct. 30	2 reels	Oct. 21
New York's Sweetheart	Curiosities		Jan. 1	1 reel	Feb. 11
Nothing Flat	George Davis		Dec. 11	2 reels	Dec. 16
Off Again	J. Lloyd-B. Boyd		Sept. 25	1 reel	Oct. 14
Oh, What a Man!	Larry Semon		Dec. 4	2 reels	Nov. 25
Papa's Boy	Lloyd Hamilton		Dec. 18	2 reels	Dec. 9
Paris Fashions in Color (Color Film)	Hope Hampton		Dec. 25	1 reel	Jan. 7
Peculiar Pair of Pups, A—Nobody Home	Bruce Outdoor Sketch			1 reel	
Pretty Baby	Monty Collins		Feb. 26	1 reel	Feb. 18
Racing Mad	Al St. John		Jan. 8	2 reels	Jan. 28
Recollections of a Rover	Hodge-Podge		Jan. 8	1 reel	Feb. 4
Red Hot Bullets	E. Quillan-G. Davis		Nov. 27	1 reel	Nov. 18
Red Hot Bullets	Eddie Quillan		Nov. 27	2 reels	Nov. 18
Rest Day	Monte Collins		Nov. 27	1 reel	Nov. 18
Rubbernecking	Curiosities		Feb. 5	1 reel	Feb. 4
Running Ragged	Lewis Sargent		Jan. 29	1 reel	Feb. 4
Say Ah-h	Charley Bowers		Feb. 19	2 reels	Feb. 18
Scared Silly	Johnny Arthur		Nov. 13	2 reels	Nov. 11
Seeing Stars	George Davis		Oct. 16	2 reels	Oct. 7
Shamrock Alley	"Big Boy"		Nov. 27	2 reels	Nov. 25
She's a Boy	"Big Boy"		Oct. 2	2 reles	Oct. 7
Shooting Wild	Jack Lloyd		Oct. 23	1 reel	Oct. 21
Simple Sap, A	Larry Semon		Feb. 12	2 reels	
Some Scout	Lupino Lane		Nov. 6	2 reels	Oct. 21
Spring Has Come	Monty Collins		Mar. 25	1 reel	
Star Shots	Hodge-Podge		Feb. 5	1 reel	Feb. 4
Stunt Man, The	Larry Semon		Oct. 23	2 reels	Sept. 30
Sword Points	Lupino Lane		Feb. 12	2 reels	Dec. 31
There It is	Charley Bowers		Jan. 1	2 reels	Jan. 7
Thoughts While Fishing—Silver Shadows	Bruce Outdoor Sketch			1 reel	
Visitors Welcome	Johnny Arthur		Mar. 4	2 reels	
Wedding Slips	Monte Collins		Jan. 15	1 reel	Feb. 11
What a Girl	Lupino Lane		Mar. 25	2 reels	
Whirl of Activity, A	Hodge-Podge		Dec. 11	1 reel	Dec. 31
Whoozit	Charley Bowers			2 reels	
Wildcat Valley	Johnny Arthur		Jan. 22	2 reels	Feb. 4
Wild Wool—Night Clouds	Bruce Outdoor Sketch			1 reel	

F B O

Title	Star	Rel. Date	Length	Reviewed
Alice Cartoons (Released Twice a Month)			1 reel	
All Washed Up	Al Cooke		2 reels	Feb. 18
Beloved Rogue, The	Eason-Hill-Cooke-Guard	Oct. 5	2 reels	
Chin He Loved to Lift	Eason-Hill-Cooke-Guard	Sept. 14	2 reels	
Fleshy Devils	Carr-Alexander-Ross	Nov. 14	2 reels	Oct. 7
Fresh Hair Fiends	Eason-Hill-Cooke-Guard	Sept. 21	2 reels	
Krazy Kat Cartoons (released twice a month)			1 reel	
Mickey's Battle	Mickey Yule	Dec. 5	2 reels	Dec. 9
Mickey's Circus	Mickey Yule	Sept. 4	2 reels	
Mickey's Eleven	Mickey Yule	Nov. 7	2 reels	
Mickey's Pals	Mickey Yule	Oct. 3	2 reels	Oct. 7
Mickey's Parade	Mickey Yule	Jan. 2	2 reels	
New Faces for Old	Eason-Hill-Cooke-Guard	Oct. 12	2 reels	Dec. 16
Panting Papas	Karr-Ross-Alexander	Jan. 9	2 reels	
Peter's Pan	Eason-Hill-Cooke-Guard	Sept. 28	2 reels	Nov. 25
Rah! Rah! Rekie	Al Cooke		2 reels	Feb. 18
She Troupes to Conquer	Eason-Hill-Cooke-Guard	Oct. 19	2 reels	
Social Error, A	Al Cooke		2 reels	Feb. 11
Tanks of the Wabash	Karr-Ross-Alexander	Oct 10	2 reels	
Three Missing Links	Karr-Ross-Alexander	Dec. 12	2 reels	Nov. 11
Toupay or Not To Pay	Eason-Hill-Cooke-Guard	Sept. 7	2 reels	
Wanderers of the Waistline	Karr-Ross-Alexander	Sept. 11	2reels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Argentina, The Rich	Variety	Oct. 2	1 reel	Nov. 4
Arkansas Traveler	Variety	Jan. 8	1 reel	
Art Treasures of the Vatican	Variety	Dec. 25	1 reel	
Capt. Kidd's Kittens	Animal Comedy	Oct. 23	2 reels	Nov. 4
Desert Blooms, The	Variety	Feb. 5	1 reel	
Exploring Norway	Variety	Aug. 7	1 reel	
Fool and His Honey	Tyler Brooks	Sept. 25	2 reels	Nov. 4
Four Faces West	Tyler Brooks	Nov. 6	2 reels	Dec. 16
Headhunters of Ecquador, The	Variety		1 reel	Feb. 4
Her Blue Black Eyes	M. Casajuana-E. Clayton	Oct. 9	2 reels	Nov. 4
Hot House Hazel	T. Brooke-T. Hill	Jan. 1	2 reels	
Jungles of the Amazon	Variety		1 reel	Jan. 21
Lady Lion	C. Lincoln-E. Clayton-B. Bletcher		2 reels	
Lights and Shadows of Sicily	Variety	Nov. 27	1 reel	
Lords of the Back Fence	Variety	Jan. 22	1 reel	
Love Is Blonde	D. Ellis-D. Rollens	Dec. 18	2 reels	
Low Necker, A	Marjorie Beebe		2 reels	Jan. 14
Moose Country, The	Variety	Nov. 13	1 reel	
Mum's the Word			2 reels	Sept. 2
Northern Alaska Today	Variety	Oct. 16	1 reel	
Old Wives Who Knew	Hallam Cooley		2 reels	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Romantic Alhambra, The	Variety	Oct. 30	1 reel	
Silly Sailor, A	G. Cameron	Nov. 20	2 reels	
Sky Frontiers	Variety	Sept. 4	1 reel	
Solitudes	Variety	Dec. 11	1 reel	
Too Many Cookies	T. Brooks-L. Miller		2 reels	
Twenty Legs Under the Sea	R. Walling-J. Lorraine	Sept. 11	2 reels	Oct. 7
Under Colorado Skies	Variety	Sept. 18	1 reel	
Wild Puppies	Kid Comedy	Dec. 4	2 reels	Jan. 28

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
African Adventure, An	Ufa Oddities	Aug. 2		
All For Nothing	Charley Chase	Jan. 21	2 reels	Jan. 14
Amazing Lovers	Ufa Oddities		1 reel	
Assorted Babies	Ufa Oddities	Nov. 5	1 reel	Nov. 25
Barnum and Ringling, Inc.	"Our Gang"		2 reels	
Battle of the Century	Laurel-Hardy	Dec. 31	2 reels	
Bird Man, The	Charley Chase		2 reels	
Buffalo Bill's Last Fight (Technicolor)	Special Cast	Nov. 26	2 reels	Dec. 9
Call of the Cuckoo, The	Max Davidson	Oct. 15	2 reels	
Came the Dawn	Max Davidson		2 reels	
Children of the Sun	Ufa Oddities	Feb. 11	1 reel	
Death Traps	Ufa Oddities	Oct. 22	1 reel	
Dog Days	Ufa Oddities	Oct. 8	1 reel	
Dog Heaven	Ufa Oddities	Dec. 17	2 reels	
Dumb Daddies	Max Davidson	Feb. 4	2 reels	
Edison, Marconi and Co	"Our Gang"		2 reels	
Family Group, The	Charley Chase		2 reels	Feb. 18
Fight For Life, A	Ufa Oddities	Nov. 19	1 reel	
Fighting Feathers	Max Davidson	Dec. 10	2 reels	
Finishing Touch, The	Laurel Hardy		2 reels	
Fishing With a Microscope	Ufa Oddities		1 reel	
Flag, The (Technicolor)	E. Bennett-F. X. Bushman-J. Walker-A. Calhoun	Oct. 1	2 reels	Feb. 18
From Soup to Nuts	Laurel-Hardy		2 reels	
Golden Fleeces	Ufa Oddities		1 reel	
Happy Omen, A	Ufa Oddities		1 reel	
Hats Off	Davidson-Hardy	Nov. 5	2 reels	
Heavenly Bodies	Ufa Oddities		1 reel	
Heebee Jeebees	"Our Gang"	Nov. 19	2 reels	Dec. 9
Hidden Death Traps	Ufa Oddities	Oct. 22	1 reel	Dec. 11
Jewels of Venus	Ufa Oddities	Sept. 10	1 reel	
Jungle Round-Up, A	Ufa Oddities	Jan. 28	1 reel	Oct. 9
Lady of Victories, The (Technicolor)	A. Ayres-O. Mattieson-G. Irving	Jan. 21	2 reels	
Leave 'Em Laughing	Laurel-Hardy	Jan. 28	2 reels	
Let George Do It	Laurel Hardy		2 reels	
Lighter That Failed, The	Charley Chase	Oct. 1	2 reels	
Lion Hunt, The	Ufa Oddities	Dec. 17	1 reel	Dec. 9
Love 'Em and Feed 'Em	Max Davidson	Nov. 12	2 reels	Dec. 9
Monarch of the Glen, The	Ufa Oddities	Feb. 25	1 reel	Jan. 21
Nature's Wizardry	Ufa Oddities		1 reel	
Never the Dames Shall Meet	Charley Chase	Dec. 24	2 reels	Dec. 9
Old Wallop, The	"Our Gang"	Oct. 22	2 reels	
Palace of Honey, The	Ufa Oddities		1 reel	
Pathfinders, The	Ufa Oddities		1 reel	
Parasol Ant, The	Ufa Oddities	Dec. 31	1 reel	
Pass the Gravy	Max Davidson	Jan. 7	2 reels	Jan. 14
Perfume and Nicotine	Ufa Oddities	Jan. 14	1 reel	
Pets and Pests	Ufa Oddities	Jan. 28	1 reel	
Primitive Housekeeping	Ufa Oddities		1 reel	
Putting the Pants on Phillip	Laurel-Hardy	Dec. 3	2 reels	Dec. 9
Rainy Days	"Our Gang"	Feb. 11	2 reels	
Sanctuary	Ufa Oddities		1 reel	
Second Hundred Years, The	Laurel-Hardy	Oct. 8	2 reels	
Secrets of the Sea	Ufa Oddities	Feb. 25	1 reel	
Sleeping Death	Ufa Oddities		1 reel	
Soaring Wings	Ufa Oddities	Sept. 24	1 reel	
Spook-Spoofing	"Our Gang"	Jan. 14	2 reels	Jan. 14
Sting of Stings, The	Charlie Chase	Sept. 3	2 reels	
Sugar Daddies	All Star Cast	Sept. 10	2 reels	
TallyHo	Ufa Oddities		1 reel	
Tokens of Manhood	Ufa Oddities		1 reel	
Us	Charley Chase	Nov. 26	2 reels	
Way of All Pants, The	Charley Chase	Oct. 29	2 reels	
What Every Iceman Knows	Max Davidson	Sept. 17	2 reels	
Wicked Kasimir, The	Ufa Oddities		1 reel	
Winged Death	Ufa Oddities	Dec. 3	1 reel	Dec. 9
Wonders of the Blue Gulf of Mexico	Ufa Oddities		1 reel	
Yale vs. Harvard	"Our Gang"	Sept. 24	2 reels	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Adoration	Novelty	Feb. 25	1 reel	
Behind the Counter	E. E. Horton	Mar. 3	2 reels	
Bugs My Dear (Christie)	Bobby Vernon	April 21	2 reels	
Campus Cuties	Billy Dooley	April 7	2 reels	
Crazy to Fly (Christie)	Bobby Vernon	Sept. 17	2 reels	
Dad's Choice	E. E. Horton	Jan. 7	2 reels	
Dizzy Sights (Christie)	Billy Dooley	Dec. 17	1 reel	
Easy Curves (Christie)	Billy Dooley	Nov. 12	2 reels	
Fantasy	Novelty	Oct. 15	1 reel	
Fighting Fanny (Christie)	Featured Cast	Jan. 21	2 reels	
Find the King	E. E. Horton	Nov. 5	2 reels	
For Crime's Sake	Krazy Kat Cartoon	Nov. 19	1 reel	
French Fried (Christie)	Neal Burns	Sept. 3	2 reels	
Frenzy	Novelty	Jan. 14	1 reel	
Goofy Ghosts (Christie)	Jimmie Adams	April 28	2 reels	
Grid Ironed	Krazy Kat Cartoon	Dec. 31	1 reel	
Halfback Hannah (Christie)	Ann Cornwall	April 14	2 reels	
Holy Mackerel (Christie)	Jimmie Adams	Feb. 11	2 reels	
Hot Papa (Christie)	Jack Duffy	Oct. 1	2 reels	
Hunger Stroke, A	Krazy Kat Cartoon	Feb. 25	1 reel	
Ice Boxed	Krazy Kat Cartoon	Feb. 11	1 reel	
Just the Type (Christie)	Neal Burns	Feb. 18	2 reels	
Ko-Ko's Bawth	Inkwell Cartoon	Feb. 18	1 reel	
Ko-Ko Chops Suey	Inkwell Cartoon	Oct. 29	1 reel	
Ko-Ko Explores	Inkwell Cartoon	Oct. 15	1 reel	Nov. 11
Ko-Ko Hops Off	Inkwell Cartoon	Sept. 17	1 reel	
Ko-Ko's Jerm Jam	Inkwell Cartoon	Feb. 4	1 reel	
Ko-Ko Kicks	Inkwell Cartoon	Nov. 26	1 reel	
Ko-Ko's Earth Control	Inkwell Cartoon	Mar. 31	1 reel	
Ko-Ko's Kink	Inkwell Cartoon	Jan. 7	1 reel	
Ko-Ko's Klock	Inkwell Cartoon	Nov. 12	1 reel	
Ko-Ko's Kozy Korner	Inkwell Cartoon	Jan. 21	1 reel	
Ko-Ko's Smoke	Inkwell Cartoon	Mar. 3	1 reel	
KoKo's Tattoo	Inkwell Cartoon	Mar. 17	1 reel	
Ko-Ko's Quest	Inkwell Cartoon	Dec. 10	1 reel	
Ko-Ko the Kid	Inkwell Cartoon	Dec. 24	1 reel	
Ko-Ko the Knight	Inkwell Cartoon	Sept. 3	1 reel	
Ko-Ko the Kop	Inkwell Cartoon	Oct. 1	1 reel	
Loco Motifs	Krazy Kat Cartoon	Sept. 24	1 reel	
Love Sunk	Krazy Kat Cartoon	Mar. 24	1 reel	
Long Hose (Christie)	Jack Duffy	Mar. 17	2 reels	
Love Shy (Christie)	Jimmie Adams	Mar. 24	1 reel	
Mad Scramble (Christie)	Neal Burns	Nov. 26	2 reels	
Milk Made	Krazy Kat Cartoon	Dec. 3	1 reel	
Moony Mariner, A (Christie)	Billy Dooley	Sept. 24	2 reels	
Nifty Nags (Christie)	Jack Duffy	Dec. 24	2 reels	
Ocean Blues (Christie)	Jimmie Adams	Nov. 19	2 reels	
Oh Mummy (Christie)	Jimmie Adams	Oct. 8	2 reels	
Pie Curs, The	Krazy Kat Cartoon	Nov. 5	1 reel	
Pig Styles	Krazy Kat Cartoon	Jan. 14	1 reel	
Rail Rode	Krazy Kat Cartoon	Sept. 24	1 reel	Oct. 4
Save the Pieces (Christie)	Bobby Vernon	Jan. 28	2 reels	
Scared Pink (Christie)	Jack Duffy	Oct. 29	2 reels	
School Daze	Krazy Kat Cartoon	Sept. 10	1 reel	
Shadow Theory	Krazy Kat Cartoon	Jan. 28	1 reel	
Short Tail, A	Novelty	Sept. 10	1 reel	
Splash Yourself (Christie)	Bobby Vernon	Dec. 3	2 reels	
Stork Exchange, The	Krazy Kat Cartoon	Dec. 17	1 reel	
Sweeties (Christie)	Bobby Vernon	Mar. 10	2 reels	
Swiss Movements (Christie)	Jimmie Adams	Dec. 31	2 reels	
Tired Wheels	Krazy Kat Cartoon	Oct. 8	1 reel	
Toddles	Novelty	Dec. 10	1 reel	Oct. 7
Topsey Turvey	Krazy Kat Cartoon	Oct. 22	1 reel	
Uncle Tom's Caboose	Krazy Kat Cartoon	Oct. 22	1 reel	
Water Bugs(Christie)	Billy Dooley	Feb. 4	2 reels	
Wedding Wows (Christie)	Bobby Vernon	Oct. 22	2 reels	
Wired and Fired	Krazy Kat Cartoon	Mar. 10	1 reel	

PATHE-DE MILLE

Title	Star	Rel. Date	Length	Reviewed
Alien Antics	Sportlight	Nov. 13	1 reel	Nov. 11
All Bull and a Yard Wide	"Aesop Fables"	Oct. 9	1 reel	Oct. 7
Assistant Wives	Charley Chase	Dec. 4	2 reels	Dec. 2
Beach Club, The	Bevan-Hurlock	Jan. 22	2 reels	Jan. 14
Benares (Educational)	Geographical Number	Jan. 24	1 reel	
Best Man, The	Bevan-A. Bennett-V. Dent	Feb. 19	2 reels	Feb. 11
Big Tent, The	"Aesop Fables"	Oct. 23	1 reel	Oct. 21
Blaze of Glory, A	"Alsop Fables"	Feb. 26	1 reel	
Boats and Fishermen of the Arctics and Tropics (Educational)	Science Number	Mar. 4	2 reels	
Boy Friend, The	"Aesop Fables"	Jan. 22	1 reel	
Brave Heart, A	"Aesop Fables"	Oct. 30	1 reel	
Broncho Buster, The	"Aesop Fables"	Jan. 1	1 reel	
Bucking the Handicap	Sportlight	Dec. 25	1 reel	Dec. 23
Buddhists of Burma, The (Educational)	Geographical Number	Feb. 5	1 reel	
Bull Fighter, The	Bevan-Hurlock	Nov. 27	2 reels	Dec. 2
Busy Bodies	Sportlight	Jan. 8	1 reel	Dec. 31
Calcutta (Educational)	Geographical Number	Dec. 11	1 reel	
Carnival Week	"Aesop Fables"	Dec. 4	1 reel	
Chicken Feed	"Our Gang"	Nov. 6	2 reels	Nov. 4
Christmas Cheer	"Aesop Fables"	Dec. 18	1 reel	
Comrades in Work	Mabel Normand		2 reels	
Crowned Heads	Sportlight	Feb. 19	1 reel	
Cups and Contenders	Sportlight	Nov. 27	1 reel	Nov. 25
Cutting a Melon	"Aesop Fables"	Sept. 11	1 reel	Sept. 2
Daddy Boy	Ben Turpin	Oct. 23	2 reels	Oct. 21
Defensive Ends, The	"Football Sense"	Nov. 27	1 reel	
Defensive Half, The	"Football Sense"	Nov. 6	1 reel	
Delhi (Educational)	Geographical Number	Feb. 2g	1 reel	
Do Detectives Think?	Stan Laurel	Nov. 20	2 reels	Nov. 18
Down to the Sea	Sportlight	Oct. 30	1 reel	Oct. 28
Exploring England with Will Rogers	Travelesque	Dec. 18	1 reel	Dec. 16
Fair Catch, The	"Football Sense"	Nov. 13	1 reel	
Family Frolics	Sportlight	Jan. 22	1 reel	Jan. 14
Fiddlesticks	Harry Langdon	Nov. 7	2 reels	Nov. 25

Title	Star	Rel. Date	Length	Reviewed
Flying Elephants	Roach Stars	Feb. 12	2 reels	Feb. 11
Flying Fishers	"Aesop Fables"	Nov. 27	1 reel	
Flaming Fathers	Max Davidson	Dec. 18	2 reels	Dec. 16
Football Field Officials	"Football Sense"	Oct. 23	1 reel	Oct. 21
For Sale a Bungalow	Hurlock-Quillan	Oct. 30	2 reels	Oct. 28
Forward Pass, The	"Football Sense"	Oct. 9	1 reel	
Fox Hunt, The	"Aesop Fables"	Nov. 20	1 reel	
Frolics in Frost	Sportlight	Dec. 18	1 reel	
From Soup to Nuts	Rarebits	Oct. 23	1 reel	Oct. 21
Fundaments of Football	Sportlight Special	Oct. 23	1 reel	
Girl From Everywhere	D. Pollard-S. Halloway	Dec. 11	2 reels	
Gold Digger of Weepah, A	Bevan-Bennett-Burke	Oct. 2	2 reels	Sept. 30
Golf Nut, The	Bevan-Quillan-A. Bennett	Sept. 4	2 reels	
Good Ship Nellie, The	"Aesop Fables"	Feb. 5	1 reel	
Have a Drink	Rarebits	Nov. 20	1 reel	Dec. 2
Hawaii, the Beautiful (Educational)	Geographical Number	Nov. 27	1 reel	
High Stakes	"Aesop Fables"	Jan. 15	1 reel	
Honeymoon Hints	Rarebits	Jan. 15	1 reel	
Horses, Horses	Sportlight	Sept. 4	1 reel	
How Man Suits His Life to Differing Surroundings	Science Series		2 reels	
Houses of the Arctic and the Tropics (Educational)	Science Number	Feb. 12	2 reels	
Human Fly, The	"Aesop Fables"	Sept. 25	1 reel	Sept. 30
In Again, Out Again	"Aesop Fables"	Sept. 18	1 reel	
Junk Man, The	"Aesop Fables"	Dec. 25	1 reel	
Just Kidding	Rare-Bits	Dec. 18	1 reel	Dec. 23
Kashmir, Old and New (Educational)	Geographical Number	Jan. 10	1 reel	
Keeping Fit	Sportlight Special	Nov. 20	1 reel	
Kick, The	"Football Sense"	Oct. 2	1 reel	
King Harold	L. Baird-T. Holmes	Nov. 13	2 reels	Nov. 11
Ladies' Day	Sportlight	Dec. 11	1 reel	Dec. 9
Lateral Pass, The	"Football Sense"	Oct. 16	1 reel	Oct. 14
Lindy's Cat	"Aesop Fables"	Oct. 16	1 reel	Oct. 28
Love at First Flight	Pollard-Hurlock-Cowley	Jan. 29	2 reels	Jan. 21
Love in a Police Station	E. Quillan-M. Hurlcok	Dec. 25	2 reels	Dec. 23
Man Without a Face (Serial)	A. Ray-W. Miller	Jan. 15	10 episodes	Jan. 14
Mark of the Frog, The (Serial)	M. Morris-D. Reed		10 episodes	
Masked Menace, The (Serial)	L. Kent-J. Arthur	Nov 6	10 episodes	Nov. 4
Nature's Cathedral (Educational	Geographical Number	Dec. 18	1 reel	
Now I'll Tell One	Chase-Laurel	Oct. 9	2 reels	Oct. 14
Olympic Games	"Our Gang"	Sept. 11	2 reels	Sept. 2
Outwitting Time	Spotlight	Oct. 2	1 reel	
Over the Bounding Blue with Will Rogers (Travelesque)		Feb. 12	1 reel	Feb. 11
Playing Hookey	"Our Gang"	Jan. 1	2 reels	
Prowling Around France with Will Rogers	Travelesque	Sept. 18	1 reel	
Rats in His Garret	"Aesop Fables"	Dec. 11	1 reel	
Reeling Down the Rhine with Will Rogers	Travelesque	Jan. 15	1 reel	Jan. 7
River of Doubt, The	"Aesop Fables"	Oct. 2	1 reel	Sept. 30
Run Girl, Run	Sennett Girls	Jan. 15	2 reels	Jan. 14
Sailors, Beware!	Stan Laurel	Sept. 25	2 reels	Sept. 30
Saved By a Keyhole	"Aesop Fables"	Nov. 13	1 reel	
Shalimar Gardens, The (Educational)	Geographical Number	Mar. 18	1 reel	
Signs of Spring	"Aesop Fables"	Nov. 6	1 reel	
Should a Mason Tell?	L. Baird-T. Holmes	Sept. 18	2 reels	
Should Second Husbands Come First?	Max Davidson	Oct. 23	2 reels	Oct. 21
Should Tall Men Marry?	Roach Stars	Jan. 15	2 reels	Jan. 7
Small-Town Sheriff, The	"Aesop Fables"	Sept. 4	1 reel	Sept. 2
Smile Wins, The	"Our Gang"	Feb. 26	2 reels	
Smith's Army Life	Hiatt-McKee-Jackson	Feb. 5	2 reels	Feb. 4
Smith's Bargain	Hiatt-McKee-Jackson		2 reels	
Smith's Candy Shop	Hiatt-McKee-Jackson	Aug. 21	2 reels	
Smith's Cook	Hiatt-McKee-Jackson	Oct. 16	2 reels	Oct. 21
Smith's Cousin	Hiatt-McKee-Jackson	Nov. 13	2 reels	Nov. 11
Smith's Holiday	Hiatt-McKee-Jackson	Jan. 8	2 reels	Dec. 31
Smith's Modiste Shop	Hiatt-McKee-Jackson	Dec. 11	2 reels	Dec. 9
Smith's Pony	Hiatt-McKee-Jackson	Sept. 18	2 reels	
Soldier Man	Harry Langdon			
Spider's Lair, The	"Aesop Fables"	Feb. 19	1 reel	Feb. 18
Sunnyside (Re-issue)	Charlie Chaplin	Dec. 25	3 reels	
Swim Princess, The	D. Pollard-A. Clyde-C. Lombard	Feb. 26	2 reels	
Tackles and Touchdowns	Sportlight	Sept. 18	1 reel	
Their Second Honeymoon	Baird-Holmes	Oct. 16	2 reels	
Twenty-Four-Dollar Island	Novelty		1 reel	Dec. 23
Up the Ladder	Sportlight	Oct. 16	1 reel	Oct. 21
Versatility	Sportlight	Feb. 5	1 reel	Jan. 28
Volcanoes (Educational)	Geological Number	Feb. 19	1 reel	
Wandering Minstrel, The	"Aesop Fables"	Jan. 29	1 reel	
Weaker Sex, The	Rarebits	Sept. 25	1 reel	
Winging Around Europe With Will Rogers	Travelesque	Nov. 20	1 reel	Nov. 18
Women Workers of Ceylon (Educational)	Geographical Number	Dec. 27	1 reel	
Work of Running Water (Educational)	Geological Number	Mar. 11	1 reel	
Yellow Cameo, The (Serial)	Allene Ray		10 episodes	
Young Hollywood	Special Cast	Nov. 27	2 reels	Dec. 9

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Bare Co-Ed, The	Murdock-Cavalier-Lancaster	Bray		2 reels	Jan. 7
Bear Escape, A	Parker-Reavis	Capitol Prod.		2 reels	Aug. 1
Berth Mark	Tarbell-Finch-Shaw	Red Seal		2 reels	
Daze of '49	J. Cooper-L. Carver	Bray		2 reels	Feb. 4
Dream of the Sea, A (Binocolor)		Film Dist. Corp		1 reel	May 27
Fat and the Canary	McDougall Kids	Bray	Dec. 20	2 reels	Dec. 9
Fresh and a Devil	Clyde-Malone-Irving	Bray		2 reels	Oct. 21
Helpless Helper	Al Joy	Cranfield-Clarke		2 reels	
Here's Another One	Novelty	Bray	Oct. 1	1 reel	Oct. 7
Here's Another One	Novelty	Bary	Nov. 1	1 reel	Dec. 2
Here Comes the Bride	Sketchograf	Cranfield-Clarke		1 reel	
Heroes of the Wild (Serial)	Jack Hoxie	N. Levine	Dec. 1	10 episodes	
His Off-Day	Tommy Albert	Cranfield-Clarke		2 reels	
His Ticklish Predicament	Jack Cooper	Bray	Oct. 1	2 reels	Oct. 21
Iron Derby, The		Bray	Oct. 10	2 reels	Oct. 21
Isle of Sunken Gold, The (Serial)	A. Stewart	Nat Levine	Sept. 1	10 episodes	
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal		1 reel	July 22
Lost in a Pullman		Bray		2 reels	Sept. 23
Lunches and Punches	Sid Smith	Capitol Prod		2 reels	Sept. 1
Ma and the Auto (Guest Jewel)		A. C. A		1 reel	
Magic Game, The	McDougall Kids	Bray	Nov. 20	2 reels	Dec. 2
Mr. Pooh	McDougall Kids	Bray		2 reels	Jan. 7
Mysterious Airman, The (Serial)		Weiss Bros		10 episodes	
Nothing to Live For	Al Joy	Cranfield-Clarke		2 reels	
Orphans, The	McDougall Kids	Bray		2 reels	
Police Reporter, The (Serial)	W. Miller-E. Gilbert-	Weiss	Mar.	10 episodes	
She Beast, The	Sid Smith	Capitol Prod		2 reels	July 1
Silence of the Snows (Guest Jewel)		A. C. A.		1 reel	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark			
Spooky Money	Al Joy	Cranfield-Clarke		2 reels	
Way of All Fish, The	J. Cooper-N. Cavalier	Bray	Dec. 1	2 reels	Dec. 9
Who's Who	Al Joy	Cranfield-Clarke		2 reels	
Yellow Dog, The (Guest Jewel)		A. C. A		1 reel	April 15
You Can't Win (Serial)		Weiss Bros		10 episodes	

TIFFANY-STAHL

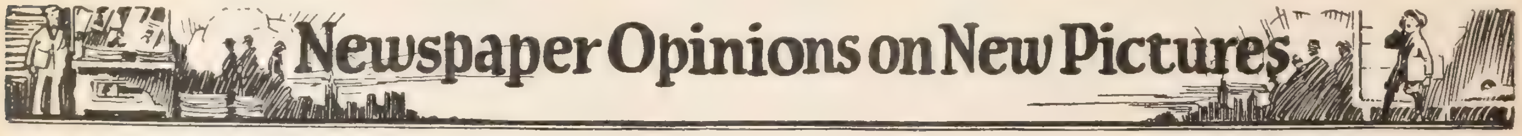
Title	Star	Rel. Date	Length	Reviewed
Bridal of Pennacock, The	Color Classic	Nov. 1	1 reel	Dec. 2
Comrades	Color Classic	Nov. 15	1 reel	Dec. 2
King of Sports	Color Classic	Sept 15	1 reel	
Medallion, The	Colot Classic		1 reel	
Memories	Color Classic	Oct. 1	1 reel	Sept. 9
North of Suez	Color Classic	Jan. 1	1 reel	
Roaming 'Round the Carribbean	Color Classic	Oct. 15	1 reel	
Romany Love	Color Classic	Dec. 1	1 reel	Feb. 18
Rose of Killarney	Color Classic	Dec. 15	1 reel	
Scarface	Color Classic	Jan. 15	1 reel	
Souvenirs	Color Classic		1 reel	
Treasure Land	Color Classic	Feb. 1	1 reel	

UNIVERSAL

Title	Star	Rel. Date	Length	Reviewed
Africa Before Dark	Oswald Cartoon	Feb. 20	1 reel	
All Balled Up (O. R. Cohen story)	Charles Puffy	Feb. 27	2 reels	Feb.
All For Uncle	C. King-C. Doherty	Oct. 19	2 reels	Oct. 7
All Wet	Oswald Cartoon	Oct. 31	1 reel	
And How	"The Gumps"	Oct. 31	2 reels	
Andy Knows His Onions	"The Gumps"	Dec. 12	2 reels	Dec. 9
Any Old Count	"The Gumps"	Jan. 23	2 reels	
Back to Nature	Arthur Lake	Feb. 27	1 reel	Feb. 11
Banker's Daughter, The	Oswald Cartoon	Nov. 28	2 reels	
Bare Fists	Jack Perrin	Jan. 14	2 reels	Dec. 23
Battle Scarred Hero, A	"The Gumps"	Oct. 3	2 reels	Sept. 30
Battling Buckaroo, The (Western)	Bob Curwood	Nov. 10	2 reels	
Battling Justice	Fred Gliman	Mar. 24	2 reels	
Blind Man's Bluff	Jack Perrin	Nov. 19	2 reels	Oct. 28
Boss of the Rancho	Bob Curwood	Jan. 7	2 reels	
Brand of Courage, The	B. Curwood-P. Montgomery	Feb. 4	2 reels	Jan. 7
Bright Lights	Oswald Cartoon	Mar. 19	1 reel	
Buckskin Days	Newton House	Feb. 18	2 reels	Jan. 28
Buster's Big Chance	Trimble, Turner and Dog	Jan. 11	2 reels	Dec. 28
Buster Come On	Trimble, Turner and Dog	Sept. 14	2 reels	Sept. 9
Buster's Home Life	Trimble, Turner and Dog	Oct. 12	2 reels	Sept. 30
Buster Shows Off	Trimble, Turner and Dog	Mar. 14	2 reels	
Buster Steps Out	Trimble, Turner and Dog	Feb. 8	2 reels	Jan. 28
Buster, What's Next?	Trimble, Turner and Dog	Nov. 16	2 reels	Oct. 28
By Correspondence	Arthur Lake	Jan. 30	1 reel	Jan. 14
Case of Scotch, A	"The Gumps"	Jan. 9	2 reels	Dec. 23
Clearing the Trail (Western)	Newton House	Nov. 26	2 reels	
Cloud Buster, The	"The Gumps"	Feb. 6	2 reels	Jan. 21
Crimson Colors	Lewis-Gulliver	Sept. 12	2 reels	June 17
Dancing Fools	C. King-C. Doherty-E. Clair	Sept. 21	2 reels	Sept. 2
Danger Ahead (Western)	Jack Perrin	Sept. 24	2 reels	Sept. 2
Dangerous Double, The (Western)	Bob Curwood	Oct. 15	2 reels	Sept. 23
Dates for Two	C. King-C. Doherty	Jan. 18	2 reels	Dec. 31
Daze of the West (Mustang)	Fred Gilman	Sept. 3	2 reels	
Dazzling Co-Eds	Lewis-Gulliver	Oct. 10	2 reels	
Disordered Orderly, The	Sid Saylor-Jean Doree	Nov. 9	2 reels	
Empty Socks	Oswald Cartoon	Dec. 12	1 reel	
Fighting Finish, The	Lewis-Sullivan-Phillips	Oct. 24	2 reels	
Fighting Texan, The (Mustang)	Fred Gilman	Sept. 10	2 reels	Aug. 19
George's False Alarm	Sid Saylor	Feb. 29	2 reels	Feb. 4
George Steps Out	Sid Saylor	Sept. 28	2 reels	
Great Guns	Oswald Cartoon	Oct. 17	1 reel	Aug. 19
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster	Mar. 26	10 episodes	
Harem Scarem	Oswald Cartoon	Jan. 9	1 reel	
High Flyin' George	Sid Saylor	Jan. 25	2 reels	
His In Laws (O. R. Cohen story)	Charles Puffy	Mar. 12	2 reels	Feb. 18
Horns and Orange Blossoms (O. R. Cohen story)	Charles Puffy	Jan. 29	2 reels	Jan. 7
Horse Play	Long-Adams-Laymon-McPhaill	Jan. 4	2 reels	Dec. 16
Hot Stuff	Ben Hall	Oct. 24	1 reel	Oct. 14
Indoor Golf	Long-Adams-Layman-McPhail	Mar. 7	2 reels	Feb. 11
Keeping in Trim	Long-Adams-Laymon-McPhail	Sept. 7	2 reels	Aug. 19
King of Hearts (Northwest Series)	Jack Perrin	Dec. 17	2 reels	Dec.
Law Rider, The (Western)	Fred Gilman	Nov. 5	2 reels	
Lone Ranger, The	Fred Gilman	Dec. 31	2 reels	
Looters, The	Bob Curwood	Mar. 3	2 reels	Feb. 4
Love Wallop, The	Arthur Lake	Nov. 7	1 reel	
Madden of the Mounted	Jack Perrin	Mar. 10	2 reels	Feb. 11
Man of Letters, A	Sid Saylor	Feb. 15	2 reels	Jan. 28
Married Bachelors (O. R. Cohen story)	Charles Puffy	April 9	2 reels	
Mechanical Cow, The	Oswald Cartoon	Oct. 3	1 reel	Aug. 19
Mild West, The	"The Gumps"	Dec. 26	2 reels	
Mistakes Will Happen	Ben Hall	Feb. 13	1 reel	Jan. 21
Model George	Sid Saylor	Dec. 28	2 reels	
Monkey Shines	Ben Hall	Dec. 26	1 reels	
Neck n' Neck	Oswald Cartoon	Jan. 23	1 reel	
Newlyweds' Advice		Jan. 2	2 reels	Dec. 16
Newlyweds Christmas Party, The	Snookums-Saylor-Clair	Dec. 5	2 reels	Nov. 4
Newlyweds' Mistake, The	Snookums-Saylor-Clair	Nov. 7	2 reels	
Newlyweds' Servant, The	Snookums-Bartlett-McPhaill	Feb. 6	2 reels	Feb. 4
Newlyweds Success, The	Snookums-Bartlett-McPhaill	Mar. 5	2 reels	Feb. 11
Newlyweds' Surprise, The	Snookums-Saylor-Clair	Oct. 3	2 reels	Sept. 10
Newlyweds' Troubles, The	Snookums-Saylor-Clair	Sept. 5	2 reels	Aug. 19
No Blondes Allowed	C. King-C. Doherty	Mar. 21	2 reels	
Ocean Bruises	"The Gumps"	Nov. 14	2 reels	Oct. 28
Ocean Hop, The	Oswald Cartoon	Nov. 14	1 reel	Oct. 28
Ole Swimmin' 'Ole, The	Oswald Cartoon	Feb. 6	1 reel	
On Deck	Sid Saylor-Jean Doree	Nov. 30	2 reels	

Title	Star	Rel. Date	Length	Reviewed
Oh Mabel!	C. King-C. Doherty	Nov. 23	2 reels	
Oh Teacher!	Oswald Cartoon	Sept. 19	1 reel	Sept. 8
On Special Duty (Western)	Fred Gilman	Oct. 8	2 reels	Sept. 30
Out in the Rain	"The Gumps"	Feb. 20	2 reels	Jan. 28
Passing the Joneses	Long-Adams-Laymon-McPhail	Nov. 2	2 reels	
Payroll Roundup, The	Bob Curwood	Mar. 31	2 reels	
Picking on George	Sid Saylor	Oct. 26	2 reels	Oct. 14
Prince and the Papa (O. R. Cohen story)	Charles Puffy	Feb. 12	2 reels	Jan. 21
Racing Wizard, The	Newton House	Dec. 24	2 reels	
Rattling Good Time, A	Ben Hall	Dec. 19	1 reel	Dec. 16
Red Warning (Western)	Newton House	Oct. 29	2 reels	Oct. 14
Rickety Gin	Oswald Cartoon	Dec. 26	1 reel	
Riding Gold	Newton House	Jan. 21	2 reels	
Riding Whirlwind, The (Western)	Newton House	Oct. 1	2 reels	Sept. 23
Riding Wild	Bob Curwood	Dec. 10	2 reels	
Ringside Romeos	Arthur Lake	Mar. 26	1 reel	
Rival Romeos	Oswald Cartoon	Mar. 5	1 reel	
Run Buster!	Trimble, Turner and Dog	Dec. 14	2 reels	Dec. 9
Running Wild	Lewis-Gulliver-Phillips	Dec. 5	2 reels	Nov. 18
Samson at Calford	Lewis-Gulliver	Nov. 7	2 reels	June 17
Saxophobia	Arthur Lake	Oct. 10	1 reel	Sept. 30
Scarlet Arrow, The (Serial—F. X. Bushman Jr.)			10 episodes	
Scrambled Honeymoon, The	Ben Hall	Nov. 21	1 reel	
Scrappin' Fool, The (Mustang)	Bob Curwood	Sept. 17	2 reels	Sept. 9
Sealed Orders	Jack Perrin	Feb. 11	2 reels	Jan. 28
Shady Rest	"The Gumps"		2 reels	
Showing Off	Long-Adams-Laymon-McPhail	Dec. 7	2 reels	Nov. 18

Title	Star	Rel. Date	Length	Reviewed
Sliding Home	Lewis-Gulliver-Phillips	Jan. 16	2 reels	Dec. 30
Smiling Wolf, The (Western)	Fred Gilman	Dec. 3	2 reels	
Social Lions	Ben Hall	Mar. 12	1 reel	
Society Breaks	Long-Adams-Laymon-McPhail	Oct. 5	2 reels	Sept. 30
Sodas and Shebas	Arthur Lake	Sept. 12	1 reel	Sept. 9
Some Babies (O. R. Cohen story)	Charles Puffy	Mar. 26	2 reels	
Some Pets	Arthur Lake	Jan. 2	1 reel	Dec. 16
So This Is Sapp Center	Ben Hall	Jan. 16	1 reel	Dec. 30
South of Northern Lights (Western)	Jack Perrin	Oct. 22	2 reels	Oct. 7
Splashing Through	Lewis-Gulliver-Phillips	Dec. 19	2 reels	
Start Something	Long-Adams-Laymon-McPhaill	Feb. 1	1 reel	Jan. 14
Swell Clothes	Arthur Lake	Dec. 5	1 reel	Nov. 18
There's a Will	C. King-C. Doherty	Dec. 21	2 reels	
Too Much Sleep	"The Gumps"	Sept. 19	2 reels	Sept. 2
Total Loss, A	"The Gumps"	Nov. 28	2 reels	
Trail of the Tiger, The (Serial)	Jack Daugherty	Nov. 7	2 reels	Aug. 5
Trolley Troubles	Oswald Cartoon	Sept. 5	1 reel	Aug. 19
Unexpected Hero, An	F. Gilman-M. King	Feb. 25	2 reels	Jan. 28
Valiant Rider, The (Western)	Bob Curwood		2 reels	
Vanishing Rider, The (Serial)	Wm. Desmond	Jan. 16	10 episodes	
Watch George	Sid Saylor	Mar. 28	2 reels	
What a Party	C. King-C. Doherty	Feb. 22	2 reels	Feb. 4
When Greek Meets Greek	"The Gumps"	Oct. 17	2 reels	Oct. 7
Winged Hoofs	Newton House	Mar. 17	2 reels	
Winning Five, The	Lewis-Gulliver-Phillips	Sept. 26	2 reels	Sept. 16
Winning Goal, The	Lewis-Gulliver-Phillips	Jan. 2	2 reels	
Winning Punch, The	Lewis-Gulliver-Phillips	Nov. 21	2 reels	
Wolves of the Range	Fred Gilman	Jan. 28	2 reels	



Newspaper Opinions on New Pictures

"The Love Mart"—First National, Stanton Theatre, Philadelphia

Evening Ledger: "With all the quaintness and color of New Orleans of a century ago well preserved in its exquisite romanticism, 'The Love Mart' has a pleasing and distinctive charm. Excellent and skilled direction, employed artistically and almost perfectly in getting a strong strain of realism. Billie Dove has a warm and spirited part that gives her a great chance to do some really clever work. It is Miss Dove's best picture."

Inquirer: "Has atmosphere, good acting and genuine interest. Billie Dove captivates in her latest screen success. Roland displays genuine ability and is destined to stir the admiration of many audiences. Very good histrionic work done by Beery."

Record: "A romantic tale of gallantry and leering villains and the rapier duello. Of course Billie Dove would be pretty and arch, but she must be desperately tragic too. She does this stretch of the picture without extravagance, movingly. Whirlwind fighting, salted with plenty of comedy. Always good drama.

"Sunrise"—Fox Films, Fox-Locust Theatre, Philadelphia

Morning Inquirer: "Comes as close to being pure cinematographic harmony as anything that has ever been filmed. . . . to Miss Gaynor and O'Brien go the honor of doing as fine a piece of acting as screen perhaps has ever known. . . . bears indelible imprint of the masterpiece."

Daily News: "Is intelligent. Artistic. Inspired. Mechanically as nearly perfect as any picture ever has been. . . . A triumph from every angle and glowing example that silent drama need not be reduced to nitwit fare to be interesting and entertaining."

Evening Ledger: "Camera is made to reach height that it has never touched before. In 'Sunrise' motion picture comes into its own as great form of story telling, art in which camera stands on its own, without help from printed subtitles, or mechanically presented situations of stage. In this art Murnau proves himself beyond a doubt one of our greatest directors."

Record: "Murnau is undoubtedly a master of his craft. O'Brien will be long remembered for excellence of his work. He has made of that husband a bewildered fool, not inherently bad, but creature of emotions and of fundamental passions. . . . Miss Gaynor as charming as in all her pictures."

Morning Ledger: "It is here that wizardry of Murnau is apparent. Story of 'Sunrise' is as old as first play—as old as time, but under skillful handling it has been lifted out of commonplace into realms of things of which dreams are made."

Evening Bulletin: "Probably most unusual picture that has ever been flashed. . . . Stands out preeminent as new type of movie and is certain to appeal to those who want pictures that inspire thought and consideration."

"The Valley of the Giants"—First National, Washington Street & Scollay Square Theatres, Boston

Traveler: "The type of drama that brought Sills his popularity. In his element as the he-man of the great outdoors. And the great outdoors has been translated to the screen with a majestic beauty that is breath-taking. Interesting entertainment. Sills in the best film he has had in months."

Herald: "Worth-while film. It is really the best that Kyne has ever written and on the screen none of the qualities of the original have been lost. All of the elements have been combined to hold your interest. Beautiful Doris Kenyon's sparkling personality adds much to the picture."

"Drums of Love"—United Artists, Liberty Theatre, New York City

American: "Story abounds in color. Pictorial beauty is worth price of admission. Story builds to thrilling and surprising climax. Holds one spellbound for two hours. Barrymore gives stunning and restrained performance. Alvarado excellent and Mary Philbin gives the best performance of her career. You will want to see 'Drums of Love' more than once. Packed with suspense, action, thrills, beauty and love interest. It will insure the exhibitors of shekels."

News: "Ought to be pulling them in at the Liberty when other Broadway pictures have faded into neighborhood houses. Has elements of money-making production. Lavish sets, beautiful clothes, battle thrills, red-hot love scenes and tiny bit of villainy. Startling lighting effects. Lionel of the Barrymore family, as usual, steals show."

Evening World: "Never, perhaps, has more beautiful version been made. Sheer beauty of story's settings breath taking. Barrymore gives one of best portrayals in career. An excellent opus, and one of most beautifully mounted things ever brought to screen."

Graphic: "Griffith touch remains same. A feast for eyes, entertainment for credulous. Melodrama, unreeled with gorgeous spectacle. Super sets wonderful. Photography superb."

World: "Event took place in movies. Seemed to me that I had not seen in all my days before cinema screen episodes photographed in so altogether exquisite fashion. Intense and devious love story. Barrymore has done nothing better. Done with the finish and beauty which come so readily to screen of any D. W. Griffith romance, and I don't know what more could be expected."

Times: "Element of sex dominates whole affair. Good deal of suspense. Barrymore gives a forceful portrayal. Alvarado's performance praiseworthy."

Herald-Tribune: "We approve of all of it. So beautiful were hero and heroine to look upon that spectators again and again broke into wild applause as they gazed. Photography beautiful. Titles much better than usual. Pleases us."

Journal: "Beautiful production. Striking settings and exquisite photography. Pictures colorful."

Post: "Touching it with those fine characteristics of direction: Splendid and plausible handling of masses of people, clear and almost three dimensional photography. Barrymore rises to one of his finest screen roles."

"Her Wild Oat"—First National, Loew's State Theatres, Los Angeles

Examiner: "A pleasing comedy drama, cheerfully tuned to meet the modern demand. It moves along briskly and with certain Neilan touches that remove it from the usual type of screen play. Colleen has never given a better performance. She is excellent . . ."

Times: "This is a Colleen Moore production, and the star herself does much to make the film blithely entertaining. Neilan has directed in something of a festive spirit."

Record: "Colleen Moore always makes good in fairy stories. She is always a perfect comedienne. 'Her Wild Oat' is a light, airy sort of thing which will undoubtedly amuse. Kent is awfully clever. A marvelous splash of fun and frolic at Loew's State."

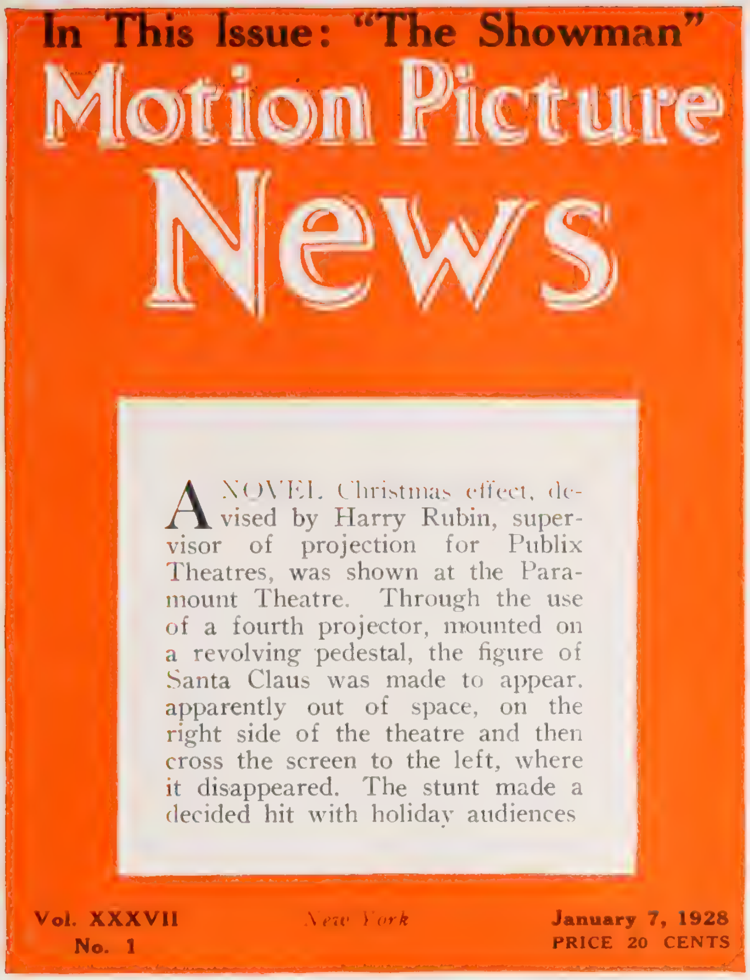
Herald: "Breezy farce relates amusing things which happen to a little girl when she attempted to pass as a Duchess. Colleen Moore, winning in any role, finds much material in his story with which to entertain her audiences. She has an impish way with her."

"Sadie Thompson"—United Artists, San Francisco

"Lord, what a wealth of tropical atmosphere! More life and gaiety and spontaneous action than you could ever hope to get on stage. And glorious Gloria Swanson—what a performance! From light, care-free gaiety of girl of her type to terrified woman who fears impending disaster about to settle and crush her.

"Every move, every action all timed to nicety on part of this clever actress. Her 'Sadie Thompson' a masterpiece; and in her big scene with Barrymore, where religious fanatic breaks down and crushes her spirit of bravado, drama is so gripping that at times you resent music of organist. And what a compelling figure Barrymore is as cruel, petulant, thin-lipped, domineering fanatic.

Roy Press
Printers



In This Issue: "The Showman"

Motion Picture News

A NOVEL Christmas effect, devised by Harry Rubin, supervisor of projection for Publix Theatres, was shown at the Paramount Theatre. Through the use of a fourth projector, mounted on a revolving pedestal, the figure of Santa Claus was made to appear, apparently out of space, on the right side of the theatre and then cross the screen to the left, where it disappeared. The stunt made a decided hit with holiday audiences

Vol. XXXVII
No. 1

New York

January 7, 1928
PRICE 20 CENTS

A FOURTH SIMPLEX

IS USED TO GOOD ADVANTAGE

IN THE PROJECTION ROOM
of
THE PARAMOUNT THEATRE

Times Square, N. Y.

HARRY RUBIN

Supervisor of Projection Publix Theatres

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FOR BETTER PROJECTION

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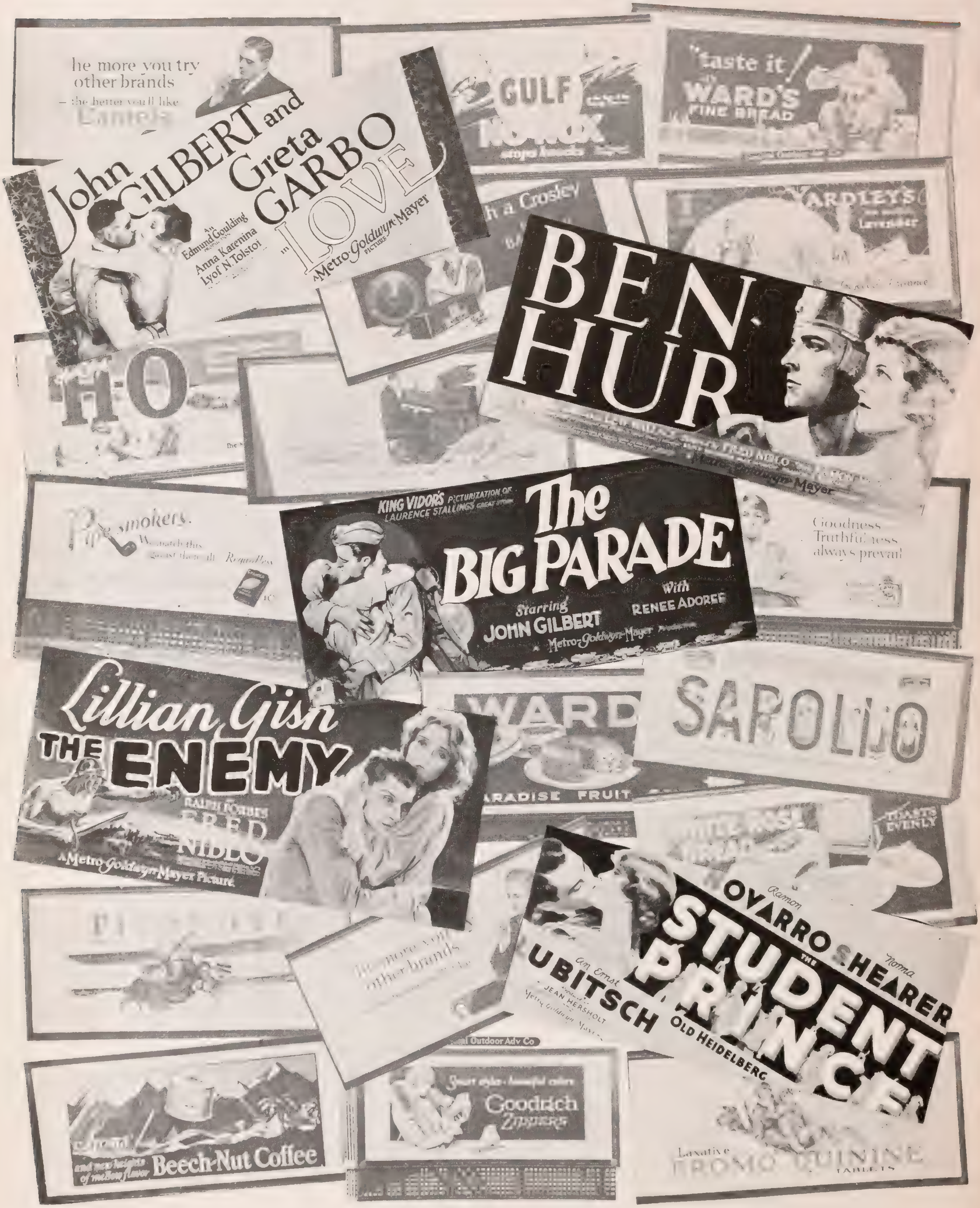

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In This Issue: "The Showman"

Motion Picture News

Reg. U. S. Patent Office

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CLEVELAND, OHIO—
East 21st Street and Payne Avenue
DALLAS, TEXAS—300½ So. Harwood St.
DENVER, COLO.—805 21st Street
DES MOINES, IOWA—1111 High Street
DETROIT, MICH.—2310 Cass Avenue
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Vol. XXXVII
No. 9

Published Weekly $2.00 a Year

New York

March 3, 1928
PRICE 20 CENTS

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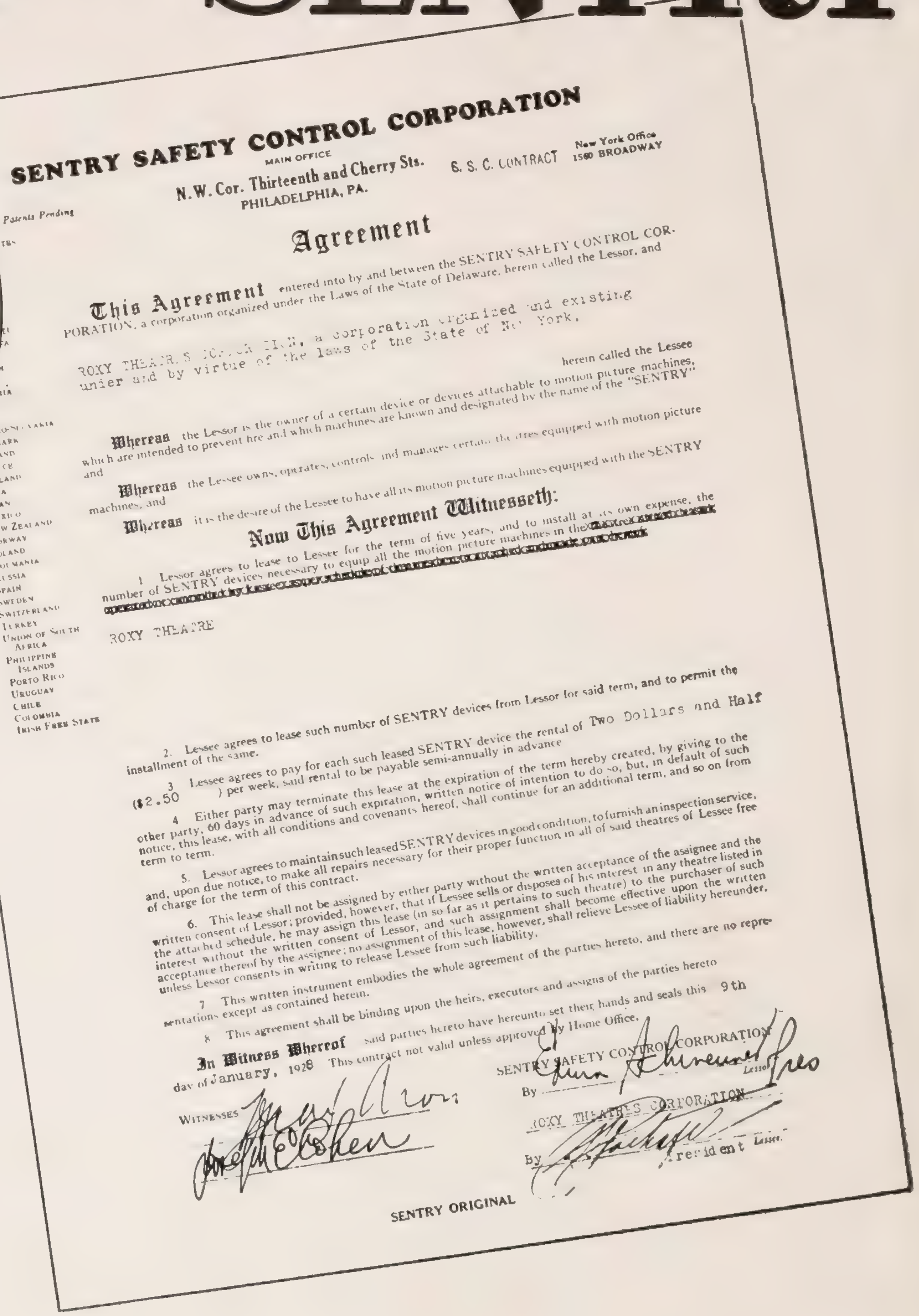

SENTRY SAFETY CONTROL CORPORATION

MAIN OFFICE
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PHILADELPHIA, PA.

S. S. C. CONTRACT

New York Office
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Porto Rico
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Chile
Colombia
Irish Free State

Agreement

This Agreement entered into by and between the SENTRY SAFETY CONTROL CORPORATION, a corporation organized under the Laws of the State of Delaware, herein called the Lessor, and ROXY THEATRES CORPORATION, a corporation organized and existing under and by virtue of the laws of the State of New York, herein called the Lessee

Whereas the Lessor is the owner of a certain device or devices attachable to motion picture machines, which are intended to prevent fire and which machines are known and designated by the name of the "SENTRY" and

Whereas the Lessee owns, operates, controls and manages certain theatres equipped with motion picture machines, and

Whereas it is the desire of the Lessee to have all its motion picture machines equipped with the SENTRY

Now This Agreement Witnesseth:

1. Lessor agrees to lease to Lessee for the term of five years, and to install at its own expense, the number of SENTRY devices necessary to equip all the motion picture machines in the ~~theatres of Lessee as per schedule of theatres owned operated or controlled by Lessee~~

ROXY THEATRE

2. Lessee agrees to lease such number of SENTRY devices from Lessor for said term, and to permit the installment of the same.

3. Lessee agrees to pay for each such leased SENTRY device the rental of Two Dollars and Half ($2.50) per week, said rental to be payable semi-annually in advance

4. Either party may terminate this lease at the expiration of the term hereby created, by giving to the other party, 60 days in advance of such expiration, written notice of intention to do so, but, in default of such notice, this lease, with all conditions and covenants hereof, shall continue for an additional term, and so on from term to term.

5. Lessor agrees to maintain such leased SENTRY devices in good condition, to furnish an inspection service, and, upon due notice, to make all repairs necessary for their proper function in all of said theatres of Lessee free of charge for the term of this contract.

6. This lease shall not be assigned by either party without the written acceptance of the assignee and the written consent of Lessor; provided, however, that if Lessee sells or disposes of his interest in any theatre listed in the attached schedule, he may assign this lease (in so far as it pertains to such theatre) to the purchaser of such interest without the written consent of Lessor, and such assignment shall become effective upon the written acceptance thereof by the assignee; no assignment of this lease, however, shall relieve Lessee of liability hereunder, unless Lessor consents in writing to release Lessee from such liability.

7. This written instrument embodies the whole agreement of the parties hereto, and there are no representations except as contained herein.

8. This agreement shall be binding upon the heirs, executors and assigns of the parties hereto

In Witness Whereof said parties hereto have hereunto set their hands and seals this 9th day of January, 1928 This contract not valid unless approved by Home Office.

Witnesses

SENTRY SAFETY CONTROL CORPORATION Lessor
By Pres

ROXY THEATRES CORPORATION
By President Lessee

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The positive fire preventer. Can be attached to any projector. Costs only a few cents a day.

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"I have seen 'The Legion of the Condemned.' . . . Viewer of a thousand films, it was with difficulty that I refrained from leaping to cheer all the genius responsible for the creation of this masterpiece . . . . . . what a picture!

"It is the living story of young men who live suddenly, swiftly, violently, and seek to die in the same manner . . . . .

"From its ingenious first flashes to its final whirlwind

climax, the picture is superb in every department . . . . . ."

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E. C. Leeves.

Baltimore, Md., February 15, 1928.
"'CHICAGO' opened to biggest business of year. Today matinee bigger under unfavorable weather conditions. Looks like sensation of the year. Congratulations."
Frank Price, Jr., Rivoli Theatre.

Richmond, Va.
"'CHICAGO' opening Mosque Theatre, Richmond, far beyond expectations despite hail and snow. Expect most extraordinary week. Congratulations to Pathe for such a wonderful box office picture."
Maurice A. Baker,
Managing Director Mosque Theatre.

The Sensational Hits are

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Denver, Colo., February 11, 1928.

"'CHICAGO' opened up in Colorado Theatre, Denver, Friday the 10th, to best opening business this house has known in months. Very enthusiastically received and is certain to do a wonderful business during the week. Writer was very much pleased to hear wonderful comments from those present. In addition to being a wonderful drama there is one laugh after another in the picture. Congratulate you on having given us such a wonderful production."

A. G. Edwards.

West Palm Beach, Fla., February 14, 1928.

"'CHICAGO' opened one week engagement here Saturday, February 11, to considerably more than average business and continues to pack them in. West Palm Beach ordinarily a three or four day town. 'CHICAGO' is an outstanding box-office attraction and a great triumph for Miss Haver and Director Frank Urson."

Arcade Theatre, A. P. Talley, Mgr.

Birmingham, Ala., February 14, 1928.

"Your production 'CHICAGO' is sure a real picture. Had the pleasure of having the Southern premier week February 6. Business extra good, closing Saturday with biggest day of week. Patrons well pleased. Best wishes."

Bolivar Hyde, Jr., Strand Theatre.

CAGO

Miami, Fla, February 15, 1928.

"Opened 'CHICAGO' Sunday, February 12 for week run at advanced prices. Receipts first three days double expectations."

Fairfax Theatre.

Oklahoma City, Okla., February 13, 1928.

"'CHICAGO' broke all Sunday records for Capitol Theatre here. Reviewers Monday papers say best picture in town this week. Playing against strong competition. Every indication of record-breaking week Capitol Theatre."

C. W. Allen.

with PHYLLIS HAVER, Victor Varconi,
Virginia Bradford, Robert Edeson, Julia Faye,
May Robson and T. Roy Barnes
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Produced upon the stage by Sam H. Harris
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A Daily Guide for Every Theatre Manager

A Manual of Scientific Methods

MOTION PICTURE THEATRE MANAGEMENT

By Harold B. Franklin

President West Coast Theatres, Inc.

REVEALING the inside methods of motion picture theatre operation and management as practiced in the theatres of the biggest circuits, this monumental work written by one of the indusry's outstanding executives brings you information, knowledge, methods and rules for the solution of all problems which confront the manager of the modern theatre. Written in a straight-forward manner, amply illustrated with forms for reports, statements, Lost and Found blanks, and photographs of equipment devices, MOTION PICTURE THEATRE MANAGEMENT holds the answer to those knotty problems which crop up each day to set the manager puzzling over questions of Advertising, Publicity, Service, Presentations, Purchasing, Insurance, Accounting Control—in brief, every phase and department of the theatre.

36 Chapters Fully Describe Every Phase of Management

Management and the Public—Departments and Functions—Personnel and Inspections—Safety—House Management—The Service Staff—The Production Staff—Plant and Housekeeping—Auditing and Accounting Personnel—Employment—Budgets—Insurance — Advertising —Laws Pertaining to Theatres—Good Will and Ethics—Music—Stage Presentations—Color and Lighting.

Are some of the subjects covered in this manual written by an expert and made available for the advice and guidance of managers, advertising men, house managers, and all specialists in the world of the theatre.

The Author

Harold B. Franklin has been connected with the theatre since 1909, when, aged fifteen, he was employed as an office boy by the firm of Sullivan, Harris and Woods. He became a theatre manager at the age of nineteen. He was among the first to realize that the motion picture could be presented on a scale superior to the "nickelodeon" style and was responsible for many innovations and refinements in the theatre which are now general practice. As vice president of Publix Theatres he started the first Theatre Manager's Training School, and now heads one of the largest chains of motion picture houses in America.

Object of the Book

The book presents an analysis and exposition of the details of theatre management—functions and procedure —based on practical experience. Its purpose is to give guidance and advice drawn from reality to the experienced manager facing old problems appearing in a new application as a result of expanding responsibilities and activities, and present a vast array of miscellaneous fact in orderly, concise form for ready reference and practical information.

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"BEN-HUR," "Big Parade," "Love,"
"THE Student Prince," "The Enemy"
ALL playing at your house
IN one season!
THAT'S a big ad for
ANY theatre
AND it keeps the folks
COMING regularly
TO the most important
SHOW-SHOP in town.
IT'S logical that

"Put them all together they
Spell Metro-Goldwyn-Mayer...
A word that means the
wurrld.. tuh..mee....ee"

It's always fair weather when M-G-M exhibitors get together

M-G-M BUILDS YOUR STEADY CLIENTELE

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WILLIAM HAINES

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JACKIE COOGAN

TIM McCOY

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CODY-PRINGLE

look over these electric light names!

THEY'RE JUST PART OF M-G-M'S GALAXY OF "MORE STARS THAN THERE ARE IN HEAVEN"

no other company can offer such names!

You get the steady patronage
with steady box-office product!

M-G-M NEWS

is a worthy addition to M-G-M's quality product!

METRO-GOLDWYN-MAY

The Top of The Industry

M-G-M SHORTS

Hal Roach Comedies

Ufa Oddities

M-G-M Great Events in Technicolor

THEY ARE M-G-M CLASS!

NEW YORK: Paramount, Rivoli, Rialto. **CHICAGO:** McVickers, Roosevelt. **LOS ANGELES:** Million Dollar, Loew's State. **BOSTON:** Metropolitan. **PHILADELPHIA:** Stanton, Karlton,

PARAMOUNT

Arcadia. **SEATTLE:** United Artists, Liberty. **BALTIMORE:** Stanley. **WASHINGTON:** Metropolitan, Earle. **DETROIT:** Madison, Adams, Capitol. **BUFFALO:** Shea's Buffalo, Shea's Hippodrome. **LOUISVILLE:** Rialto. **JACKSONVILLE:** Arcade. **TAMPA:** Tampa. **MIAMI:** Olympic, Fairfax. **KANSAS CITY:** Midland, Newman. **PORTLAND, ORE.:** Liberty. **MEMPHIS:** Loew's Palace, State. **MILWAUKEE:** Wisconsin, Strand. **MINNEAPOLIS:** Lyric. **ST. PAUL:** Astor.

CHRISTIE COMEDIES

MONTREAL: Capitol, Loew's. **NEWARK:** Mosque, Branford. **OKLAHOMA CITY:** Criterion, Capitol. **OMAHA:** Rialto. **SAN ANTONIO:** Texas. **SAN FRANCISCO:** Granada, Warfield. **TORONTO:** Uptown, Shea's, Pantages. **VANCOUVER:** Capitol. **WINNIPEG:** Metropolitan, Capitol. **PITTSBURGH:** Grand. **NEW HAVEN:** Olympia. **SALT LAKE CITY:** Paramount,

LEADING FIRST RUN

Victory. **CALGARY:** Capitol. **CHARLOTTE:** Carolina. **CINCINNATI:** Albee, Lyric, Capitol. **CLEVELAND:** Stillman, Allen, Keith Palace. **TOLEDO:** Princess, Paramount. **AKRON:** Strand, Keith's Palace. **YOUNGSTOWN:** Keith Albee. **COLUMBUS:** Southern, Keith Palace. **HOUSTON:** Queen, Kirby. **FORTH WORTH:** Palace, Hippodrome. **DES MOINES:** Des Moines, Capitol.

THEATRES EVERYWHERE★

INDIANAPOLIS: Circle, Ohio. **BROOKLYN:** Loew's Metropolitan, S. S. Circ. Republic. **DENVER:** Rialto. **NEW ORLEANS:** Strand, Liberty. **SHREVEPORT:** Saenger. **MOBILE:** Saenger.

★ and this is only a partial, sketchy list at that!

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As The Gaucho"

"IS A SWEET Box-Office BET" Says FILM DAILY

-positively!-says

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Los Angeles–Boston
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where the box-office results proved conclusively that this Fairbanks picture is one of the best films he has ever made.

For millions to read:

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LIBERTY
MAGAZINE

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One of the funniest two reelers ever screened
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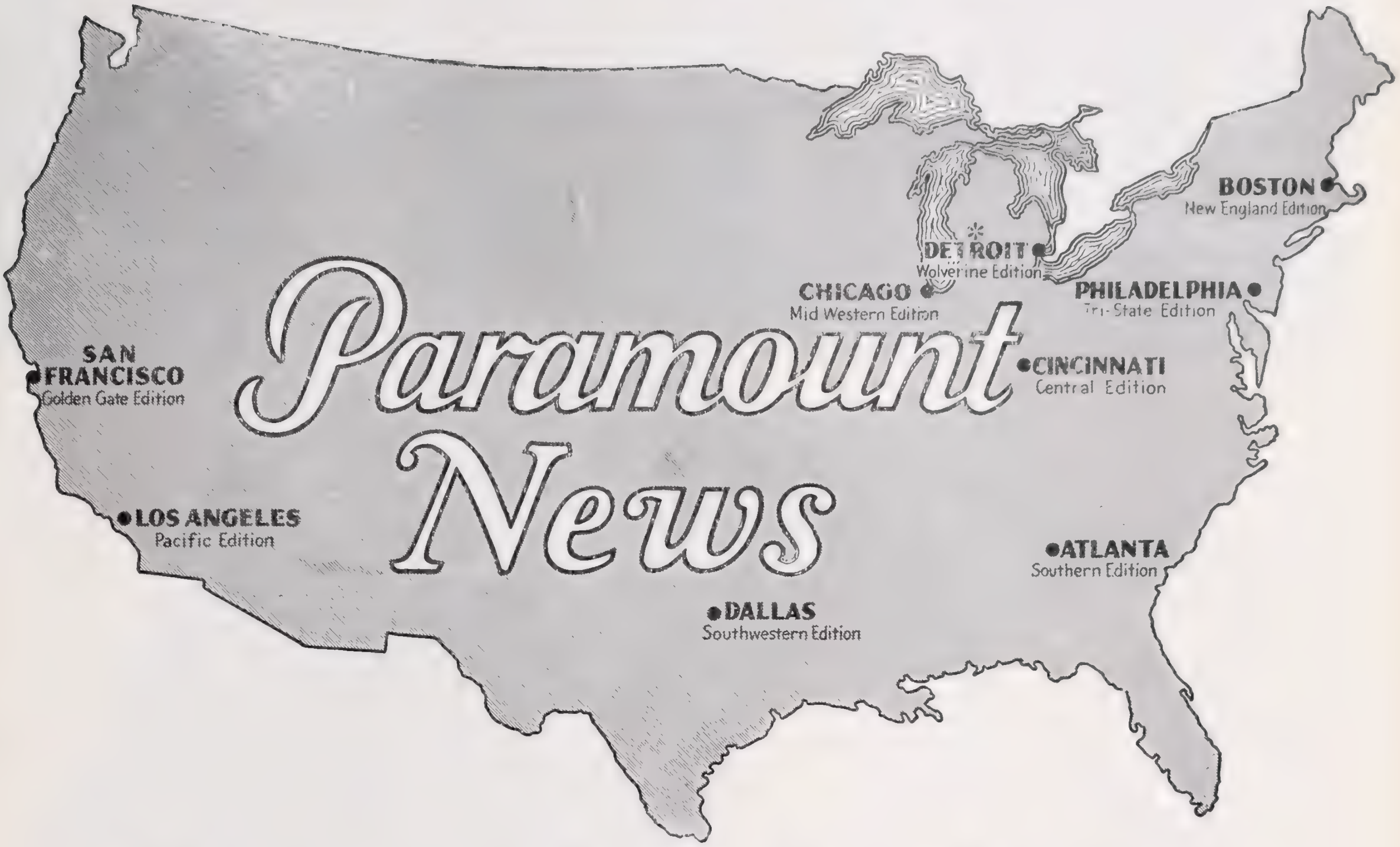

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PARAMOUNT NEWS

NEWS REEL LEADER FROM THE START

Joining the LUPINO

LIKE the bright flash of a comet has been the swift and steady rise of this new star in the comedy sky. The screen now offers another *great* comedian. Lupino Lane has joined that glorious little band of comedy immortals.

An artist to his finger tips, Lane is also the most consistent producer of sure-fire comedy in the business today. You can always count on him to deliver the laughs—and with each picture his name means more to your box-office.

Educational Pictures

"THE SPICE OF THE PROGRAM"

comedy immortals—

LANE

NO other comedian ever offered such versatility as this, or a more unbroken line of hits:

A Northwest "Mounty" in "Monty of the Mounted." A delightful comedy "kidding" the Northwest dramas, and beginning a series of character satires and burlesques that have opened up a whole new field of comedy.

A would-be hero fireman in "A Half-Pint Hero." With a display of comedy acrobatics that will set any house howling.

A comedy Daniel Boone in "Some Scout." You never knew the funny side of pioneer days could be as funny as this.

A sailor on shore leave, with a tough "buddy" and a sweetheart who has a twin sister, in "Hello Sailor." As the Film Daily says, you just "can't go wrong on this one."

A swashbuckling swordsman of Romantic France, in "Sword Points," over which the critics are all raving now. You've never played a greater two-reel comedy than this.

And a female impersonation in "Listen Sister." Brother, listen for the laughs. There'll be plenty.

EDUCATIONAL
FILM EXCHANGES, Inc.

E W Hammons
President

Member, Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President

*Left to right, standing—*RICHARD BARTHELMESS *in "The Noose",* DOROTHY MACKAILL *and* JACK MULHALL *in "Ladies' Night in a Turkish Bath",* BILLIE DOVE *in "The Love Mart",* GEORGE SIDNEY *and* CHARLIE MURRAY *in "Flying Romeos",* MOLLY O'DAY *in "The Shepherd of the Hills",* KEN MAYNARD *in "The Wagon Show" Seated —* MILTON SILLS *in "Valley of the Giants",* RICHARD BARTHELMESS *in "The Patent Leather Kid",* COLLEEN MOORE *in "Her Wild Oat",* HARRY LANGDON *in "The Chaser"* MARIA CORDA *in "The Private Life of Helen of Troy"*

The ROYAL FAMILY of Hits . . .

The reigning successes on the screen today are First National's. ¶ Not in recent years has such a preponderant majority of the season's leading money-makers been concentrated under one banner. ¶ And few pictures of *any* season have amassed such tremendous lists of NEW HOUSE RECORDS as have First National's Specials. ¶ With hits like these on the market you need not be content with NORMAL profits . . . "Nothing short of RECORD BUSINESS" is the slogan of the men who are playing ◂ ◂ ◂ ◂ ◂ ◂

FIRST NATIONAL PICTURES

Member of Motion Picture Producers and Distributors of America Inc. Will H Hays, President

Motion Picture News

Volume XXXVII NEW YORK CITY, MARCH 3, 1928 No. 9

A Step Forward

The Principle of Self-Government Is Established

By William A. Johnston

THE new exhibition contract provides for a modification of block booking. Not a big modification, but nevertheless a concession to exhibitors.

This action was pretty much a foregone conclusion. The committee which drew the new contract was appointed at the Trade Practice Conference held last October under the auspices of the Government. The distributors at that time brought in a resolution, which was adopted by the whole conference, providing for a ten per cent cancellation of pictures out of a block by exhibitors.

It was also agreed that this would be covered by an appropriate provision in the new contract.

* * *

So it has been done, virtually under the mandate of the Government-conducted conference, and *by agreement inside the industry.*

This, to us, is the big point; it is now demonstrated, as we have urged in condemning the Brookhart Bill, that the place to solve the industry's problems is inside, among ourselves, and not through outside interference.

The principle—we say *the principle*—of self-government for which we have been contending is now upheld by actual incorporation in the contract upon which the business of this industry is done.

* * *

In the issue of February 4 we said: "Is there any reason in the world why the new contract cannot cover questions of booking, and include distributor concessions which would mean the end of compulsory block booking?

"We say this industry can regulate itself, if the will and the sincerity to do so exist. The fact that it has not been done does not prove that it cannot be done."

* * *

The event shows that the possibility exists. The principle is established. The new contract is not perfect. Nobody claims that it is. Nobody can justly claim, either, that it removes all the evil practices in the industry. There are dark spots upon which the light of reason and justice still remain to be turned.

But beginnings are very important things. And the beginning of self-government is contained in that provision, which concedes, in effect, that there must be a modification of coercion as applied to block-booking.

* * *

It is for the establishment of such a principle that we have argued as the all-important thing. That it had to be done under the shadow of the threat of Governmental intervention in some form does not change the value of the principle or the possibility of further progress toward a reign of justice created by the industry for the industry.

Principles, once established, have a way of gathering momentum and riding over the obstructionists who seek to destroy them.

Of that, you may be sure.

* * *

Now that the contract has been published, it is plainly up to the exhibitors to read it. We learn from responsible exhibitor sources that theatre owners, in general, don't bother to read this highly important document. Certainly they should.

In view of the fact that the contract is the constitution and by-laws of the business operations of this industry, there can be no excuse for not knowing what it contains.

"The Port of Missing Girls"

EVERY so often, apparently, an "exploitation picture" comes along. The latest to be placed in this very select category is undoubtedly "The Port of Missing Girls," which is now ready for state right distribution after some preliminary try-out runs in various parts of the country.

Taking as its theme the dangers that young girls of this present day run, in their defiance of yesteryear conventions, this picture makes a strong bid for business whenever it goes into a house where the management can see the production's possibilities.

The young folks may call it applesauce, but you can bet that their parents will be interested. No father can read of the girls who disappear each year, whether they be Smith college seniors or the daughters of immigrants, without a certain fear that he, too, may be the next to suffer similar sorrow and trouble.

The mothers can be depended on to come in droves, bringing with them their allegedly independently-disposed daughters, for the object lesson the picture discloses.

The theatre owner who plays this one and takes advantage of the opportunities the picture has, will certainly not regret it. Take this as a tip.

J. S. D.

Greene Re-Enters Field

Pioneer Motion Picture Executive to Release "Port of Missing Girls" As First Offering

WALTER E. GREENE, one of the pioneers of the motion picture industry, has re-entered the producing and distributing field, and has announced his intention of disposing of his product in the state right field. His first offering will be an eight-reeler titled, "The Port of Missing Girls."

Greene's advent into the motion picture field dates back more than twenty years, when he opened an independent film exchange in Boston. It is said that he declined affiliation with the General Film Company and the Motion Picture Patents Company to build up an enormous business of his own. His exchange was ultimately bought by the Universal Film Company, and Greene then launched the Famous Players Film Exchange of New England. At the same time he started to acquire theatres.

When the Greene circuit totaled twenty-one houses and his film exchange became the leader in the New England territory, he became president of Arteraft Pictures, which produced and released productions by Mary Pickford, D. W. Griffith, William S. Hart, Elsie Ferguson and Douglas Fairbanks. Shortly afterward the Famous Players-Lasky Corporation was formed and absorbed Artcraft. Greene was elected vice-president of Famous Players-Lasky Corporation in charge of distribution. His exchange was taken over by the combination and he disposed of his theatre circuit.

"The Port of Missing Girls," the first of the Greene releases, is reported to have been produced on a lavish scale. It was made from the story and screen play by Howard Estabrook and was directed by Irving Cummings. The cast includes such well known players as Barbara Bedford and Malcolm McGregor in the featured roles, supported by Hedda Hopper, Wyndham Standing, Natalie Kingston, George Irving, Bodil Rosing, Rosemary Theby, Charles Gerard, Amber Norman, Paul Nicholson, Edith Yorke and Lotus Thompson.

Detroit Had 181 Movie Houses Last January

AMONG the leading houses erected in Detroit during the past five years are the Michigan, Capitol, Oriental, United Artists, Fox (under construction), Senate, Hollywood, Grand Riviera, Annex, Keith's Uptown, Cinderella, West End, Lasky, Grosse Pointe Park, Embassy, Lancaster, Great Lakes, Amsterdam, Oriole, Astor, Dxter Piccadilly, Fenkell, Avalon, Woodward Grand, Tivoli, Calvin, Koppin Uptown, Ramona, Roosevelt, M. & S., Empire, Granada, Lyal, Hazel Park, Ford Grand, Ambassador, Crown, Flamingo, Franklin, Irving, Martha Washington and the Loop (just opened). Theatres erected in this period have a seating capacity totaling 75,000. Beginning January 1, 1928, Detroit had 181 motion picture theatres with accommodations for 184,500. When the new Fox is completed, it is said that more genuine first-run houses will be located here than in any city in the country, excepting New York.

Lewis Rejoins Warners' Advertising Department

Warren Lewis, who for the past few months has been conected with the road show department of Universal, has rejoined the department of advertising of Warner Bros. under the supervision of A. P. Waxman, director of advertising and publicity.

Anti - Censorship Bill Is Introduced in Albany

Assemblyman Philp N. Kleinfeld introduced a bill in the New York State Legislature at Albany, during the past week, calling for censorship repeal in New York state on July 1. The bill is identical with the one that was introduced several weeks ago, and which is still in committee. Efforts are to be made, however, this week to discharge the committee from further consideration of the first bill, which will mean that the proposition will go to a vote on the floor of the house if the move is successful.

The Legislature will positively adjourn on March 16, and there does not seem to be any great support, at least among the legislators, for the censorship repeal.

7 Theatre Firms Granted New York Charters

Motion picture companies incorporating with the Department of State, Albany, during the past week and receiving charters to engage in the business in New York state, included the Corpex Corporation, $10,000, Nathan Vidaver, Morris L. Greenberg, Harriet G. Levy, New York City; The Radfield Corporation, $50,000, Estella Goodman, Emma Paul, Estelle Hoffman, New York City; Heritage of the Children, Inc., $20,000, Walter O. Lindsey, Samuel Roseman, James E. Kenny, New York City; Alliance Theatre Corporation, capitalization not stated, J. Myer Schine, John A. May, Louis W. Schine, Gloversville; Dunbar Film Corporation, $10,000, Murray Sanders, Jacob Levy, Margaret Beyersdorfer, New York City; Price Play Productions, Inc., $30,000, George E. Price, Bertha Safier, Frank J. Friedman, New York; Baumart Amusement Corp., $2,500, Samuel Poses, Milton Kail, Fred L. Smith, New York City.

Lon Young Plans to Enter Production Field

Lon Young, Lumas and Gotham director of advertising and publicity for the past three years, has tendered his resignation, effective March 3, and announced his intention of entering the field of production. He leaves for Hollywood about March 5 to assume charge of a production unit. During the future he will divide his time between the Coast and New York.

Mr. Young has acquired an all-around experience in the film industry. His first connections were with Paul of London and Lumiere of Paris. After engaging in the exhibiting field for a time, he joined Fox as their first exploitation representative, afterwards going over to Selznick and Select, and leaving that connection to assume charge of exploitation, publicity and advertising for Warner Bros. He has had scenario experience, having written originals, adaptations and continuities. He is also vice-president of the A. M. P. A.

E. L. Lindeman Griffith's Special Representative

Edward L. Lindeman, formerly associated with United Artists for several years as special sales representative, was appointed this week by D. W. Griffith to act as his personal representative, and contact man with the United Artists Corporation. He will approve all sales contract in Mr. Griffith's behalf and will also visit exchange in contact work.

Mr. Lindeman has also acted as special representative for the Harold Lloyd Corporation.

Battle Over The Brookhart Bill At Washington Hearing

Senate Interstate Commerce Committee Listens to Heated Arguments Between Independent Exhibitors and Producer Representatives

By CLARENCE L. LINZ

Washington Correspondent, Motion Picture News

WASHINGTON, March 1.—Members of the Senate Commerce Committee on February 27, began an intensive course of education in the mechanics of the motion picture industry. A more detailed picture of the activities of the industry than has ever before been given the public was presented in the testimony.

Due to the absence of a number of members of the committee who are making a first-hand study of conditions in the Pennsylvania coal fields and the illness of others, only three—Senators Watson of Indiana, chairman; Metcalf of Rhode Island and Couzens of Michigan—were present at the opening of the hearings, at which the bill introduced by Senator Brookhart of Iowa, to ban block booking, blind buying and discrimination in selling was discussed.

The hearings were opened by Senator Brookhart, who explained the intent of his measure, which is to insure free and open competition in the distribution of films. This, he declared, can be brought about only by legislation, efforts of the Federal Trade Commission having so far proved unavailing. After six years of investigation, he told the committee, the commission last year issued an order requiring Paramount to discontinue block booking, but years of litigation will be required before that order is made effective and, at best, it applies to only one of the half-dozen or more producers who are following the practice.

While the block-booking rule is enforced so far as the unaffiliated exhibitors are concerned, he pointed out, it is not effective with respect to producer-distributor owned theatres, to which the choice films are sent.

His bill, the Senator asserted, does not interfere with the business, govern price fixing or provide for any control. It is not contemplated that the Federal Trade Commission, which would administer the provisions of the measure, should arbitrate every difference which might arise under contracts, but gives it power similar to that wielded by the Interstate Commerce Commission, which may regulate the safety appliances to be adopted by the railroads.

Brookhart Opens Hearing

The Senator injected a new thought into the matter at the conclusion of his presentation, when he took up the question of compulsory arbitration. This is nothing more than "kangaroo court" procedure as it is now used, he asserted, with the producers, having half of the arbitrators, dominating the proceedings of the boards, and there should be provisions inserted in the bill dealing with the question.

With the consent of Senator Brookhart, who controlled the presentation of the proponents' evidence, Charles C. Pettijohn, attorney for the Hays organization, made a brief statement in rebuttal, in which he traced the development of the motion picture industry, declaring that through First National the exhibitors had invaded the production field before the producers had gone into the exhibition end. The independent producer and distributor of motion pictures is not out of business, he said, meeting charges by Brookhart that the independent couldn't find a screen.

The arbitration system, Pettijohn declared, is not one-sided but is eminently fair, this being proven by the fact that of 10,000 complaints considered, arising from some 500,000 contracts, less than 80 have necessitated the selection of the seventh arbitrator provided for in cases of deadlock. In the year before arbitration was adopted, he said, there were 2,100 suits arising out of contracts, and in the first year of arbitration there were only four.

He referred to the reforms which have been brought about by the industry itself, specifically discussing the old advance deposit system by which, he told the committee, the companies had in their treasuries some $15,000,000 to $20,000,000 which they could use to finance the production of films. Today, he claimed, there is orpbably not $15,000 so held.

Pettijohn Answers Brookhart

"The question is whether we make better progress within the industry with no precedents to follow or whether we want price fixing by law," he told the committee. If a better distribution system can be evolved out of the present proceedings, the producers will welcome it, he said. They do not feel that the question of Government control enters into the matter at all, but do feel that the producer shall have the right to say how he will market his product.

The bill does not prohibit any exhibitor from buying blindly or from buying in blocks, if he wants to, Senator Brookhart replied, but the Hays organization dominates the arbitration boards and there are no court suits because the contract precludes them.

The first witness introduced by Senator Brookhart was Leo Brecher, operator of three independent houses in New York, formerly general manager for Universal Theatres. Mr. Brecher told the committee he did not believe there was any trust among the producers but that they were so inter-related as to bring about practically the same results.

First National was formed to combat block booking, Brecher told the committee, to prove the contention that the exhibitors have been fighting the practice for years.

He challenged Pettijohn's statement about Government control, quoting from a prepared statement given out by Pettijohn. Development of independent producers and distributors has been checked and the number has been reduced from 34 to 12 or 13, he declared, as a result of block booking, which leaves no dates open for their product.

Brecher Attacks Block Booking

Brecher was closely questioned by Senator Couzens as to the effect of the construction of theatres by producers, the Senator taking the position that there was no reason why an independent should continue to get films after the producer had built his own house. This was agreed to by Brecher who pointed out, however, that the complaint is not directed at that but at the methods followed by the producers in giving favored treatment to other producers who own theatres.

"Numerous efforts have been made to get the block-booking practice cured within the industry," said Brecher. "The situation is getting worse, so much so that each year sees a smaller number of independent producers and independent theatre owners, they being put out of business or in one way or another forced into combinations which are strangling the business and reducing normal competition." It is only a question of time, he added, when two or three men will be able to sit around a table and dictate the conditions which shall exist.

Details of a five-year attempt to have the Department of Justice declare compulsory arbitration illegal were given by Frank Rembusch of Shelbyville, Ind. The only result was that in 1926 the Attorney General declared the arbitration system legal. Lengthy investigations were made through-

Industry's Troubles Are Aired

out the country, Rembusch said, and not all the reports which came to Washington upheld the actions of the film boards. An investigator who visited Indianapolis told him that the whole scheme had every appearance of being illegal, and shortly thereafter, he told the committee, the investigator was transferred to the Pacific Coast. The Attorney General had the adverse as well as the favorable reports before him when he rendered his opinion. As a result of his repeated complaints the whole question was reopened and another investigation is now being made, he added.

Rembusch Charges Conspiracy

The producers went into the theatre business against their own customers, Rembusch pointed out, with the result that today the large theatres in the large cities are not nearly as concerned about block booking as they are about getting pictures of any kind. The producers, he asserted, have reached the point where they want to cut out the independent competition altogether.

The producers' organization, Rembusch asserted, is a ''gigantic conspiracy,'' a ''supergovernment'' with powers not even enjoyed by the courts. An example of these powers, he said, could be given in his own experience, he having been fined something like $60,000 a few years ago. ''I laughed at them,'' he added, but some months ago they closed down on one of his theatres and he has not since been able to book any pictures from any producer for that house.

''They must have learned their domination from the Klan,'' commented Senator Couzens. Rembusch laughingly agreed with him, saying, ''I am a holy water boy, and there were four klansmen on that board.'' ''And two Democrats,'' supplemented Pettijohn.

While everybody declares there are three interests in the question, the producer, the distributor and the exhibitor, there is a fourth interest, the most important interest of all, ''the public, Mrs. Public, John Public and Betty Public'' and it is for their benefit that the situation should be considered, the committee was told by Sidney E. Samuelson, independent theatre owner of Newton, N. J. Service to them is imperative but the Hays organization, he charged, has given only ''lip service'' and no actual service.

Samuelson's Testimony

Samuelson was the first witness to go into detail regarding operations and experiences of a theatre operator. With graphic illustrations, he explained, one after the other, the various evils of which the independent exhibitors are complaining. Block booking means take all or get none—if an exhibitor's public does not care for Westerns he has no privilege of passing up that type of film. Blind buying means taking what the producer says he is going to turn out—''the producer reserves the right to change the name, the story, the cast and the director,'' he said, ''and to hold the picture out if it is better than they expected.'' Sometimes, he told the committee, the picture as delivered is very different from that ordered.

In blind buying the producer has a list giving the names of the pictures it is proposed to turn out and some explanation of the type of story. It is on the basis of this list that the exhibitor signs his contract. But the picture as delivered may be totally different. A classic example of this was in the case of ''White Flannels,'' a Warner Brothers picture originally offered as a tennis story, which, when delivered, turned out to be a coal mining picture.

The producer even dictates the price of admission which a theatre shall charge. ''A minimum of ten cents,'' interjected Pettijohn. ''No,'' said Samuelson, explaining that in the case of Ben Hur and The Big Parade his contract required that he charge double his regular price of admission ''for the prestige'' of the films.

''The theatre owners are buying from the biggest bully who carries the biggest stick and is most able to build a theatre,'' he told the committee. ''That is the one you buy your films from.''

Second Day of Hearing

The second day of the hearings saw the conclusion of the presentation of the proponents' side of the subject, with the depiction of conditions in several states by representatives of the independent exhibitors.

Mr. Samuelson concluded his testimony, declaring that block booking denies certain pictures to the public in certain localities because the houses cannot carry them all. Block booking, he emphasized, is not wholesale selling. At the same time, the average exhibitor has not a sufficient margin of profit to permit him to pay for a picture and lay it on the shelf in order to make room for another and better film.

In this connection, Pettijohn read into the record figures showing that 852 feature pictures were produced in 1926 and 871 in 1927, in addition to several thousand comedies, educationals, news reels, etc.

Answering a question by Chairman Watson as to how the booking situation should be handled, Leo Brecher declared that pictures should not be sold until they are ready to be seen. ''I would sell them to the theatre best able to exploit them properly,'' he explained. ''The house able to pay the best price for the picture, for that is the house best able to exploit it. I would have each picture sold on its own merit. I would not tie up a group of poor pictures and compel a man to accept them in order to get the one, two or three good pictures which are included in that group.''

Abolition of block and blind booking would place the responsibility for pictures squarely on the exhibitor, where it belongs, Samuelson declared.

It was brought out during his testimony that he has pending a suit for $300,000 against the producers and their organizations, but it later developed that the action was not concerned with any of the matters covered by the Brookhart bill.

Mrs. Kerns is Heard

Block booking is responsible for the continued showing of vulgar pictures, the committee was told by Mrs. Moray V. Kerns of Philadelphia, representing the National Congress of Parents and Teachers. That organization has been interested in block booking since 1925 when resolutions calling for its abandonment were adopted at the annual meeting in Texas. The congress is interested in furthering clean pictures for the young and has adopted the attitude of approving pictures and ignoring those to which approval cannot be given. Mrs. Kerns refused to answer questions by Pettijohn, declaring she only wanted to get the

Brookhart Hearing May Result in Probe of Industry by Congress

(Special Dispatch to Motion Picture News)

WASHINGTON, March 1.—It is believed that a Congressional inquiry into the motion picture industry may be demanded as the result of the Brookhart Bill hearings. Senator Brookhart indicated recently that he would demand such an investigation by a Senate Committee.

The hearings on the Brookhart Bill dealing with block and blind booking and allocation, according to some observers here, are intended to lay the basis for the investigation. It is believed that Senator Bookhart through the hearing seeks to bring forward testimony upon which he would base his demand for a probe.

The Senator's view is that there is a 'trust" in the industry which is forcing the independents to the wall. Congress, he is said to hold, should at once take steps to break up the alleged monopoly.

Before such an investigation could get under way, the Senate would have to vote for it. There is said to be considerable opposition in Congress to any more investigations of industries.

Representative Hudson, of Michigan, who introduced a companion bill to the Brookhart measure in the House, is against a congressional probe of the picture industry.

"I do not favor Congress setting itself up as a quasi-grand jury or a quasi-judicial body," he declared. "We've had enough such investigations and should now turn our efforts to constructive legislation."

Before U. S. Senate Committee

sentiments of her organization before the committee.

Her testimony, however, led to a question by Senator Watson as to the response to such pictures as the "King of Kings," to which Pettijohn replied that tremendous patronage is being given such pictures, which five years ago would not have made expenses.

Pennsylvania exhibitors in certain parts of the State are suffering from worse conditions than any others, due to the coal strike, the committee was told by Fred J. Herrington of Pittsburgh, representing the Pennsylvania theatre owners' association. He told of an exhibitor operating three houses, two of which closed when the strike was declared, the third house operating one night a week, who is being compelled to play the pictures contracted for. The case was dismissed by Herrington and Pettijohn while the committee waited, and the latter indicated that the matter would be straightened out.

The privilege of the producers, under their contract, to withdraw from a block any picture they desired to withhold, even though the block had been sold on the strength of that film, was declared by Herrington to be one of the evils under which the independents were laboring. Such a picture would be put out as a road show for a year and then another attempt would be made to sell it to the exhibitors, he declared.

He also declared that there is a provision in the contract permitting the inclusion at any time of any additional clauses the producer might deem necessary, and asserted that often the approved contract going to an exhibitor for signature contained clauses not in the original application.

Although Maryland has censorship, it is still difficult to find films suitable for children, it was declared by Mrs. Rufus M. Gibbs of Baltimore, representing the Citizens League for Better Motion Pictures. She placed the blame for this situation on block booking, which deprived the exhibitor of any choice, and declared that if blocking was eliminated and the exhibitor could choose his pictures the blame for bad ones could be laid directly at his door. Nevertheless, she admitted, the Maryland censors are "doing the best they can."

Staab Attacks Arbitration

Block booking is not so successful in Wisconsin as in other places because the producers have no houses in the small towns, it was asserted by Henry A. Staab of Milwaukee, representing the Wisconsin owners. He declared, however, that it worked in the big cities. He told the committee that a big picture often is used by the producer to force a block, citing a case where an exhibitor signed up for a small group including one big picture which he extensively advertised, only to be told three days before play date that unless he took an additional group he would not get the film. Rather than break faith with his public, he took the block, Staab said.

Staab also attacked arbitration, declaring that the exhibitor does not ask for the seventh arbitrator because it would do little good.

Loew's Ohio theatres controls Cleveland with an iron hand, the committee was told by P. J. Wood of Columbus, representing the Ohio owners, not only first run but second as well, and the 120 independents in the city have vainly protested against the 56 day protection afforded Loew houses. There are independent productions, he told the Senators, but at present they are not sufficient to provide a full program for a house.

It was pointed out by Wood that the British film bill contains an anti blind booking provision, which he charged had not been reported in the motion picture trade press on this side, which had paid chief attention to the import restriction provisions.

Long-time protection was also discussed by Sidney Samuelson, who declared that Stanley-Fabian had tried to enforce a 10-weeks' protection against houses in northern New Jersey, but had been unsuccessful, although they had been able to get long-time protection in the Oranges. His statement brought Pettijohn to his feet with the intimation that it was not true, but the chairman told the producers' attorney that he could tell the committee about it when he got on the stand.

Sr. Louis independents are putting on double programs, with one film from an independent, in an effort to offset the bad effects of long-time protection in that city, it was declared by Fred Wehrenberg, representing the Missouri and northern Illinois independents.

The exhibitors closed their side of the case with a resume by Leo Brecher, who pointed out that arbitration is not successful because the members of the board, in deciding one case, may have in mind the fact that their decision will affect another case to come up in which they are concerned. They do their best and try to be fair, he admitted, but the human element is there. In many instances exhibitors refuse to put in an appearance before the boards because of this fact.

Editorials Read Into Record

Throughout the presentation of the exhibitors' side, copies of Motion Picture News were frequently in evidence, as by William A. Johnston, and letters and articles appearing in the paper. Johnston's editorial in the January 21 issue, on block booking, was read into the record almost in its entirety, and lengthy quotations were read from other editorials and letters which they had elicited.

Pettijohn Answers Allegations

The third day of the hearing brought to the opponents of the bill their opportunity to present argument and, armed with a 10,000 word statement which he later read into the record, dissecting the bill paragraph by paragraph, Charles C. Pettijohn took up and answered the allegations made by the independent exhibitors.

During the early part of his argument, Pettijohn was interrupted repeatedly by Senator Brookhart and members of the committee, until finally he requested that he be permitted to finish his statement and then answer questions.

Discussing first the organization of the Hays office, Pettijohn said 10 national distributors were members, eliciting immediate query from committee members as to whether they paid all the expenses, including Hays' salary. In response, Pettijohn read the names of all the members, some 26 in number, and gave the 1927 features production of the most important producers, showing that Paramount had 70, Metro-Goldwyn-Mayer 50, Fox 52, Universal 52, Pathe 38, Warner Brothers 30, United Artists 10, First National 52, F B O 56, and Educational none.

This, he said, was a total of 410 out of a national production of more than 800 features, showing that there was no monopoly in production.

Pettijohn immediately launched into an attack on the Brookhart Bill as a medium whereby non-theatrical organizations could go into the market against exhibitors and, having no expenses, pay more for the films, show them at low or no admission prices, and drive the exhibitors, with their investments, out of business. "We do not think it is fair," he said, "and every exhibitor will agree with me, for people who are not in the theatre business to be placed in a position to buy for the same amount of money motion picture films in competition

(*Continued on Page* 694)

Independent Exhibitors From 14 States Form National Committee

(Special Dispatch to Motion Picture News)

WASHINGTON, March 1.—Charles L. O'Reilly, of New York, is chairman, and Frank J. Rembusch, of Indiana, secretary of a national committee formed here by independent exhibitors from 14 states at the Brookhart hearing.

The exhibitors organized to take care of congressional legislative matters, particularly the bills now pending on block and blind booking and allocation of product.

When Mr. O'Reilly was questioned about a new national exhibitor organization, he refused to commit himself, saying "that takes in a lot of territory." A legislative steering committee of ten exhibitors is being named.

Receiving a rousing reception in Los Angeles after a 4,000-mile jaunt, Vonceil Viking is congratulated by Ted Wells, Universal Western star. At her left are Mayor Geo. E. Cryer of Los Angeles and Robert E. Welsh, Carl Laemmle's personal representative, and former NEWS *man*

Dolores Costello and Conrad Nagel in a love scene in "Tenderloin," the Warners' Vitaphoned special, in which the voices of the players will be heard in song

*Barbara Leonard **is the name of** this pretty young Miss, a "discovery" of Tiffany-Stahl Productions by whom she has been slated to appear in several new features*

Jim Tully, ex-hobo "grown articulate," and Director William Wellman will collaborate on the filming of "Beggars of Life," the Tully novel just bought by Paramount. Tully is also the author of "Jarnegan," a story of a Hollywood director

"Jackie" Logan and Bessie Love were strong friends in the days when they were both striving for recognition. They are now working together at the F B O studio, Miss Logan in "Stocks and Blondes" and Miss Love in "Sally of the Scandals"

John Barrymore and his leading lady, Camilla Horn, while completing final scenes on "Tempest," new Barrymore vehicle for United Artists, received a visit from Beniamino Gigli, Italian tenor

Difficult feats of horsemanship are the least of Ken Maynard's troubles while making westerns produced by C. Rogers for First National. He and Tarzan are now working in "The Wagon Show"

Angela Murray Gibson, of Cassleton, N. D., has the distinction of being the first newsreel camera girl. She recently covered a rodeo for Kinograms

Tom Mix and Tony will soon be hiking for the Argentine to make a series of "Gaucho" films which F B O will release. Tom's latest for Fox is "Hello, Cheyenne!"

The four prize-winners in Hal Roach's recent talent hunt for "Our Gang." At left is Jimmy Farren, who led in the event. The other three are, from left to right, Bill Ulmer, Dan Parsons and "Bobo" Pearson. They are now working under Robert McGowan's direction

Inside
Slants
on the
Industry

PICTURES AND PEOPLE

The
Mirrors
of
Filmdom

EVEN so serious a matter as the Brookhart Bill hearing has its lighter side. Frank Rembusch, testifying before the Senate Interstate Commerce Committee, and protesting against compulsory arbitration, said:

"I happen to be a holy water boy and on one of the arbitration boards four Klansmen were in there."

Amid laughter, Senator Watson, chairman of the committee, declared: "Frank, you should have got yourself a hood and a pillow."

* * *

FROM a Hollywood scout we hear: Maria Corda has left the film capital, en route for New York and Europe. It is reported she is to star for British International. . . . . Henry Henigson, general manager of Universal City, goes shortly to Europe and the report that Robert E. Welsh is to succeed him is revived. . . . Also under the head of revived reports is the talk that Cecil B. De Mille will eventually be found in the ranks of United Artists.

* * *

FROM Nat L. Royster, president of the Circle Amusement Co., Charlotte, N. C., and an official of the Theatre Owners Association of that state, we have received a letter, which we print in full:

"I have been asked by several exhibitors of North and South Carolina to write relative to some facts I have in my possession which might prove of interest to other exhibitors in this country, and might be the means of bringing out comment which would prove beneficial to all exhibitors.

"The subject, of course, will be what film rentals should a town pay for the program pictures, not counting the specials at all. I have had more grief, more kicks, and am seeing more hardships in the moving picture exhibiting business than ever before in my twenty two years experience. What causes it? Is it the fault of the exhibitor, the exchange, or general conditions?

"I have made a careful study of this question the past year as Secretary-Treasurer of the Theatre Owners Association of North Carolina, and, as an exhibitor, and I am going to cite a few facts and figures which are true, but which will hurt some and probably help others.

* * *

"I AM first going to take a town in our state of seven thousand population which has two small theatres," Mr. Royster continues. "Both are very well kept, managed by their owners, who have had several years' experience in the business. This town is an average, prosperous little city, with no unemployment. One theatre I find by looking at his books pays Universal an average of 51 per cent film rental. Warner Bros. 43 per cent, Pathe 42 per cent and Metro 49½ per cent on his gross receipts. The second theatre pays only 4 per cent less than the other theatre. Now, whose fault is this? Can the exhibitors last very long at these rentals? They are hustling men, advertise very well, keep their theatres in good shape and are well thought of in their town. The different film companies know they are getting exorbitant film rentals, but they, of course, won't cut their contracts.

"Another town I investigated is a city of 15,000 population with three theatres, all in good condition, capably managed and well advertised and exploited. I find that these three theatres are paying an average of 47 per cent film rentals on their gross receipts, with an average daily overhead of $50.00.

"Practically all of the managers of these two towns which I investigated have been in the motion picture exhibiting business for years, and should know how to buy films. It does seem that they should know enough not to pay such exorbitant film rentals, but they are doing it. Now, why? Is it because the salesmen, or exchange managers threaten them, wheedle them out of it, by luring promises of what their pictures will do, or is it because the production costs are so heavy they must have this rental." Certainly it is not the fault of financial conditions of the towns, because every factory is working, all people are employed, and the banks are loaded with money.

Then Mr. Royster says:

* * *

"NOT having worked around studios for many years, or since the days of Tom Moore and Alice Joyce with Kalem, I am not versed enough to go into detail regarding production costs, but it seems to me that judging from what writers say, and others who have made investigations at the studios say, production costs are too high, by far. *When I say production costs, I mean just this, and not what they spend for advertising, for my general belief is that film companies have made a great mistake by cutting down trade paper advertising. A great many of the film producers have cut down in trade journal advertising pages, but have made up for it unfairly with a lot of 'bunk' about runs, and what the picture did in theatres.*

* * *

"ONE company has been advertising a certain picture for weeks on one page, stating that it is positively the best thing the two stars have ever done, and a lot of other high priced adjectives, but the picture when a body of us viewed it, is just about the most putrid thing to be called a special, that I have ever seen. Then, when Von Stroheim, and some others, take to using up 200,000 feet of film making one picture, and spend thousands of dollars, taken from the pockets of exhibitors, to get a certain "shot," it of course makes the cost of films go sky high, and this cost is passed on to the exhibitor, who must pass it on to his public, and his public is getting pretty tired of "specials" which are no more than average program pictures. Some of the quotas which are set on certain towns in our state are all wrong, and if the film concerns who set these quotas get them, some exhibitor will lose money, and I can show you more today that are losing money, than are making it. Most all of the film concerns have an exalted idea that their pictures will set the public on their head and toes, will bring them out in flocks, and will pack theatres, when in reality, those films are average program pictures."

In conclusion, Mr. Royster asks:

* * *

"WHOSE fault is it? Certainly, it is not the salesmen, because they are told what they must get, and if they don't get it, they don't last long with their company. The exchange manager, of course, must get what his New York chief tells him to get, otherwise he is given the 'gate,' so whose fault is it? Some exhibitors, a great many, don't know how to buy films, and some, let the salesmen and managers bull them into buying, not having any control over their own will powers, but, after all, if there is waste in the making, it would seem to me that some one must get paid for that waste, and of course, the exhibitor must pay it.

"Whose fault is it? What causes it, and who pays the bills?"

Monopoly Charge Is Denied

(*Continued from Page* 691)

with men engaged in the amusement business."

Reverting to arbitration, Pettijohn told the committee that of 12,566 claims brought in 1926, involving $2,712,495, the number of claims settled before trial was 5,018, awards actually made totaled 5,476, claims withdrawn number 812, claims dismissed for want of jurisdiction or other reason totaled 440, and the number pending was 1,007. Seventy-one claims were litigated after award and one before arbitration, and 25 claims required the services of a seventh arbitrator.

This discussion brought from Brookhart the statement that "we want to have the exhibitor select his own arbitration and the opposition select theirs, and those two select the third. We stay away from the courts now knowing we are going to be beaten, if we go into the courts."

"Personally, I favor the selection of arbitrators in this way in preference to the present method," Pettijohn returned, "but I cannot convince a lot of the exhibitors and distributors."

Salaries Enter Proceedings

The question of salaries was brought into the proceedings when Pettijohn attempted to show how the anti-block booking provision would greatly increase selling costs and, therefore, the cost to the exhibitor of films bought singly. Senator Couzens of Michigan expressed interest in Will Hays' salary, and asked how much it was. Pettijohn replied that he knew the amount but would not tell unless pressed, feeling that it was confidential, and that Hays' consent should be obtained, and promised to call Hays on the 'phone and, if permitted, to reply later.

However, he said, he had no hesitation in telling his salary, which "should be much more," a statement with which independent exhibitors in the room expressed vociferous concurrence. Pressed jokingly by the committee to let them in on it, he said he received $16,000 a year from the Hays organization and $18,000 from the film boards of trade, "but it ought to be more," some of exhibitors assuring him they would pass a resolution asking for an increase if that would help him any.

Considerable time was consumed in efforts of Senators to understand the selling methods of the industry, surprise being expressed that there were no fixed prices for films, Pettijohn explaining that the size of a theatre, the size of the town, admission prices and other factors entered into what was, in its essence, the striking of a bargain.

At the beginning of the afternoon session, Senator Brookhart again assailed Pettijohn with having maneuvered the Iowa exhibitors organization to switch its allegiance to his bill to opposition. He read into the record a letter from E. P. Smith, president of the organization, written prior to the meeting on February 13, in which he was strongly in favor of the bill, and urged everybody write their Congressmen and Senators to expedita its passage. Smith, Brookhart said, at the meeting introduced the resolution which was adopted, condemning the measure, and he charged Pettijohn with having been responsible.

Paramount Working on 15 Feature Films

AT the Paramount studio 15 feature productions have either been filmed, are being filmed or are about to be filmed.

Films now in the hands of the cutters are "The Wedding March," "The Street of Sin," "Abie's Irish Rose," "Red Hair," "Partners in Crime," "Something Always Happens" and "The Code of Honor."

Before the cameras are "The Patriot," "Three Sinners" "Easy Come, Easy Go," an untitled Bebe Daniels vehicle, an untitled Fields-Conklin picture, and "Super of the Gaiety," tentative. Going into production in the near future will be George Bancroft's vehicle, another Beery-Hatton comedy, a Florence Vidor vehicle, a Richard Dix film to be called "Knocking 'Em Over," a Zane Grey western, "White Hands" to star Esther Ralston, "Ladies of the Mob" to feature Clara Bow, a co-starring vehicle for Fay Wray and Gary Cooper, and "Beggars of Life."

Brookhart also read a letter from Tom Arthur, another Iowa exhibitor, the only one of the group, he said, still in favor of the bill, in which it was declared that Will Hays had sufficient power to defeat any attempt to enact the legislation. Pettijohn immediately challenged the statement as an attempt to inject politics into the subject. "Mr. Hays has never read the Brookhart Bill," he asserted. "I have never discussed it with him or with any member of this committee." The whole thing was "bunkum," he charged.

There was no agitation in the motion picture industry over block booking until the issuance of the Federal Trade Commission's order last year, Pettijohn continued. The British film bill, with its anti-block-booking provisions intended to cripple the sale of American films in the United Kingdom, first brought the matter to the front.

He took the time to refer to the testimony given by two women, representing large organizations, to the effect that the films needed cleaning up, declaring that "it is my honest belief that motion pictures today are the cleanest form of human expression that there is." The newspapers, books and magazines are full of improper matter, he said. The papers have given much publicity and shown countless pictures of such scandals as the Hall-Mills murder, the Gray-Snyder murder and the Peaches Browning cases, but not an inch of space has been given those matters in the news reels.

A heated controversy bid fair to get under way when Pettijohn said he did not believe Senator Brookhart wrote the bill, but said he was not sure who did write it. Senator Couzens evinced considerable interest in the proposition, and Brookhart intimated that he was the real author, when Chairman Watson ended the discussion by stating that it is the assumption that a Senator is the author of any bill he introduces unless he specifies otherwise.

Another passage took place when Brookhart began to read a list of theatres owned by various companies to show that there has been allocation of territory among producer-exhibitors. He cited a number of theatres in one of Southern States as belonging to Publix. Pettijohn challenging the statement with the assertion that they were Saenger houses.

Taking up his prepared statement, Pettijohn discussed the bill paragraph by paragraph. If the evils described in the bill are true, he declared, they should be brought to the attention of the Department of Justice and the Federal Trade Commission for prosecution under the anti-trust laws, the provisions of which are ample to correct any such evils. The Department of Justice, he pointed out, is now making a comprehensive investigation of the industry.

Too Many Theatres

There can be no monopoly in the industry, he continued. Each year a different company achieves the reputation of putting out the best pictures. Any independent with a good film, he said, can get distribution in any one of a half-dozen companies without difficulty.

The trouble with the industry is that there are too many theatres and too many pictures, he told the committee. Monopoly denotes an absence of competition, he pointed out, but the motion picture industry today is suffering from an overabundance of intensive competition.

Block-book abolition, he asserted, would put an end to wholesale selling, a phase which has frequently been upheld by the courts. If the effect of the bill as written would be to do that, Brookhart interjected, he wanted the committee to amend it. It was not intended to abolish wholesaling.

Pettijohn also asserted that section 7, giving the Federal Trade Commission the right to fix the differential between pictures sold in a block, and the same pictures sold separately, was nothing more or less than price fixing by the Government.

Pettijohn's Argument

He pointed to the block-booking system of selling as merely the wholesaling of pictures and compared it to the wholesaling of shoes or any other purchasable product. He referred to the individual selling of pictures as provided in the Brookhart measure, as a practical impossibility that would react more to the disadvantage of the small exhibitor than to the larger ones, and one that would actually stifle competition instead of stimulating it. He urged that the industry was well able to take care of its own troubles and that those troubles would be multiplied many times if under the conditions of the bill motion pictures were to pass under the supervision of a Governmental commission.

After discussing briefly the intricate working of the selling and distribution of motion pictures Pettijohn plunged into his attack on the Brookhart measure. With regard to the intensive campaign being waged in certain quarter for the passage of the bill, Pettijohn said:

"The organization of messages from 'the folks back home' is as familiar to people in the motion picture business as it is to folks engaged in other lines of business and

(*Continued on Page* 743)

The SHOWMAN

March, 1928

Features

⁂

Pictorial Review of Theatres.

⁂

Business Building Theatre Map.

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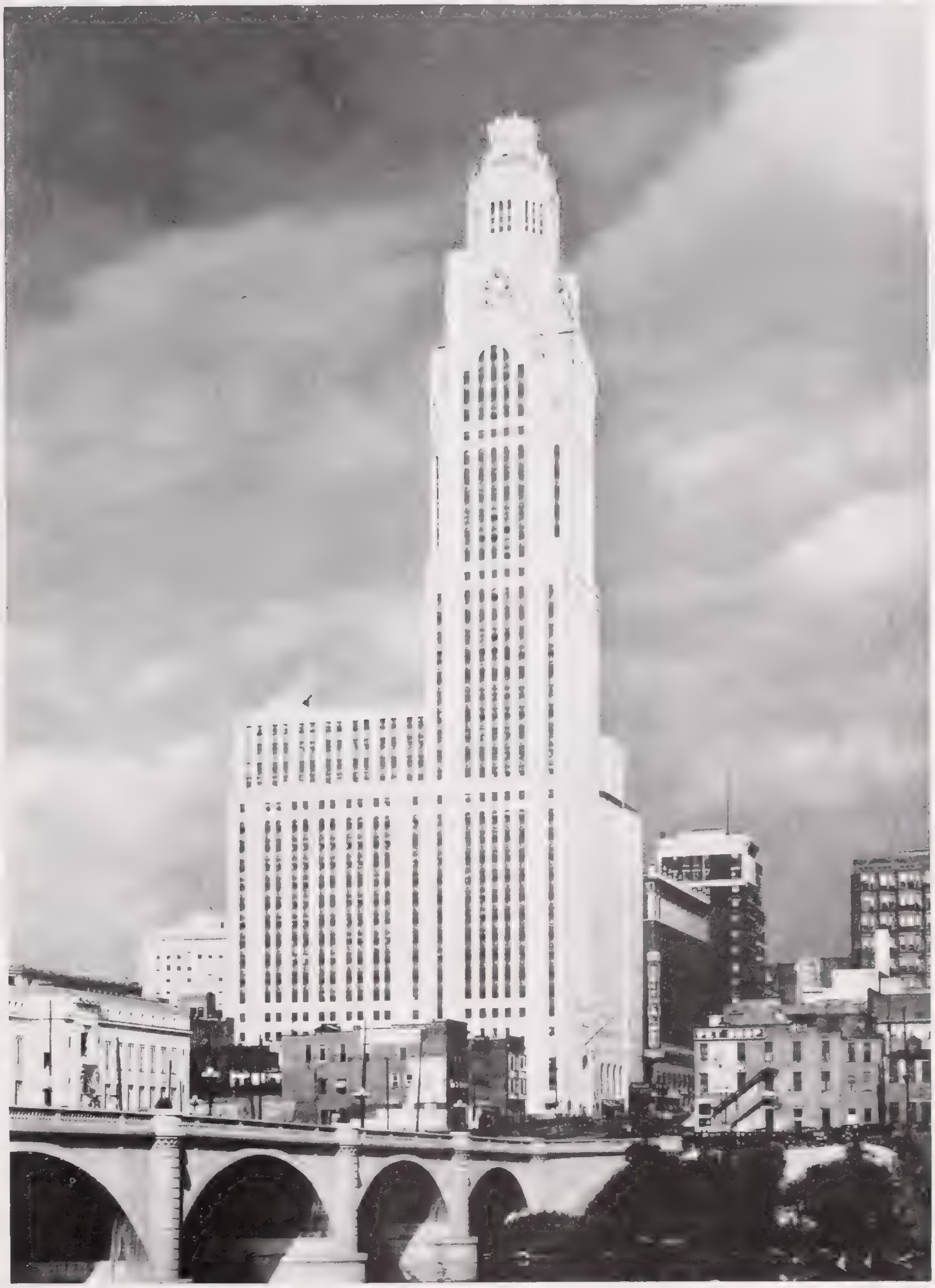
Local News Reels Develop New Contacts Between Newspaper and the Theatre

⁂

How Theatre Men are Using Radio to Increase Patronage

⁂

Atmospheric Interlude Introduced in Presentation



Home of K-A Columbus Theatre

The modern theatre occupies the finest buildings of the cities in which they cater to the public. A notable example of this feature in the new day of the motion picture and pictures and vaudeville theatre is the Keith Albee house in Columbus. The theatre occupies a large part of the Telephone Company building, shown in th photo above

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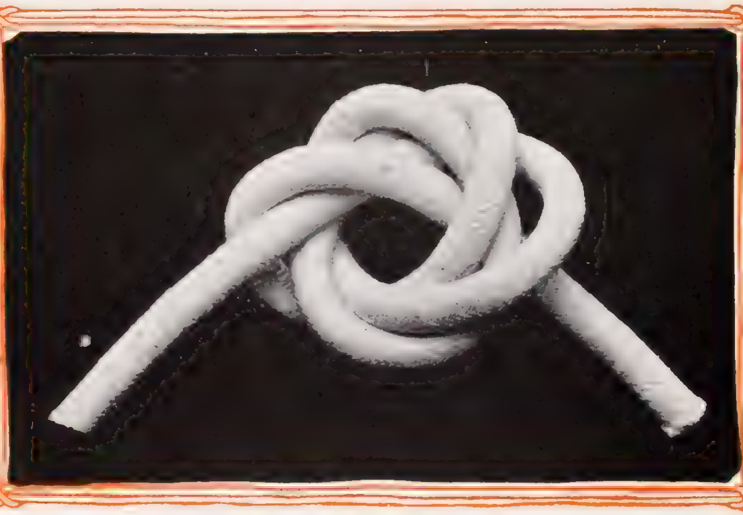

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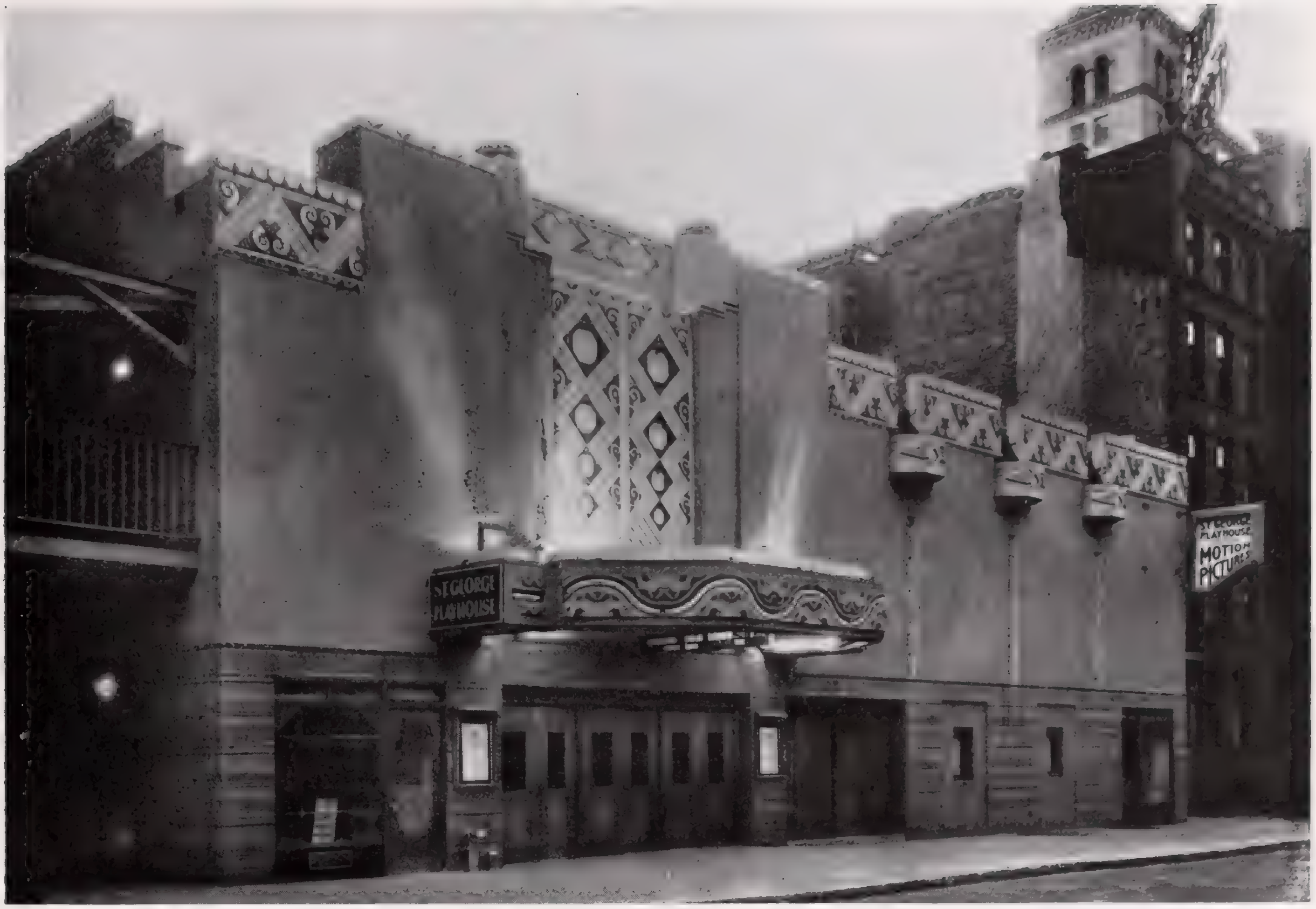


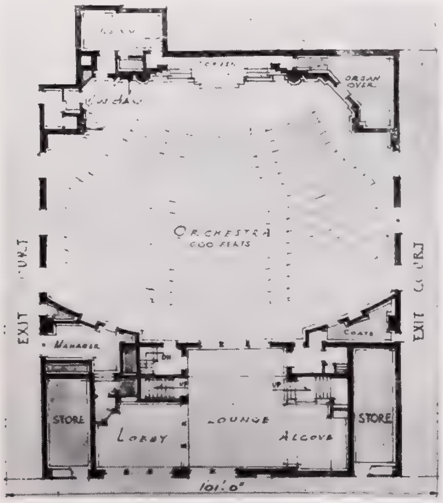
Exterior view of the St. George Playhouse, Brooklyn, N. Y., Schlanger & Ehrenrich, architects

THEATRE DESIGN FOLLOWS THE ACTUAL CONSTRUCTION

Architectural Conception Developed in St. George Playhouse May Establish Precedent

THE recent opening of the St. George Playhouse in the hotel section of downtown Brooklyn, N. Y., introduces a theatre design so distinctive in its effects and practical from a standpoint of construction that it appears to hold the possibilities of forming precedent and influencing motion picture theatre building.

The St. George is operated as one of the Fifth Avenue Playhouse group of intimate theatres devoted to motion pictures exclusively. It was built by the St. George Holding Co., of Brooklyn. Schlanger and Ehrenrich, architects of New York, designed the building.



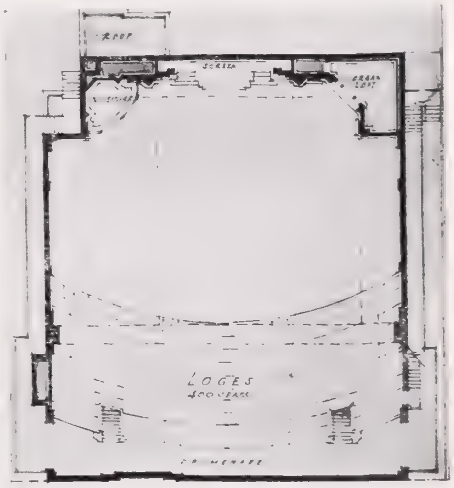
Orchestra floor plan

With a certain sureness and originality, the design of the St. George Playhouse has evolved itself around the economical and practical necessities—certainly a good basis to commence with and a logical source for inventiveness. The actual construction has been retained and expressed in forms that are well proportioned and composed, determining to a great extent the finished product.

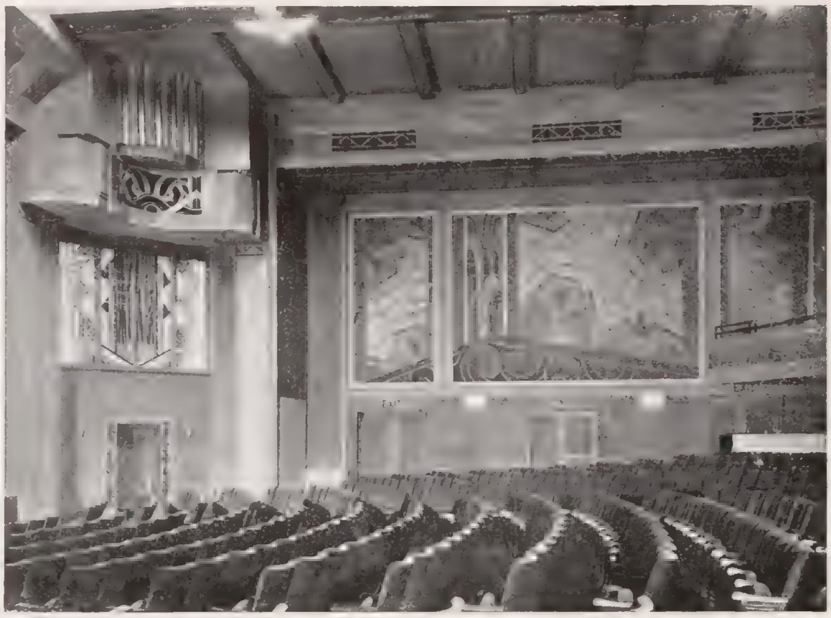
The complete breaking away from the use of hanging domes, elliptical shaped proscenium and the familiar columns and cornices, is undoubtedly an important and much awaited step that has been achieved in the conception of this structure. Indications that there is a noticeable reaction from these old forms upon which the theatre has relied for so long are not wanting. Among the indications is the growing popularity of the recent efforts along the line of putting scenic outdoor effects in the theatre auditorium as highly developed in the so-called "atmospheric theatre."

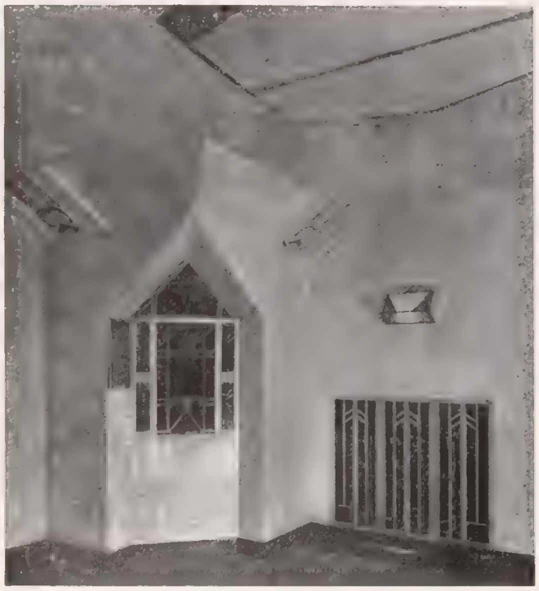
The actual beams and slabs of the ceiling construction form the architectural treatment of the St. George. These are stepped down in different planes and meet the sidewalls at a very intimate height.

The theatre has a capacity of one thousand seats, six hundred in the



Loge plan

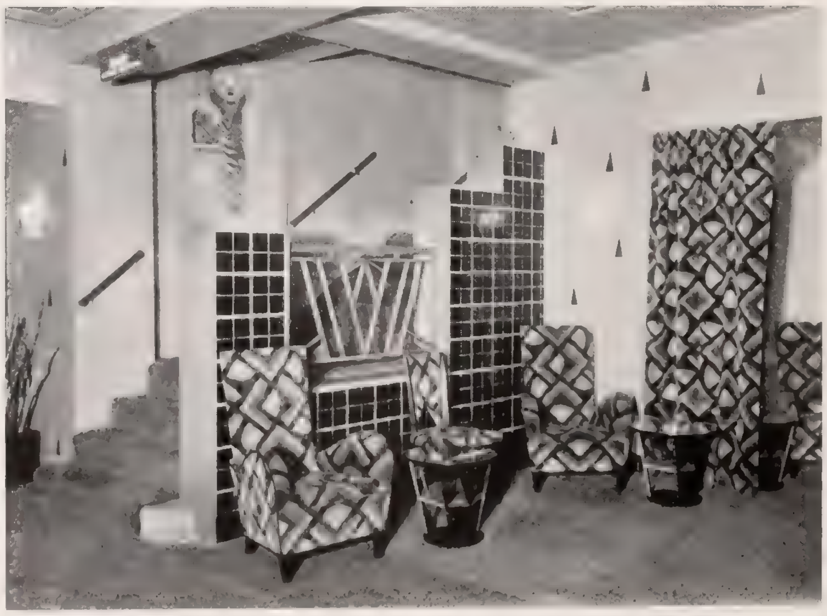




The right proscenium and sidewall of the auditorium of the St. George Playhouse, shown above. The interior is done in finished plaster. Note placement of the ventilator ducts in the second level of the step-down arrangement of the ceiling.

On the left, the ticket booth located in the main lobby. Its placement utilizes corner space under the stairway to the loges. The slope necessitated by the stairway is repeated on the other side of the opening, thus achieving an interesting design in harmony with the general scheme of the theatre.

Shown on the right is a portion of the lounge, opening off the lobby and with stairway leading to the loges. The walls are of rough plaster, painted in a dull orange with black spots. Black tile is used as a facing for the stair wall. Coffee is served in this lounge and there is ample space for the convenience of a large number of people.

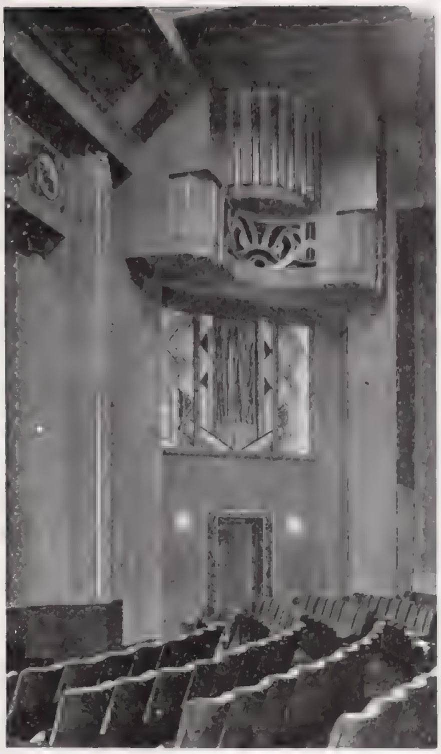


orchestra and four hundred in the loge. The loge is entered from the lounging room under, by a very short run of steps, which takes one to the rear of this group of seats, thereby not disturbing those already seated. The loge appears to be an intimate alcove, kept low and with a relation to the screen that affords perfect sight lines and restfulness.

The theatre, being built expressly for motion pictures has prompted designing the architectural frame immediately around the picture screen, a treatment which is more successful in directing interest to the screen than the tremendous proscenium opening with the screen appearing as small and frequently of merely secondary interest by contrast with its huge arched frame.

A small platform stage is provided to form a setting in front of the screen and also for any entertainment that might be required. The musicians are effectively placed off to one side, in a recessed niche of silver coated walls, making a point of special interest in lending an individual touch. Directly opposite is the organ loft, the tone opening for which is a geometrical design of pierced glass work.

The decorative scheme of the auditorium is of a rich, warm gray, relieved by carefully placed ornament in a large variety of soft colors blending into an harmonious unit. The complete color scheme is given additional interest by the placing of silver leaf in various grooves and other places on the ornament. This not only blends with the color, but results during the time of subdued lighting, in a scintillating and shimmering play of light and color. In the effort to concentrate chief interest on the stage, all heavy architectural projections on the sidewalls are obviated, leaving a simple treatment of well proportioned panels, upon which was painted a motivating design, being both decorative and serving the important purpose of leading the eye to the screen. The main curtain is consistent with the rest of the proscenium treatment and decoration, having vertical strips of silver applied to a rich mellow gold Repp fabric.

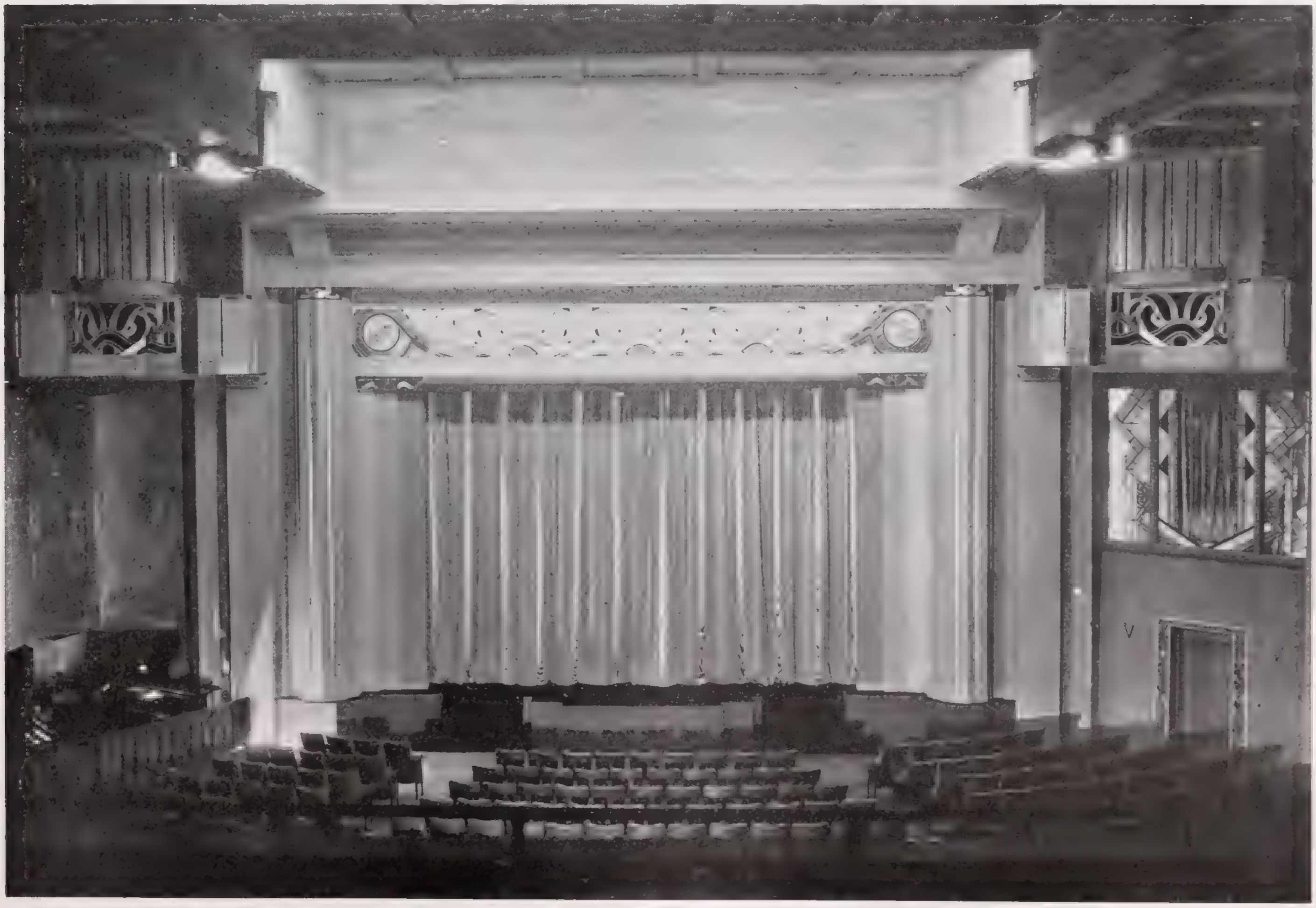


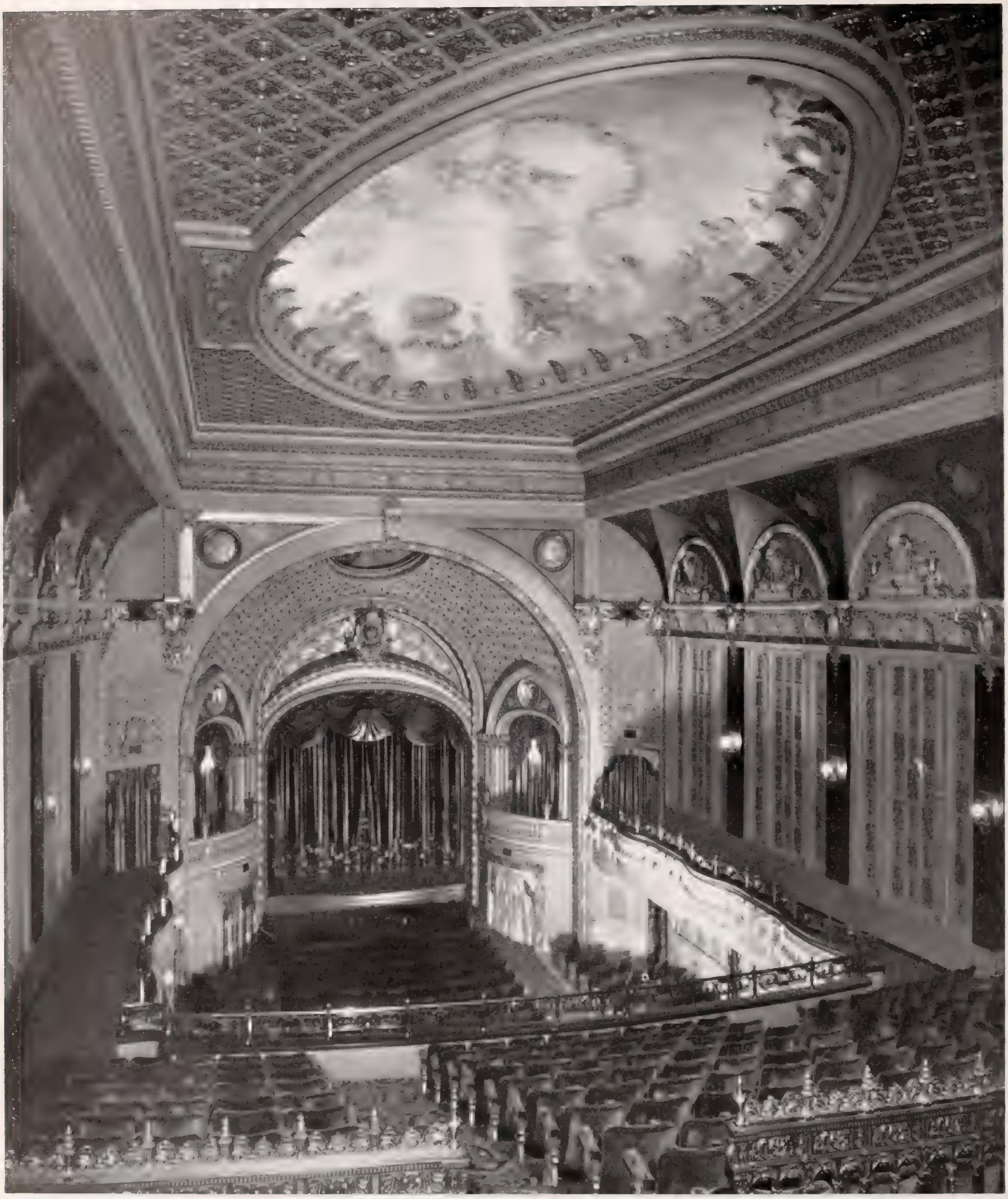
Above, view of the proscenium arch showing organ louvre, illuminated from behind, and the unusual treatment of design and lighting

Below, the screen "stage" and proscenium walls. Note particularly the handling of the ceiling treatment, which follows the actual construction of the building and eliminates the conventional hanging domes and upright columns.

The architecture and decorative scheme is dependent on the lighting effects, which govern the entire conception. There is a complete departure here from the usual use of cove lighting and hanging fixtures, which tend toward breaking up the architectural lines of an interior. The lighting fixtures are so placed on the ceiling that the illumination contributes its part to the architectural design and the development of visual interest.

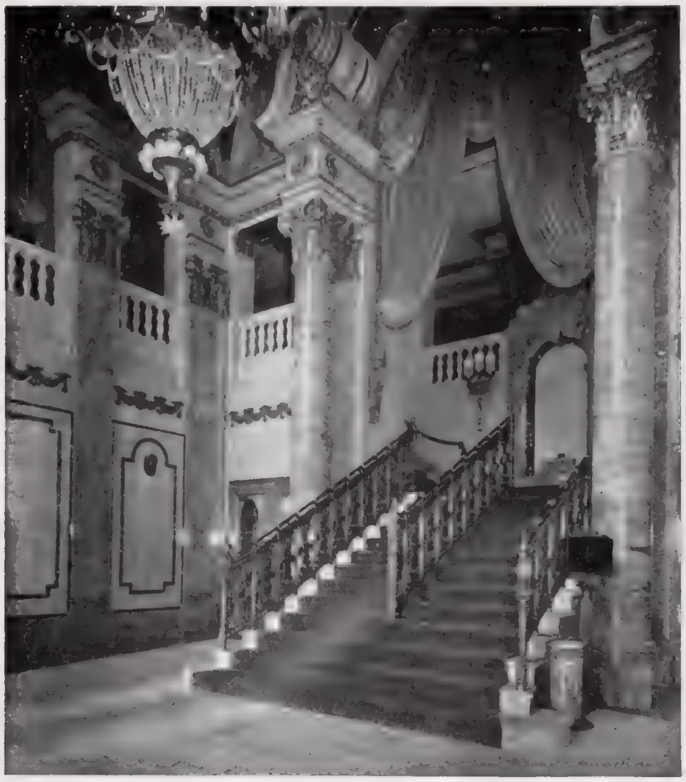
There is nothing in this architectural treatment which restricts its application to the intimate house. With equal success it might be employed in designs for the massive theatre.



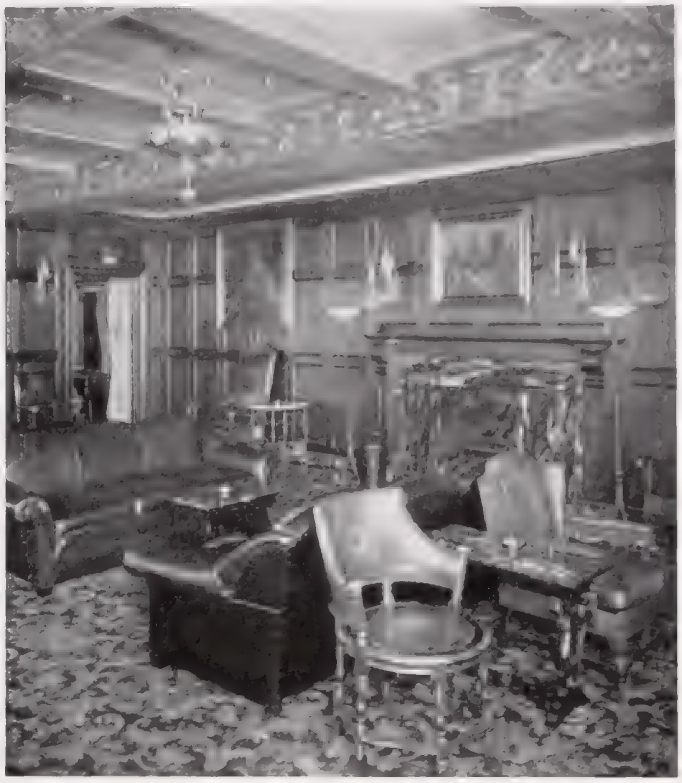


SOLVING PROBLEM OF SPACE LIMITATION

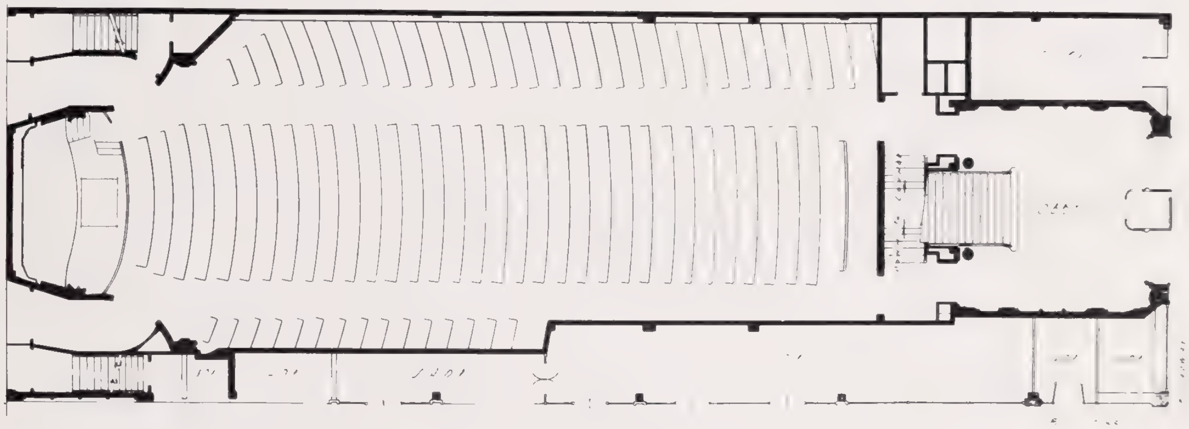
Harnessed with seemingly an impossible situation, the architect of the Tower theatre, Los Angeles, has devised a most ingenious solution of the problem of erecting a de luxe type theatre with a seating capacity of 900 on a lot measuring fifty by one hundred and fifty feet. Above is a general view of the auditorium.



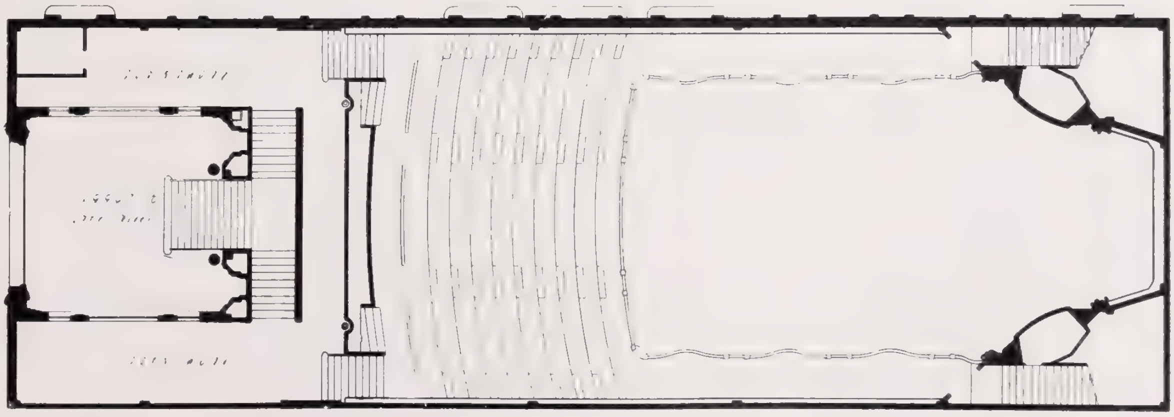
The main stairway located at the end of the grand hall, achieving on a small scale the impression of strength and dignity which is one of the outstanding effects of the massive de luxe picture theatres.



The main lounge, a luxuriously appointed resting place for the patrons of the Tower theatre. There is spaciousness and a richly comfortable note in the decorative treatment and furnishings found in this lounge.



Orchestra Floor Plan



Mezzanine Floor Plan

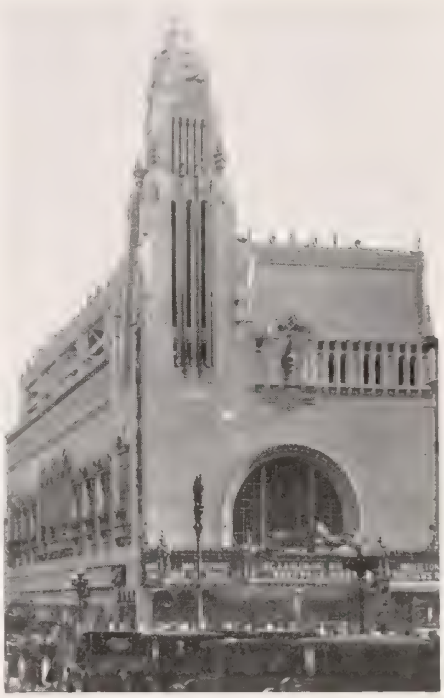
A THEATRE BUILT ON A LOT 50 X 150 FEET

Ingenious Design Overcomes Space Restrictions in Los Angeles Playhouse Seating Nine Hundred, S. Charles Lee, Architect

PROBABLY one of the most difficult things for this publication to locate for its readers is a building without precedent, and we are publishing in this issue what we believe to be a find. Harnessed with seemingly an impossible situation, the architect of the Tower theatre, Los Angeles, has devised a most ingenious solution to the problem.

To analyze his problem from the outset, the owner of the theatre, H. L. Gumbiner, well known operator of a chain of theatres, owned a lot on the southeast corner of Eighth and Broadway, Los Angeles, a major intersection of the main downtown thoroughfare. This lot was only 50 x 150 feet, with no possibility of acquiring more ground. The location formerly contained a theatre of 650 seats. The owner wanted a new house to seat 900, and in addition must have shops or stores on the two street fronts in order to keep a flow of people past his doors. The difficulties of the project can be seen at a glance, by the experienced; a small area with which to work; bringing the people into the house off center; an architectural treatment so as to obtain spaciousness on the inside; and an architectural motif for the exterior that would denote the prominence of the location and not be dwarfed by a ten-story building adjoining it.

It is conceded by those who have studied the situation that the architect, S. Charles Lee, of Los Angeles, has succeeded to an unusual degree in obtaining a perfect solution for this building. The exterior has been treated with a large clock tower that is visible for many blocks down the street. The type of architecture he has emphasized is a modified French Renaissance. The theatre canopy has been beautifully handled from an advertising and lighting standpoint as well as its architecture. The "Tower Theatre" sign has been built integral with the building, of Terra Cotta. Space has been provided on the roof of the building, with terra cotta sign frames, which will be used by commercial advertisers.



The exterior design features a large clock tower and offers an interesting adaptation of the French Renaissance style of architecture

The interior of the house is done in French Renaissance. The lobby is French Napoleon and Italian Bottecino marble with bronze hand rails and bronze column caps. The auditorium has a very high, domed ceiling with exquisite mural paintings, and the balcony has an exit condition never before achieved, and upon this revolves the entire ingenuity of building this house on a fifty foot lot. The basement contains a lounge room capable of comfortably holding half the capacity of the house. In addition to the ladies' and men's rest rooms and marble toilet rooms, there are two children's rooms: one in the basement with the usual toy and play room arrangement, and one in the upper part of the auditorium, behind sound-proof glass partitions where a mother may care for her young child and see the performance at the same time. Music is brought into all rest rooms, play rooms, etc., through microphone transmission.

The house is designed for motion pictures only, and is equipped with Vitaphone and Movietone. It is the most expensive house per seat of which we have a record; however, the wisdom of its arrangement and expenditure has been upheld by the receipts since the opening, and the owner has pronounced it a sound financial undertaking.

H. L. Gumbiner, owner of the theatre, has given Los Angeles a new amusement palace that is a tribute to the motion picture industry.

Charles Michelstetter, general manager of the Tower theatre, has been associated with Mr. Gumbiner in the theatrical business for more than 15 years. He has guided the destinies of some of the largest motion picture houses in the United States.

When work commenced on the building of this marvelous theatre, the contractors were given orders to use the best materials obtainable. Expensive imported marbles from Italy, France, Alaska, and Vermont quarries have been used in the building of the expensive structure. Genuine solid bronze which is beautfiully cast has been used in the interior and exterior fittings.

A unique feature of the Tower is the mammoth chandelier which hangs in the entrance lobby. The beautiful fixture is made of crystals, marble, and bronze and cost a small fortune.

Imported walnut was used in the finishing of the entire building. The furniture in the theatre is also made from this same material in order to bring about complete harmony.

The mammoth refrigeration machine in the basement of the theatre is the only one of its kind west of Chicago. This great machine will control the heating and cooling of the entire theatre.

The huge clock on top of the tower of the theatre is also unique. It is the only tower clock on any theatre in the West. Several weeks were spent in assembling and placing the clock in position. It has faces on all four sides of the tower.

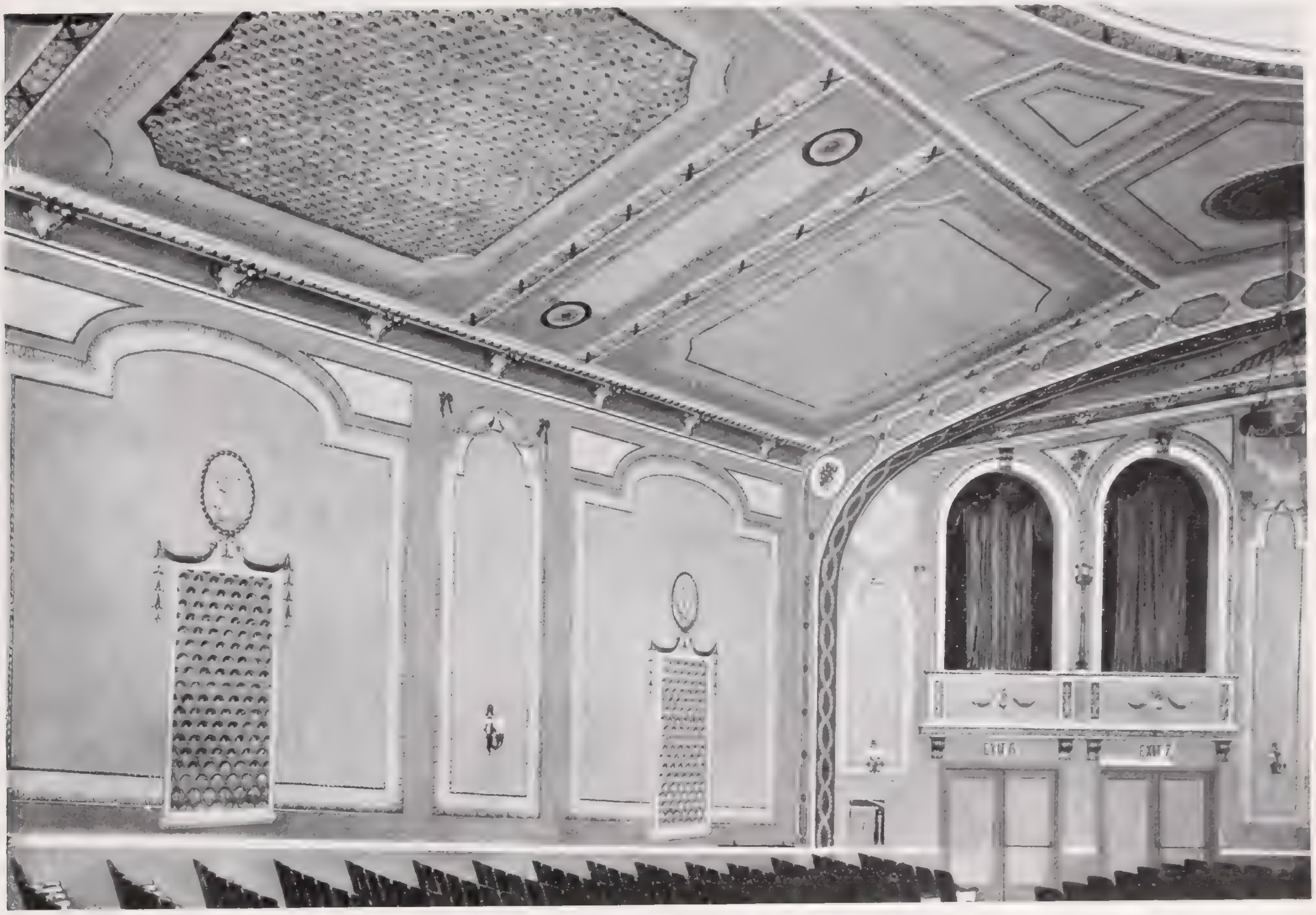
The convenience and comfort of his patrons was the foremost thought in the mind of Mr. Gumbiner in the designing and building of this beautiful theatre.

A model nursery for children is one of the many results of his forethought. Since this theatre has opened this nursery has taken care of 250 children in one day. Two nurses are always in attendance. Mothers check their children, thereby enabling them to see the presentation of a picture without having to care for a young child.

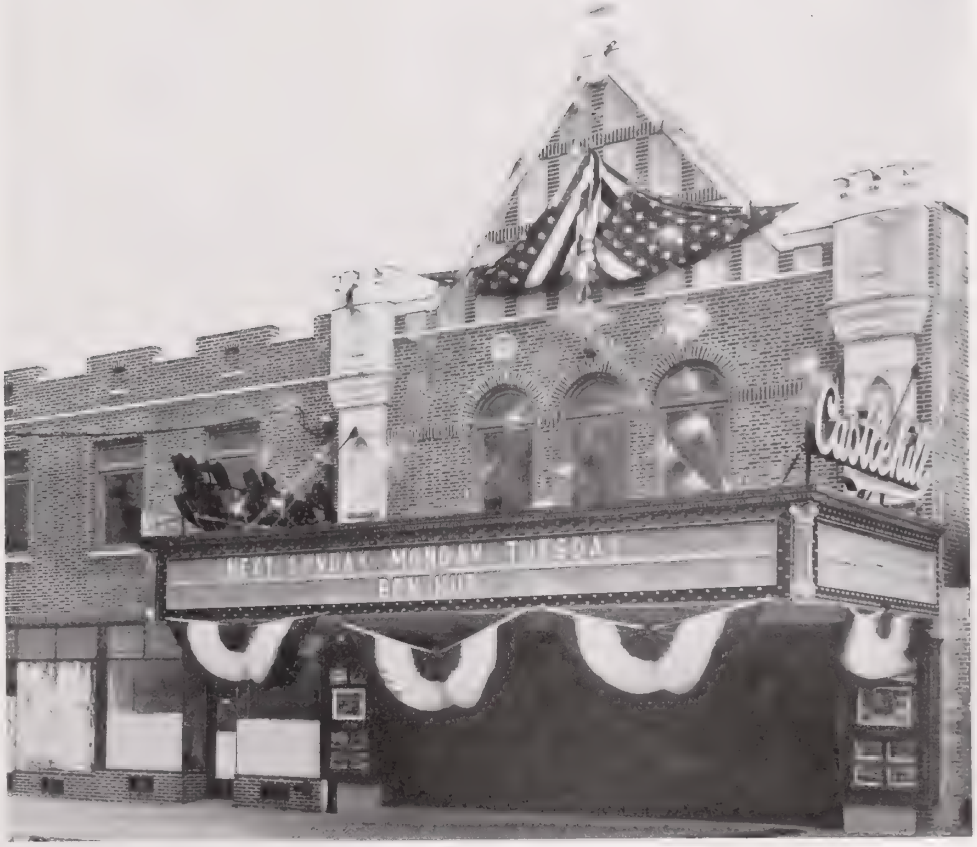
The Tower is the first popular-priced theatre in Los Angeles to install Vitaphone and Movietone equipment.

Another feature of this theatre is its drinking system. Patrons of the theatre can drink cool, streilized water at any time. All water served in the theatre is sterilized and cooled, fountains being placed at a number of convenient points.

The Tower theatre recently had its gala opening which was attended by most of the greater stars and producers in the moving picture industry.



Above, the auditorium of the Castle Hill theatre, showing decorative treatment and design of the ceiling and sidewalls of this neighborhood theatre of 1500 seats. Every modern convenience is included in the structure. WILLIAM SHARY, OF NEW YORK, ARCHITECT

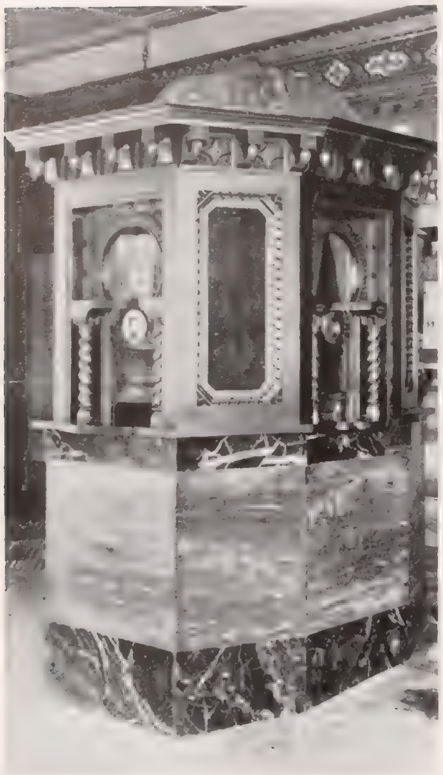


On the right is an exterior view of the Castle Hill theatre located at Castle Hill Ave. and Westchester Ave., Bronx Borough. The Tudor style of architecture is adapted to the exterior and interior treatment

NEIGHBORHOOD THEATRE IN THE ENGLISH TUDOR STYLE

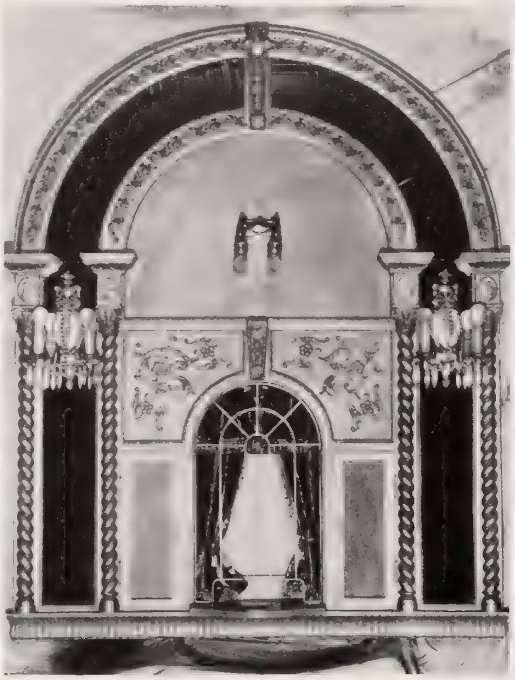
FIXTURES KEEP PACE WITH TREND OF THEATRE DESIGN

Lobby Booths and Decorative Display Frames Harmonize With Atmosphere



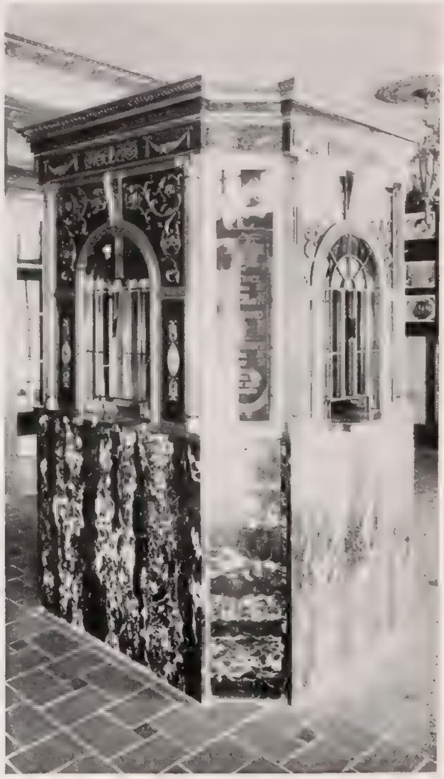
Above—a close-up view of a booth constructed in the Oriental style to harmonize with the architecture

LOBBY DISPLAY FRAME CO., DESIGNERS AND BUILDERS OF FIXTURES ILLUSTRATED

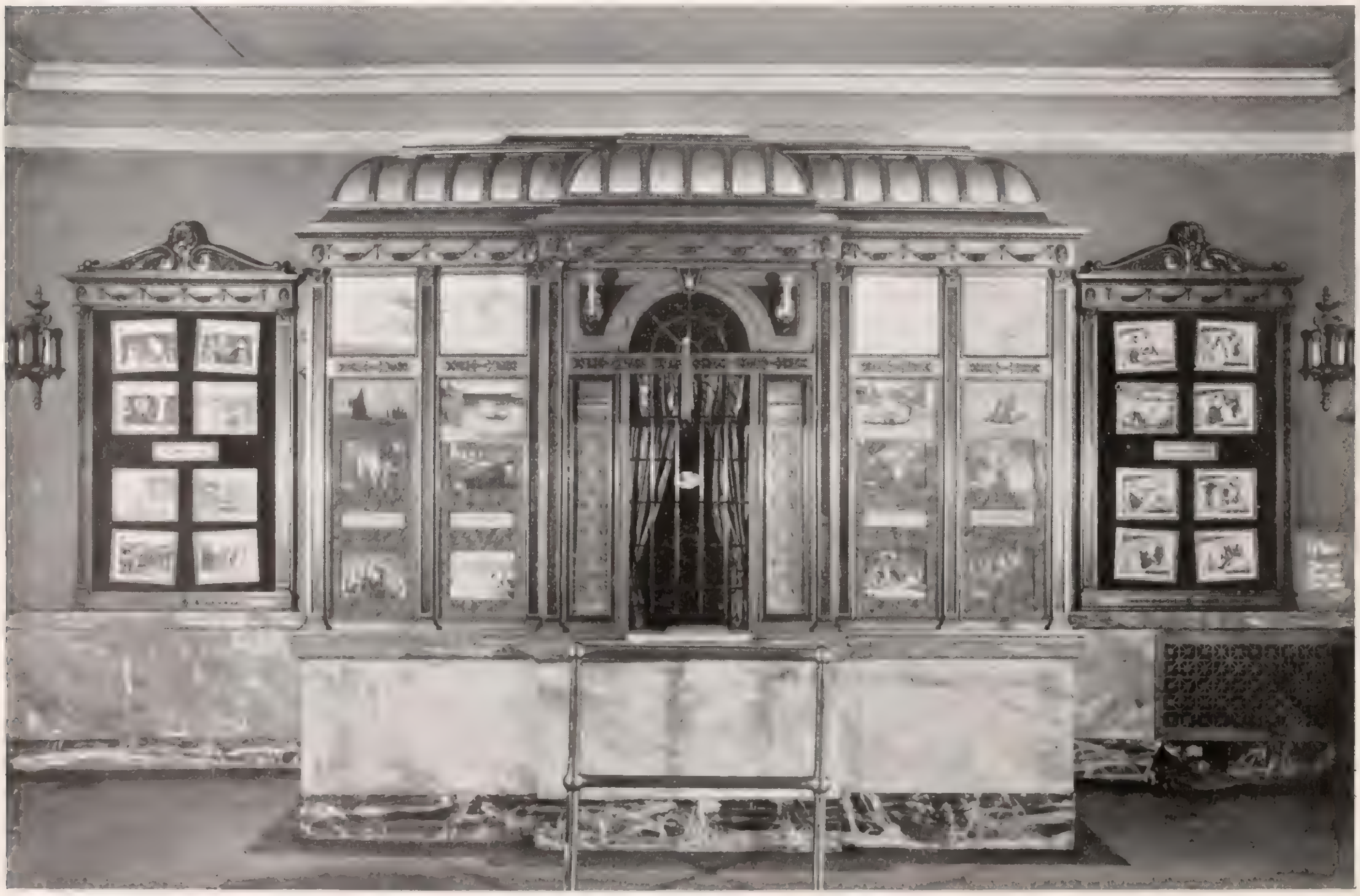


Shown above is a box office constructed in a lobby frame for the Kisco Theatre, Mt. Kisco, N. Y. This layout contains mirror, has a border with light fixtures, and booth with grill, plate glass, marble shelf and curtain and price list panels.

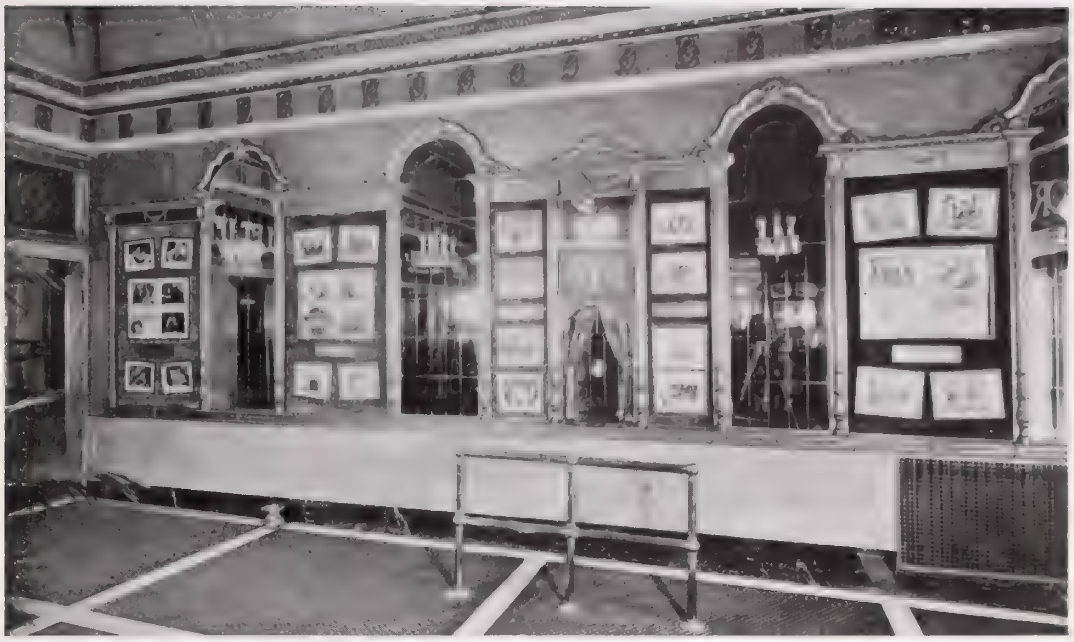
Below—the inside booth of the United Theatre, Brooklyn, N. Y. This box office is built ten feet wide to provide space for office as well as a ticket booth.

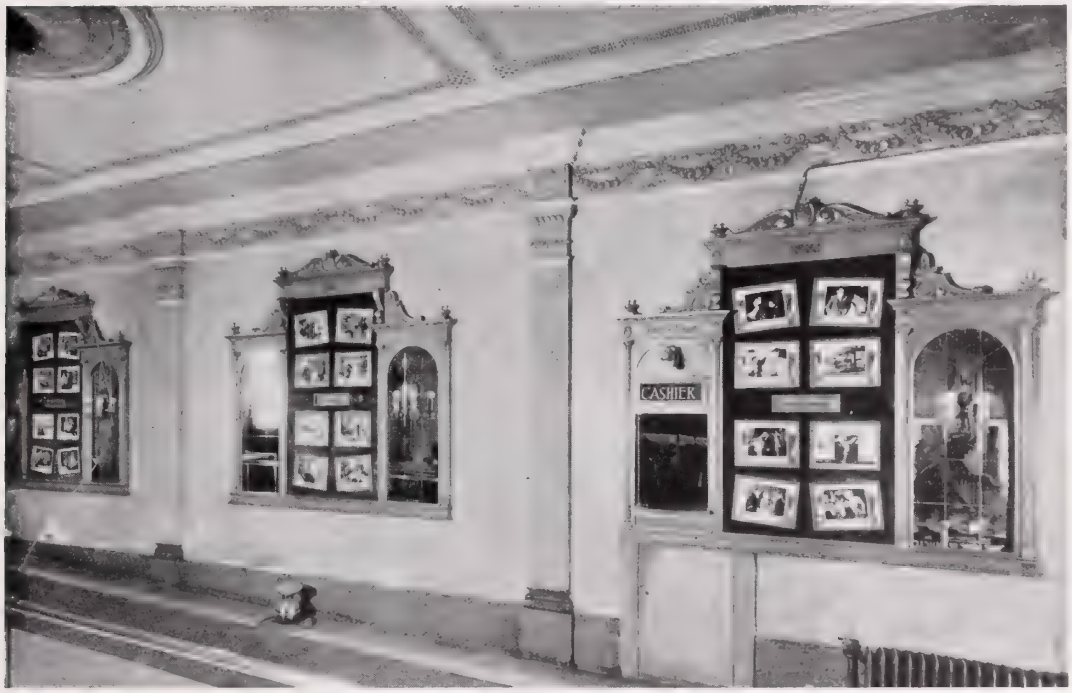


An island ticket booth executed in marble and bronze designed especially for the outer lobby of the Colonial Theatre, in Hartford, Conn. The booth is four feet by four feet and contains two ticket selling windows.

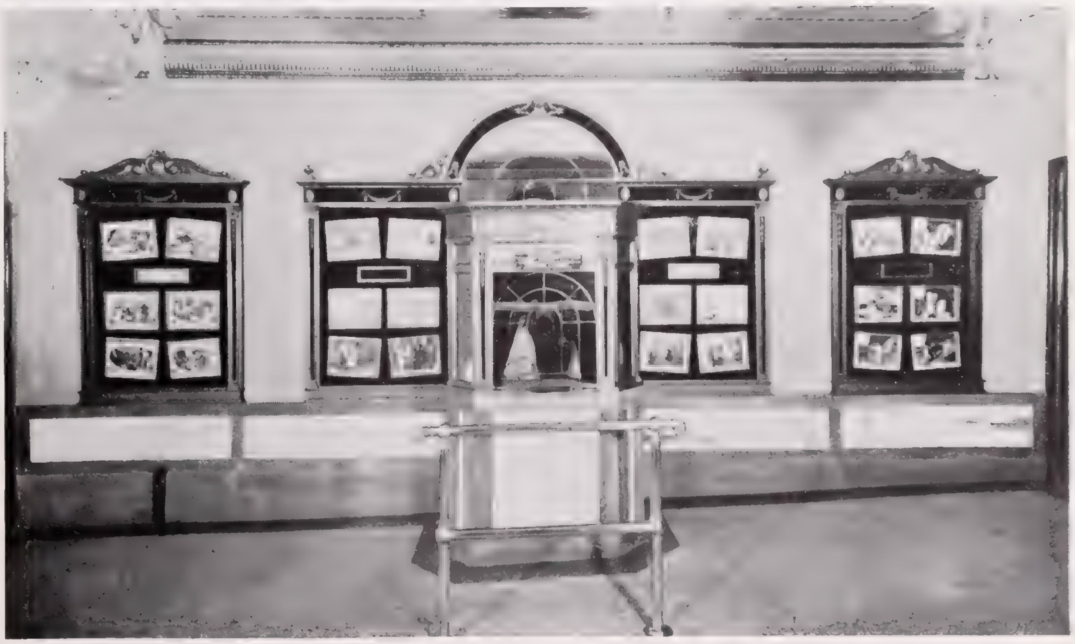


On the right—an instance where the entire lobby wall is decorated with panelling of display frames and mirrors, which constitute the chief decorative feature. The lobby of the Apollo Theatre, Brooklyn, N. Y., with ticket booth opening laid out in the center of the sidewall panel.



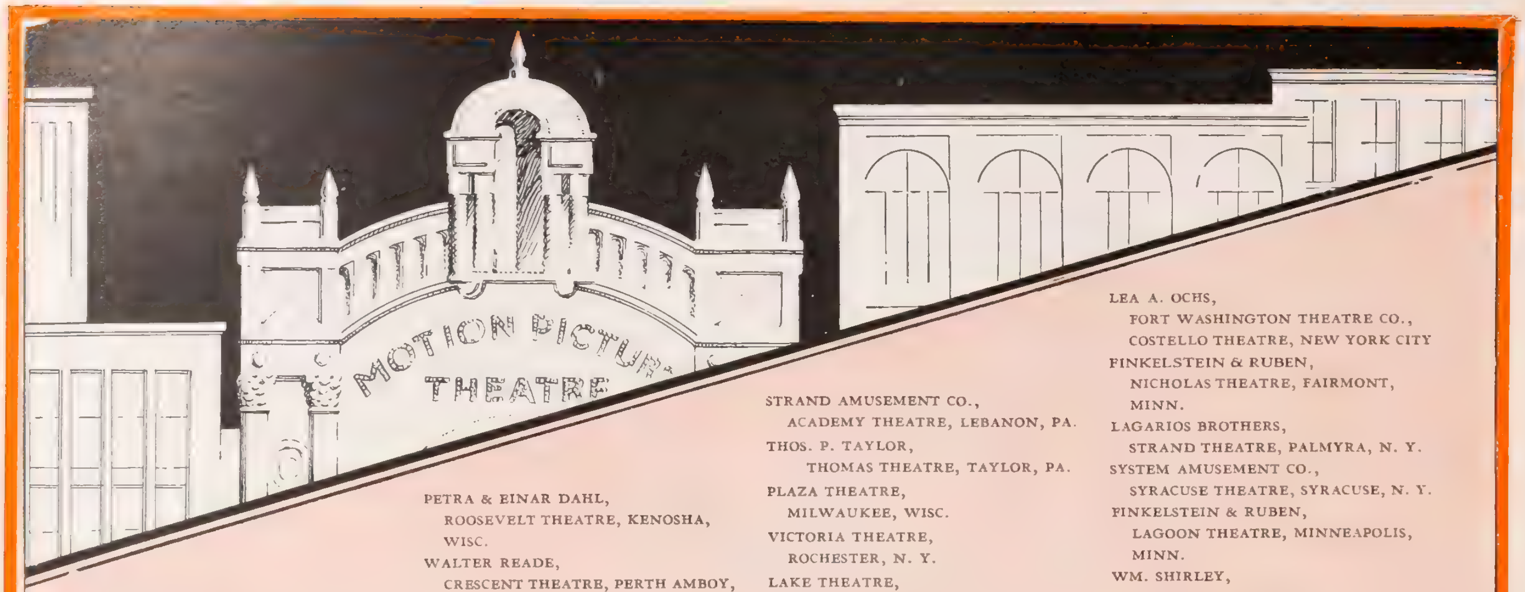


A view of the lobby of the Elmore Theatre, Elmore, N. J., shown on the left. The cashier's office is located in the left side panel of the display frame, with a small door below the ticket window as the only means of entering the booth. By this arrangement all frames were made similar in size and design.



On the right is a combination display frame and ticket office designed for a theatre having a narrow lobby. This arrangement was built for the Elton Theatre, Brooklyn, N. Y., with the booth worked into the center of the frame.

LOBBY DISPLAY FRAME CO., DESIGNERS AND BUILDERS OF FIXTURES ILLUSTRATED



CHELTENHAM THEATRE CO.,
CHELTEN THEATRE, CHICAGO, ILL.
SOUTH SHORE THEATRE CORP.,
SHORE THEATRE, CHICAGO, ILL.
F. E. WOLCOTT,
MAJESTIC THEATRE, RACINE, WISC.
ROLU THEATRE COMPANY,
UPTOWN THEATRE, UTICA, N. Y.
FUNK & LANCASTER,
GREAT LAKES THEATRE, DETROIT, MICH.
ATLAS THEATRE CO.,
STATE THEATRE, TOLEDO, OHIO
H. A. SCHUERMAN,
PLAZA THEATRE, EAST STROUDSBURG, PA.
GENESEE THEATRE,
BUFFALO, N. Y.
PALACE THEATRE,
JOHNSONBURG, PA.
SMITH & HART,
COURT THEATRE, AUBURN, IND.
E. M. LOEW,
CHARLESTOWN THEATRE,
CHARLESTOWN, MASS.
ELIZABETH THEATRE CO.,
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ROBBINS BROS.,
ECHO THEATRE, DETROIT, MICH.

PETRA & EINAR DAHL,
ROOSEVELT THEATRE, KENOSHA, WISC.
WALTER READE,
CRESCENT THEATRE, PERTH AMBOY, N. J.
H. C. SMALL,
MARINE THEATRE, MARINE CITY, MICH.
WORLD REALTY CO.,
KEARNEY THEATRE, KEARNEY, NEB.
INKELSTEIN & RUBEN,
ELTINGE THEATRE, BISMARCK, N. D.
B. B. GUTSTADT,
VARIETY THEATRE, BALDWINSVILLE, N. Y.
ABE DWORE,
COLONIAL THEATRE, SCHENECTADY, N. Y.
WISCONSIN UNIVERSAL THEATRES, INC.,
ALLEN THEATRE, JEFFERSON, WISC.
CAMEO AMUSEMENT CO.,
CAMEO THEATRE, ALLENTOWN, PA.
ELTON AMUSEMENT CO.,
ELTON THEATRE, BROOKLYN, N. Y.
HOLLIS A. SHILLING,
RIVOLI THEATRE, FAIRPORT, N. Y.
UNION CITY THEATRE CO.,
PALACE THEATRE, UNION CITY, PA.
FLAMINGO THEATRE CORP.,
FLAMINGO THEATRE, WEST PALM BEACH, FLA.

STRAND AMUSEMENT CO.,
ACADEMY THEATRE, LEBANON, PA.
THOS. P. TAYLOR,
THOMAS THEATRE, TAYLOR, PA.
PLAZA THEATRE,
MILWAUKEE, WISC.
VICTORIA THEATRE,
ROCHESTER, N. Y.
LAKE THEATRE,
LAKE AVE., ROCHESTER, N. Y.
WHITEHALL THEATRE,
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GAYETY THEATRE, OTTAWA, ILL.
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CHRIS O. BROWN,
EMPRESS THEATRE, DANBURY, CONN.
WM. J. SCHULTE,
OAKDALE THEATRE, DETROIT, MICH.
JOSEPH WALSH,
LIBERTY THEATRE, EXETER, PA.
W. B. LITTLEFIELD,
EGLESTON THEATRE, BOSTON, MASS.
FINKELSTEIN & RUBEN,
CHATEAU THEATRE, ROCHESTER, MINN.
COLONIAL THEATRE CO.,
COLONIAL THEATRE, HARTFORD CONN.

LEA A. OCHS,
FORT WASHINGTON THEATRE CO.,
COSTELLO THEATRE, NEW YORK CITY
FINKELSTEIN & RUBEN,
NICHOLAS THEATRE, FAIRMONT, MINN.
LAGARIOS BROTHERS,
STRAND THEATRE, PALMYRA, N. Y.
SYSTEM AMUSEMENT CO.,
SYRACUSE THEATRE, SYRACUSE, N. Y.
FINKELSTEIN & RUBEN,
LAGOON THEATRE, MINNEAPOLIS, MINN.
WM. SHIRLEY,
VAN CURLER THEATRE,
SCHENECTADY, N. Y.
M. J. KALLETT,
MADISON THEATRE, ONEIDA, N. Y.
CENTRAL PARK THEATRE,
BUFFALO, N. Y.
HENRY A. SCHWARTZ,
ADMIRAL THEATRE, CHICAGO, ILL.
A. J. FEELEY,
FEELEY THEATRE, HAZELTON, PA.
WILMER & VINCENT,
EMBASSY THEATRE, EASTON, PA.
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ROCHESTER THEATRE,
ROCHESTER, N. Y.

AND MANY OTHERS USING "AMERICA'S FINEST ORGAN"

Some Marr and Colton Installations During 1927

On this page is a partial roll call of theatres that feature the Marr and Colton organ. Motion picture audiences have been trained to expect, and finally to want, Marr and Colton organ music. Nothing takes its place. Nothing else will do.

The evidence spread on this page gives a clue to the correct solution. You are invited to ask any of the above exhibitors their opinion of the Marr and Colton organ. It is in their theatre—their opinion will be from experience.

Let us make a careful analysis of your musical problem. Your inquiry entails no obligation on your part. Mail coupon for catalog.

Ask about the new Marr and Colton Automatic Self-playing, Self-registrating Organ.

WE are interested in a Marr and Colton organ. Will you please send us further particulars and catalogs.

Name

Address

City

Theatre

Seating Capacity

MP Mar.

Marr and Colton Company

FACTORIES AND GENERAL OFFICES

WARSAW, NEW YORK

New York Office
SUITE 2013 PARAMOUNT
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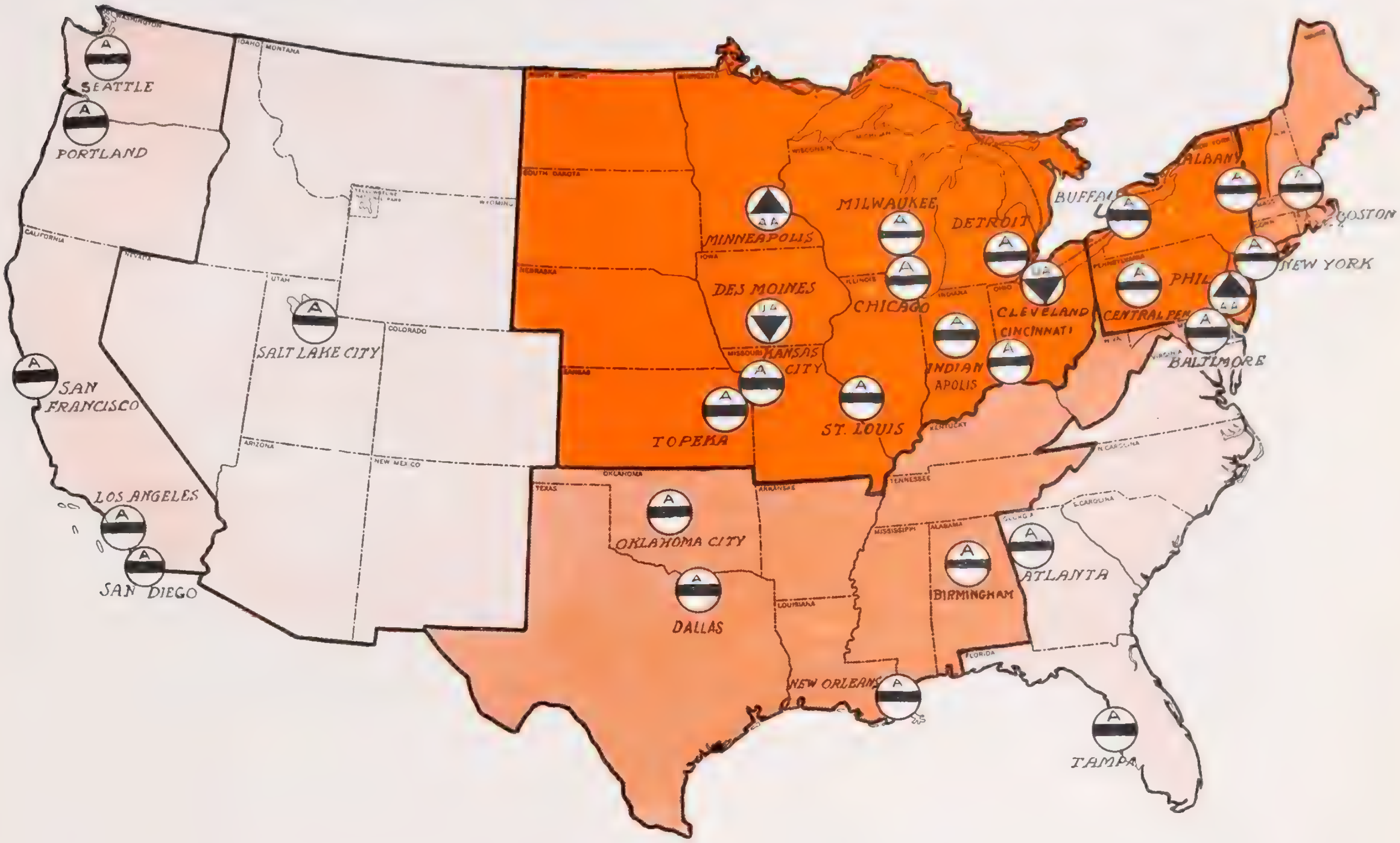
Chicago Office
708 CONGRESS BANK BLDG.
506 WABASH AVENUE

AMERICA'S FINEST ORGAN

Theatre Building Business Map

Including Analysis of Key City Attendance Averages



		▭	Very light new construction
Above Average Business	▲ AA	▭	Light new construction
Average Business	A ▬	▨	Moderately heavy construction
Under Average Business	UA ▼	🟧	Heavy new construction

The map of the United States shown here is divided into seven territories, with colored shading indicating the division of new proposed theatre building as represented for the period from January 15th to February 15th. This new construction is represented in valuation of dollars and cents rather than number of projects.

The shading is in four densities; solid, which represents the greatest value of proposed theatres; heavy stipple, which is second in valuation of new construction; medium, which areas represent conservative building; and the very light areas, where the investment in new theatre projects is very light. The information used in compiling the statistics visualized by the map was obtained through several reliable sources, and the map is to be considered as very nearly accurate in representing comparative theatre building activities in various sections of the country.

The circles shown on the map are located in key cities and illustrate averages of theatre attendance during the three months' period from January 15th to February 15th. The diagrams indicate the relative attendance at the better theatres in these cities during the period covered. These are given by "averages," with symbols to indicate "Above Average" and "Under Average" box office returns. The term "average" as applied in this survey indicates satisfactory box office returns, based upon theatre expectancies, which, in turn, are governed by past earnings under similar or nearly similar conditions.

These attendance statistics were compiled from an analysis of the Key City Reports, published weekly in Motion Picture News, and other sources of information gathered by this publication.

NEW theatre projects announced for immediate construction during the thirty days—from January 15th to February 15th—were exceptionally heavy, both in number of theatres and cost.

An analysis of this building further shows the average theatre announced during this period called for a greater investment and number of seats than did the average theatre during 1927.

For the whole country, there were fifty-eight new theatre projects announced, calling for a total investment of $28,530,000, and accommodation for 98,458 seats.

Of these fifty-eight projects, nine were announced to cost over $1,000,000, while six were in the range of $500,000 and $1,000,000. The cost o fthe average theatre announced is $290,000, with seating capacity of 1,700.

As shown in the accompanying map, the two territories which report the heaviest schedule for new building are the North Atlantic and Middle States, with the North Atlantic slightly in the lead. During the past thirty days in this territory, plans have been drawn for 25 theatres to be built at a cost of $10,200,000, and incorporating 36,850 seats. Two of these new projects are to cost over a million, and five between a half and one million.

In the Middle States, eighteen new projects have been announced, with four costing over a million and one between a half and a million. The total investment required for this territory, for this thirty-day report, is $9,595,000, to cover the cost of constructing 35,200 seats.

South Western shows a big jump in its building program from our last report. The figures for this territory are $4,755,000 investment for 12,508 seats, to be incorporated in seven new projects, two of which cost over a million dollars.

This is the first time for several months that the South

Western territory has shown an active building program.

The announcement of these new building projects, however, is in line with the prediction which has been made previously by this department for this territory, inasmuch as our forecast indicated that several of the states included in this territory would require a considerable number of good theatres to be built this year.

In New England the active building program continues, through the announcement of $3,050,000 worth of new construction to cover the cost of 6,400 seats. However, this investment takes care of only four theatres, one of which costs over one million dollars. This exceedingly heavy investment for such a small territory as New England continues the heavy building program which started in that part of the country some months ago.

THE West Coast section of the country fails to indicate any great degree of activity as far as new projects for this thirty-day period is concerned, particularly in respect to cost.

Here we find that seven new theatres will have a seating capacity of 5,600 and call for a total investment of $715,000.

Two territories—South Eastern and Western—have an exceptionally light theatre building program announced for this period.

South Eastern calls for one project with 1,200 seats and $165,000 investment; and Western calls for one project with 700 seats and $50,000 investment.

The average cost, average seating capacity and average cost per seat for the seven territorial divisions of our new theatre project map are as follows:

New England—$762,500, average cost per theatre, with an average seating capacity of 1,600, and $480, average cost per seat.

North Atlantic—$510,000, average cost per theatre, with an average seating capacity of 1,850, and $280, average cost per seat.

South Eastern—$165,000, average cost per theatre, with an average seating capacity of 1,200, and $138, average cost per seat.

South Western—$679,300, average cost per theatre, with average seating capacity of 1,800, and $380, average cost per seat.

Middle—$533,055, average cost per theatre, with an average seating capacity of 1,950, and $275, average cost per seat.

Western—$50,000, average cost per theatre, with an average seating capacity of 700, and $72, average cost per seat.

West Coast—$102,145, average cost per theatre, with an average seating capacity of 800, and $128, average cost per seat.

The individual states which lead for this thirty-day period in the new projects announced are:

New York, eight projects costing $5,050,000, and having a seating capacity of 16,850.

Illinois, three projects costing $4,900,000, and having a seating capacity of 10,000.

Texas, four projects costing $4,555,000, and having a seating capacity of 10,100.

New Jersey, five projects costing $3,150,000, and having a seating capacity of 9,300.

Massachusetts, three projects costing $3,000,000, and having a seating capacity of 5,800.

Pennsylvania, seven projects costing $2,000,000, and having a seating capacity of 10,700.

Ohio, five projects costing $1,660,000, and having a seating capacity of 7,500.

IN regard to the sale of theatre equipment, business is reported as good for this period of the year. On the whole the total sales for this thirty-day report does not equal the average thirty-day sale for 1927, yet the figure is greater than for this same period during 1927.

It is of particular interest to note that the many new and improved types of equipment which tend to further modernize motion picture theatres are meeting with very encouraging sales throughout the country. This is another indication of the great interest which theatre owners are devoting to their equipment problems, and the readiness with which they are willing to invest in equipment which will help increase their business.

COMPARISON of attendance averages indicated on the current map with those of February must take into account the fact that the previous report covered a period which included the midyear holidays, and therefore figured to go above the normal stride of things.

The March report shows that average figures obtained in 23 cities, with 2 above average, and 2 rated at below average. This compares with 19 at average, 9 above average, and no under average ratings on the preceding map.

Analysis of the reports from box offices over the country indicate a fundamentally sound condition of business at the picture theatres. The attractions whose early performances at pre-view showings single them out as having strength of appeal to the public recur in the reports telling of especially good returns in scattered districts—which again goes to show that where the attraction is good, the box office receipts are as a rule entirely gratifying, and that condition obtains whether there is strong competition from other forms of amusement or adverse weather conditions.

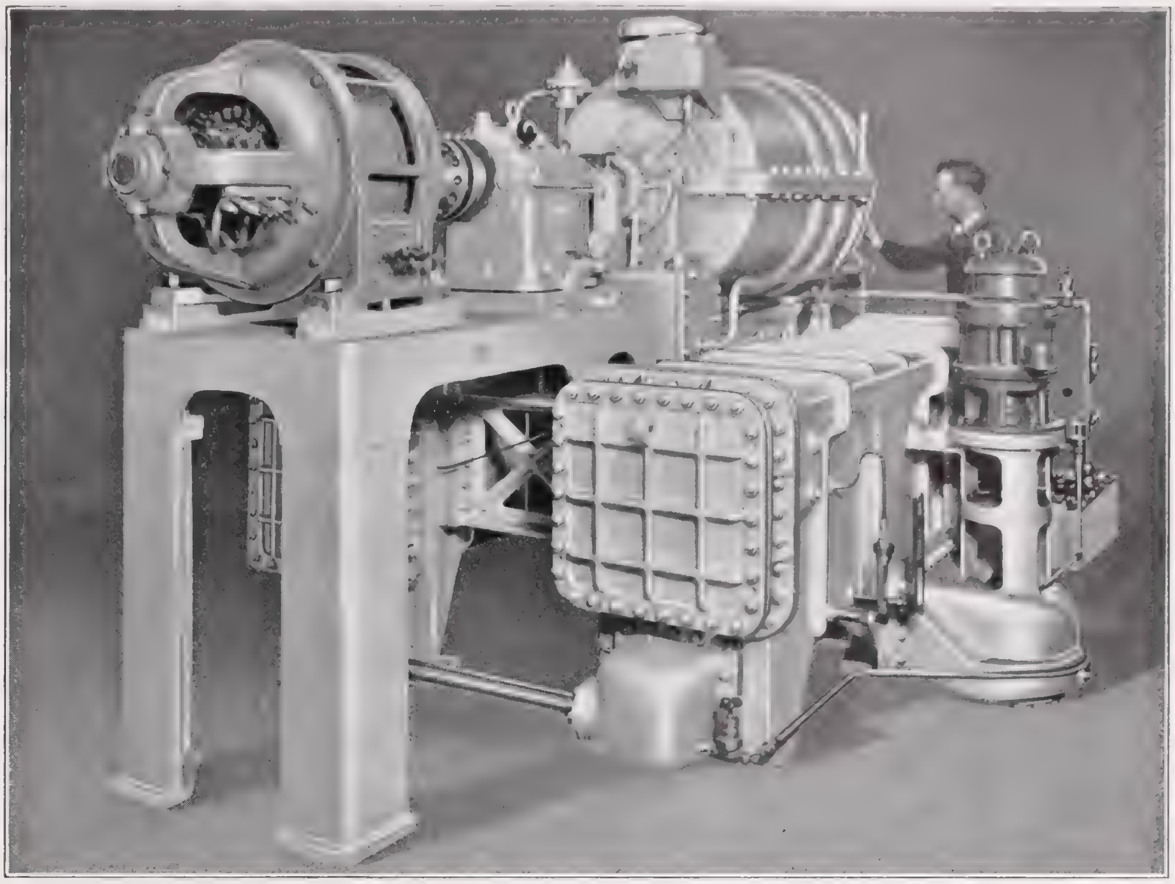
The weather, however, cannot be passed by as something that constitutes a mere alibi for poor business. The evidence of years of experience is too overwhelming that "they won't come out if it rains too hard (unless the rain obliges the theatre man by coming down on a Sunday) or if it is uncomfortably cold."

The theatres in several cities encountered stiff opposition from the enhanced comforts of home through the prevailing high winds, snows and blizzardy atmosphere out-of-doors. San Francisco theatre men felt the pinch from bad weather, having a stretch of it sufficient to cut seriously into the receipts for the period covered by this report for the month of January 15 to February 15. Cleveland was another, Albany another.

Minneapolis had a spell of sub-zero weather during the latter part of January, but severe cold there does not cause the havoc to theatregoing that it does in other cities, and the playhouses were fortunate in having exceptionally popular offerings during the week, so the final count-up left them with nothing to complain about. Another factor which aided in bringing up the Minneapolis receipts to a rating of "above average" was the auto show, which brought crowds to the town and gave the picture houses a larger than average public to shoot at.

AS has been pointed out in previous comments on the theatre averages shown in these monthly reports, conditions peculiar to localities and therefore not reflective of general business trends, importantly influence the totals shown in the map symbols for "average," "above average," and "under average." Indeed, a week of poor attractions, a week in which strong competition from some local activity, or a week of especially bad weather is sufficient to throw the total for the month off to a rating of "under average" even though conditions during the other weeks of the month were entirely normal. Such was the case in several current instances. However, the quick reaction, from slow business to good returns, that followed the offering of pictures with really substantial box office lure, invariably indicated a thoroughly sound state of business, with "general conditions" demonstrating that there is lively interest in the picture theatres and an ability on the part of the thearegoers to pay their way when the urge is sufficiently strong.

All of this proves that the theatres can turn profits when they have the pictures, and the grade of attractions coming along for the Spring appears to be of such quality that with proper exploitation the final leg of the winter season should be a satisfactory one for the exhibitors. The added attractions in the way of stage presentation hold on where they have merit, but the evidence is unmistakable that it is entertainment the public wants, and unless the stage act is entertaining, it fails to arouse enthusiasm. The pictures, however, show a quicker reaction at the box office than the presentations, except when names of the greatest popularity, and therefore commanding enormous salaries, are placed upon the bill. The big jumps from the valleys to the peak receipts at the box office in nine cases out of ten are directly traceable to the appeal of the motion picture.



A complete Carrier Centrifugal Refrigeration Unit, showing the cooler, the centrifugal compressor, and the condenser. A unit this size would be used to cool and dehumidify a 1500 seat theatre.

Carrier Centrifugal Refrigeration

One of the many important and exclusive features of the Carrier System for cooling and dehumidifying the air in theatres and public buildings is Carrier Centrifugal Refrigeration.

There are other machines which will produce cooling, but none so compact, so simple and dependable in operation, so entirely safe, and so efficient as the Carrier Centrifugal Unit. This machine has been invented, designed, and developed by Carrier Air Conditioning Engineers specifically to meet the problems of air cooling and dehumidification within buildings.

The machine occupies about 1-5 of the space required for other refrigeration equipments of like capacity. The centrifugal principle permits operation by a directly connected motor. The unit in appearance and operation is almost exactly like the ordinary motor driven centrifugal pump. The refrigerating medium is not a gas, but a harmless liquid—"Carrene." The control of operation and temperature is automatic.

Carrier Centrifugal Refrigeration is combined with the complete Carrier System which cleanses the air, automatically establishes and controls ideal conditions of Temperature and Humidity, and diffuses the conditioned air uniformly through the theatre.

The whole is backed by the long experience of a trained organization of Air Conditioning Specialists. A part of each Carrier Contract is the *guarantee* to produce specified results.

Theatre owners, architects and engineers are invited to investigate the results accomplished by this new complete unit in Carrier Cooled Theatres. Write for the book "Theatre Cooling," also a list of Carrier Cooled Theatres, and ask for a visit from one of our engineers.

Carrier
AIR CONDITIONING AND DRYING EQUIPMENT

Carrier Engineering Corporation

Offices and Laboratories

Newark, New Jersey

NEW YORK PHILADELPHIA BOSTON CHICAGO CLEVELAND KANSAS CITY LOS ANGELES WASHINGTON

New Rialto Theatre, Joliet, Ills., C. W. & Geo. L. Rapp, Architects

Worth Remembering

THE truly nation-wide character of the American Seating Company distribution and installation service of its Theatre, Church, School and Lodge seating is not a mere theory or claim, but realized actuality and fact. This is an important thing to remember.

American Seating Company

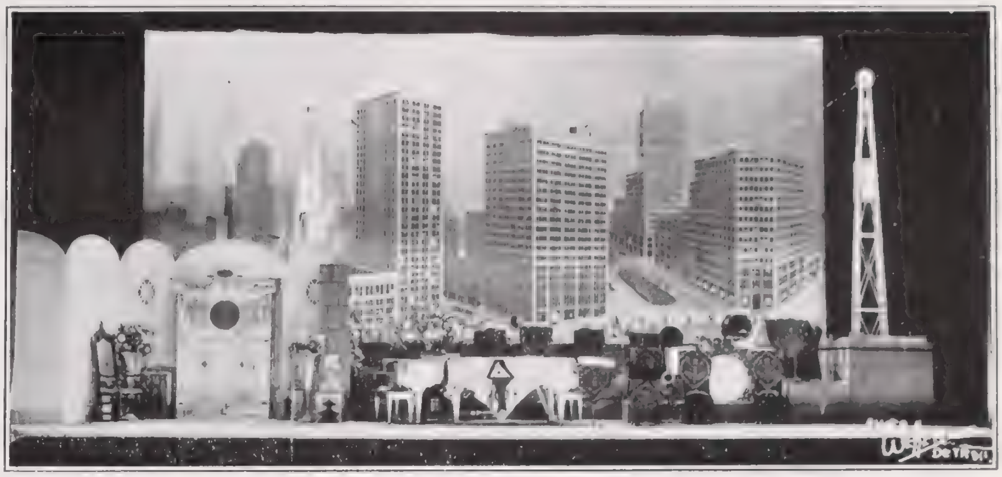
10 East Jackson Blvd.
Chicago

113 West 40th St
New York

1211-K Chestnut St.
Philadelphia

77 D Canal St.
Boston

How Showmen are Using Radio Publicity to Increase Theatre Patronage



Stage setting used for Radio Presentation offered at the Hollywood theatre, Detroit

THOSE who can recall when radio was the Big Bogie man "threatening" the very life of the theatre can scarcely point to the accomplishment as a feat demonstrating the possession of a wonderful memory. For that was only about four years ago. It seems longer, largely for the reason that in less than a year from the time when radio was something that many of the more excitable "viewed with alarm" there was widespread use of broadcasting as a means of publicity and exploitation for motion picture theatres.

Today musical features presented on air programs have become so important to radio that many of them are in the class of "sustaining features" sent out by broadcasting stations at their own txpense to build up a patronage for the station. Just how important theatres are to radio was demonstrated only last week by the stir caused in Chicago when the head of the musicians' union ordered all picture theatres to cease broadcasting unless an extra "studio orchestra" of twelve musicians was maintained for that purpose. The public and the broadcasting stations suffered as severe a shock at the edict as the theatre men who were building up popularity for their houses and their musical features through these radio shows.

The praise agents for the stars, the producers and the distributors have all turned to radio upon occasion, but beyond the accomplishment here and there of something that tied-up directly with a picture's showing nothing much has come out of radio as picture exploitation in that connection.

The theatres, however, have made good use of radio as an advertising agent and a goodwill builder. Better showmanship, and a more direct tie-up between the entertainment offered on the air and the attraction thus publicized, have combined to develop radio as an arm of showmanship for the picture theatre.

Some of the theatre men are opposed to straight broadcasting on the ground that it does not bring people to the show, but rather tends to keep them away, to enjoy entertainment put on by the theatre while they remain at home. Such claims do not seem to hold, however, in cases where the broadcasting is done on so large a scale as at the Roxy, the Capitol and other metropolitan houses. Several theatres have popularized their musicians and created goodwill over wide areas by means of these weekly programs.

Last week's issue of Motion Picture News contained an account of the method which Thomas D. Soriero, managing director of the Rochester theatre, Rochester, N. Y., is using to bring people into the theatre with radio as a co-attraction with the show.

This is one of the ideas developed by theatre men to make radio a feature of the bill, designed to "bring people into the theatre instead of encouraging them to stay at home to listen to broadcasts." In the case of the Rochester theatre the Radio Nights have proved extremely effective as a drawing card. And similar success has been obtained by other theatres using the stage broadcasts, in full view of the audience, as a drawing card.

A RECENT example along this line is the radio presentation offered by the Hollywood theatre, in the western neighborhood district of Detroit. This feature was offered in conjunction with the Detroit News Radio Station WWJ. The announcer from the station acted as master of ceremonies during this act, and the experiment proved a remarkable success.

The Hollywood is operated by Ben and Lou Cohen. It is a new house and the attention attracted to it through the radio presentation produced results of demonstrated value to the box office and prestige of the theatre.

The theatre played to crowded houses every night of the week and the matinee business each day showed a phenomenal increase over the average. The picture accompanying shows to what extent the Messrs. Cohen went in putting the radio show over. At a cost of $600, an unique setting was built which showed the skyscrapers of downtown Detroit in the background. A multitude of windows, lighted from the rear, were included, while in the foreground a miniature announcing room was built in.

Here Forrest Wallace, announcer for Station WWJ, was seen through window making the announcement of each act, while his voice carried out to the audience by means of a loud speaker in the auditorium. Several acts well known to the radio fans were placed on the program to reinforce the regular house features, which include the Dimmick-Sunnybrook Orchestra, the Eight Hollywood Girls and several acts of vaudeville.

The Hollywood's radio show was such a success, bringing people from all parts of the city and suburbs of Detroit, that the management is contemplating a repeat on an even larger scale in the near future.

By carefully keeping its radio activities from interfering with regular times of performance, the theatre has made a great ally in broadcasting. It now draws its patronage from the entire city and its gross business is on the leap from week to week.

THE Hollywood was the first Detroit theatre to take up broadcasting. In fact, it was the Hollywood's entry into the field that caused the withdrawal of an anti-radio resolution from the files of the Detroit Theatre Managers' Association.

In another article published in this issue of THE SHOWMAN the details are given of a radio talk dealing with motion picture projection. The article reveals that some of the features that to the showman are most mechanical have elements of appeal to the public and give further evidence that the very heart of the motion picture presentation, projection, has romantic appeal and may be made the subject of an interesting talk or article addressed to the picture fan.

Other uses to which radio has been put are the tie-up with broadcasts by film distributors. In this connection there are such stunts as that employed by Manager D. W. Bonstein of the Third Street theatre in Easton, Pa. The radio broadcast of a description of "Love," running at the Embassy theatre in New York, occurred within the playing time of that picture at the Third Street theatre, and Bonstein made capital of the event in his exploita-

(Continued on Page 728)

Serving the AMERICAN Theatre Industry

Regular Patrons Pay Regular Profits

Transient patrons are welcome, of course, but—the regular *patrons pay your profit.*

Regular patrons demand regular care, seats that allow easy comfort to tired backs, grateful relaxation to limbs and neck. No handsome foyer nor spacious lobby can soothe the patron who cramps in a poorly set chair.

A National Service expert will gladly inspect your seating arrangements—*without obligation to you.* He may discover some needed slight adjustment, a change of position or setting that will increase the comfort of your patrons many times.

As a matter of cold business logic, greater comfort to your patrons means greater profit to you.

National Service can also furnish every requirement of service, material, or equipment. From a paper date snipe to a pipe organ. Operating through thirty-one points of vantage, we *serve* and service the American theatre industry.

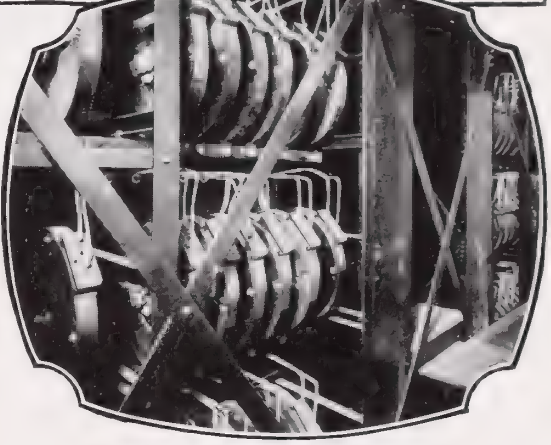
(3612)

National Theatre Supply Company

Offices in all Principal Cities

Fox's
Great Lakes Theater
Buffalo, N. Y.

No money buried here



Views of the exterior, the auditorium and C-H "Simplicity" Dimmer bank of Fox's Great Lakes, the newest, and one of the finest theaters in Buffalo, N. Y. The switchboard was built by the Buffalo Switchboard Co.

C-H Dimmers bring out *all* the architectural beauty

MONEY invested in architectural beauty is buried—when that beauty is half hidden by darkness. Unseen, it pulls no crowds—returns no dividends.

But C-H "Simplicity" Dimmers bring out all the beauties of a theater. They are the final and all important touch to theater decoration.

Whether your theater is in the plan stage or has been opened for years it can be given crowd-pulling beauty with C-H Dimmers. The investment will pay surprising dividends in steadier and larger receipts.

Ask your architect or electrical contractor how easily C-H Dimmers can be installed. And in the meantime write for the booklet, "Illumination Control for the Modern Theater". It is full of valuable pointers.

Dimming, smooth as night-fall, from full brilliancy to black out—freedom from burnouts and maintenance—adaptability to all theaters, regardless of size or decorative scheme—design which makes future remodeling easy—these are a few outstanding features of C-H "Simplicity" Dimmers which make them first choice with leading theater owners, architects and electricians.

The CUTLER-HAMMER Mfg. Co.
Pioneer Manufacturers of Electric Control Apparatus
1255 St. Paul Avenue MILWAUKEE, WISCONSIN

CUTLER C-H HAMMER

Perfect Illumination Control for the Modern Theater

Local News Reels Bring Closer Contact Between Theatre and Newspaper

Schine Theatre at Ogdenburg Launches Home-Made Films with Popular Campaign

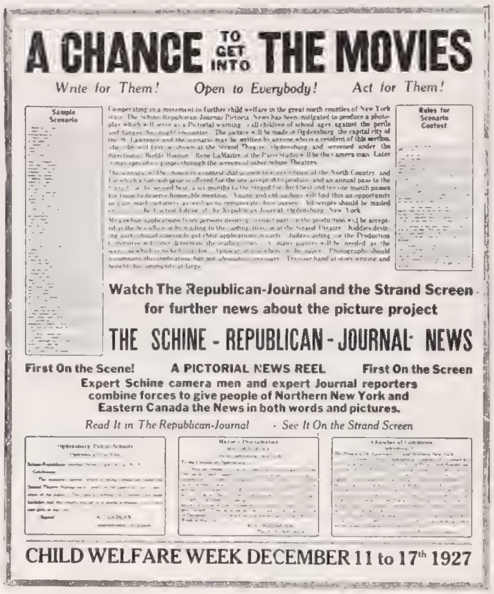
JUST how far are the news reels to become localized and what effect will such localization have on box offices? These are questions that are being pondered in smaller cities and in some places they have already been put into effect with good results. The newsreel is one of the main assets of any motion picture house. There are those regular attendants who prefer the news pictorials to the feature picture or the short comedy.

The newsreel as a national and international institution is a necessity from the box-office standpoint of all motion picture theatres. It will always continue to be so, particularly now that it has combined with it actual sound as well as sight. It brings to every community the big happenings of the world in a manner that cannot be reproduced in the newspapers.

But the tendency is taking on more and more impetus from day to day toward localization of newsreels. It seems a foregone conclusion that within the next few years the national and international newsreel events will be well interspersed with local news happenings that can be depicted on the screen.

The larger newsreel services have for the past several years been localizing their stuff as far as possible. They have been providing releases for certain territories exclusively in connection with their regularly programmed material, but now the local theatres are looking for even more localization than that. They want the happenings of their home town thrown on their screens simultaneously with the news as it reaches them in their newspapers.

Just how this is to be accomplished is the problem that is nearer and nearer reaching a solution. It is being done by the cooperation of the local newspaper and the local movie house. For the newspaper it is a good advertising proposition. For the movie house it is a sure-fire box office stimulant. There are few so lacking in vanity as not to care to see themselves on the screen. There are few who would not go to the theatre to see their friends on the screen. Consequently a local personage on the screen has a considerable circulation. When a local town happening is depicted, particularly in the smaller cities and towns, and where a number of persons are shown in connection with a news event practically every person in the town will know some one in the picture and will be attracted to the house to see just how he or she looks in the pictorial reproduction. With the house and the newspaper dividing the expense connected with the making of the film, it seems about as healthy a stimulant as a box-office can have.



A CHANCE TO GET INTO THE MOVIES

Write for Them! Open to Everybody! Act for Them!

Sample Scenario

Rules for Scenario Contest

Watch The Republican-Journal and the Strand Screen for further news about the picture project

THE SCHINE - REPUBLICAN - JOURNAL NEWS

First On the Scene! A PICTORIAL NEWS REEL First On the Screen

Expert Schine camera men and expert Journal reporters combine forces to give people of Northern New York and Eastern Canada the News in both words and pictures.

Read It in The Republican-Journal - See It On the Strand Screen

CHILD WELFARE WEEK DECEMBER 11 to 17th 1927

Reproduction of a full page ad published by the Ogdenburg, N. Y., newspaper sponsoring a home-made film and a news reel shown at Schine's theatre.

The Schine chain of theatres operating in Northern New York state have inaugurated this policy of localized newsreels on a somewhat extensive scale and the results are reported as amazing. Not only has this chain localized its newsreel, but it is localizing almost its entire program.

Buddy Hooton, publicity director of the Schine chain, seems to be largely responsible for the idea. He has inaugurated an extensive campaign at the Strand theatre in Ogdensburg, New York, in connection with the Republican-Journal, newspaper of that city. Rene Le Maitre is the cameraman who has been assigned to the task of covering all news events worthy of reproduction on the Strand screen. His first assignment was to picturize the high school district championship football game between Franklin Academy of Malone and Saranac Lake High School. Having been properly exploited as a protective screen attraction at the Strand, that alone was sufficient to attract a capacity audience to the theatre.

AS a result of that incident Hooton further elaborated his plan with the complete cooperation of the Republican-Journal. If it was local stuff the patrons wanted they would give them all they desired. If the pictures of the high school football game would fill the theatre, why wouldn't a locally-made and locally acted picture be a greater attraction? It would decided Hooton and the Republican-Journal. And so they proceeded to exploit this as an attraction for the future.

The newspaper carried a full page advertisement calling upon those with screen aspirations to report for tests and the response clearly attested the popularity of the whole proposition. From six to sixty years of age they reported, these embryo Lloyds, Pickfords and Fairbanks. There was not the slightest difficulty in assembling a cast. In fact there was available material for a most extensive mob scene.

With local actors, home locations and Buddy Hooton as the local director about the only other phase that could be localized was the story, so that was provided for by the newspaper announcing through a display ad that it would buy for $50 the best scenario submitted. Responses were as numerous as they had been for actors and actresses.

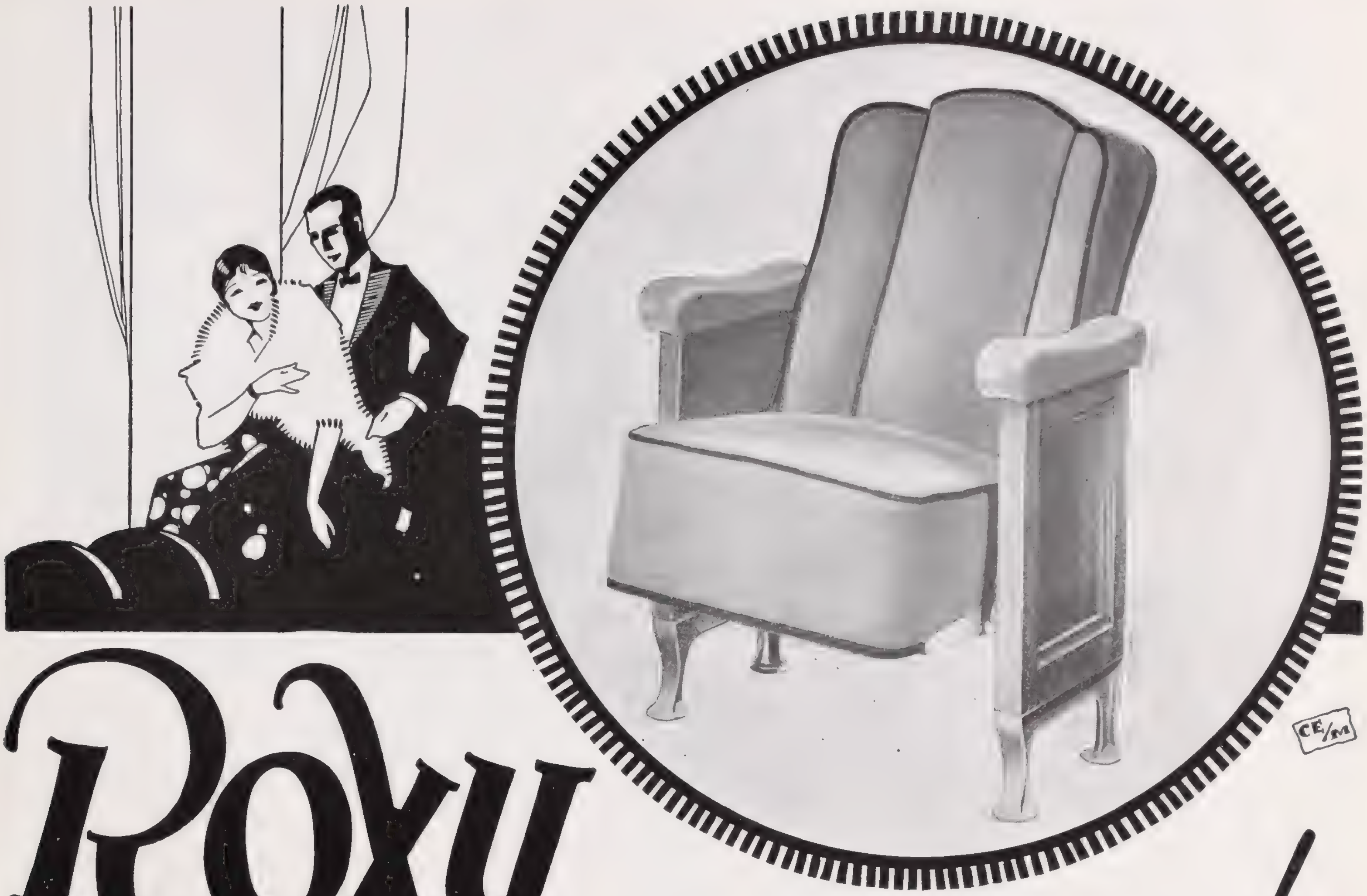
THE script called for the shooting of a railroad accident, in which a man was run down by a train. As an added stimulant this episode was tied up with Child Welfare week which was about to be observed in Ogdensburg. And to show just how thoroughly Hooton and the Republican-Journal did their work they secured the cooperation of the New York Central Railroad for the shooting of the scene. When th eplan was outlined to the New York Central they readily agreed to furnish a train for the occasion. The fact that the scene was to be shot at a certain definite time was exploited and the school children of the town, as well as a thousand other inhabitants were on hand for the big event. It made a decided impression upon the children and was regarded the most impressive event of the entire week in which the children were instructed as to how to avoid accidents. The grown-ups observed for the first time just how a motion picture was shot and they were keenly enthusiastic over it and only waited the opportunity to see the reproduction on the screen.

Stills from this production as it was being made were constantly on display in the lobby of the Strand and naturally they attract considerable attention. The cost of the whole project was comparatively small and it has attracted the entire countryside.

The Schine interests are not the only ones devoting themselves to enterprises of this kind though their program seems a more extensive one than is being applied elsewhere. In Detroit, for instance, there is a newspaper-motion picture house tieup that brings local news events to the theatre screen.

Newspapers of smaller cities seem to be realizing more and more the potential value of producing newsreels and it is predicted in many quarters that eventually

(Continued o nPage 728)



Roxy is still enthusiastic!

A year ago this magnificent loge chair was an experiment. Today it is one of the outstanding successes of the theatre seating field.

The three styles of chairs installed in Roxy's 6,200 seat house have stood the test of capacity audiences for over a year. They have given maximum comfort to patrons and have been completely free from service trouble.

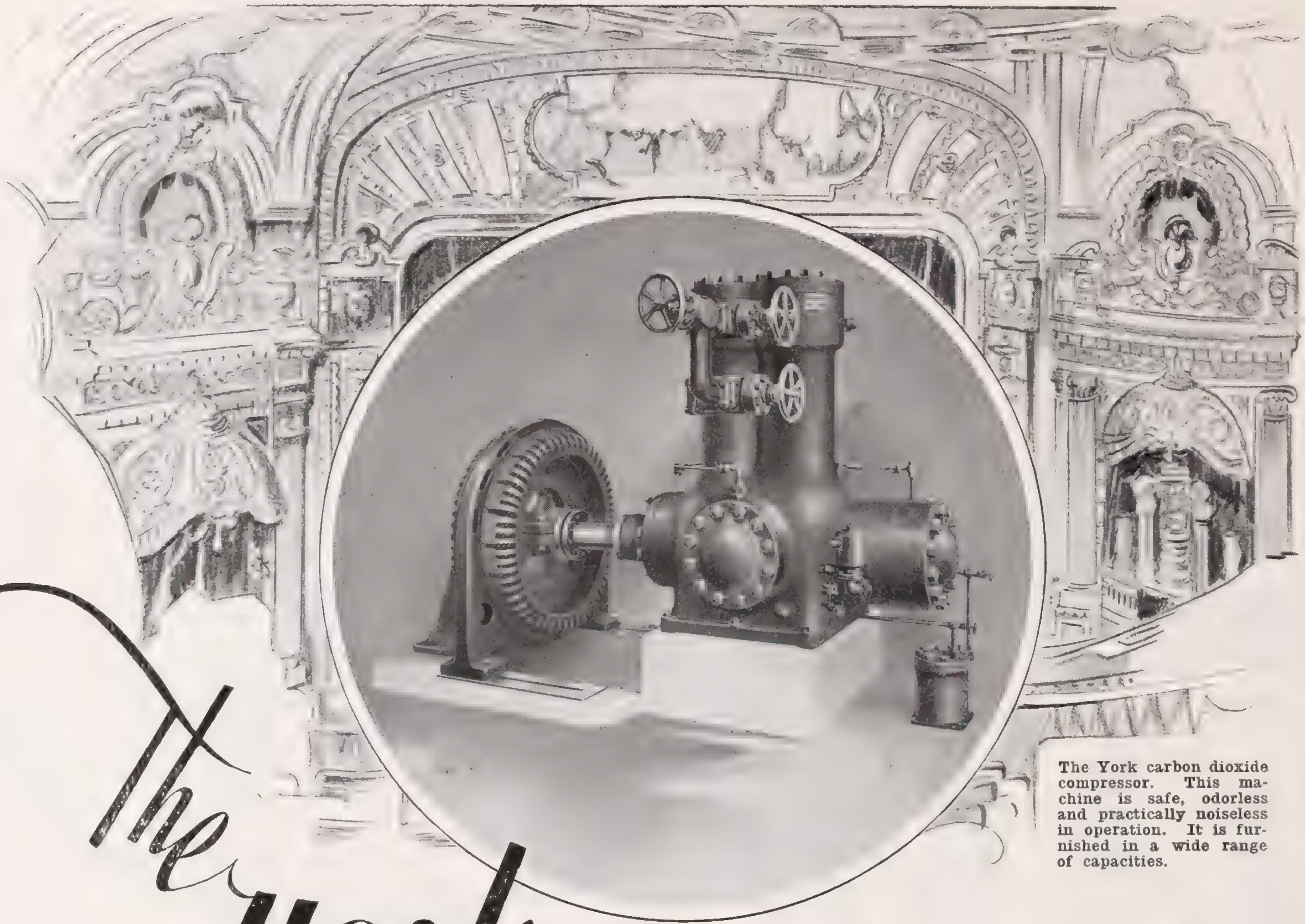
Is it any wonder then that Roxy is still enthusiastic over Heywood-Wakefield seating or that he still claims (and rightfully so) that the loge chair shown above is "the finest theatre chair ever built?"

On any seating problem you may have we will be pleased to offer practical suggestions without cost or obligation. A note to any of our sales offices will bring an experienced man.

SALES OFFICES

Baltimore, Md.
Boston, Mass.
Buffalo, N. Y.
Chicago, Ill.
Detroit, Mich.
Kansas City, Mo.
Los Angeles, Calif.
Minneapolis, Minn.
New York, N. Y.
Philadelphia, Pa.
Portland, Oregon
St. Louis, Mo.
San Francisco, Calif.
Seattle, Wash.

HEYWOOD-WAKEFIELD
Theatre Seating Division



The York carbon dioxide compressor. This machine is safe, odorless and practically noiseless in operation. It is furnished in a wide range of capacities.

The York Reputation !

is founded on years and facts

For nearly fifty years, the York organization has specialized in the design, manufacture and installation of refrigerating equipment for every commercial and industrial purpose.

York systems have been, and are being adopted by leaders of the various industries having use for scientifically regulated refrigeration.

A reputation founded on years and facts has been established.

The theatre operator today realizes the vital importance of air conditioning as applied to motion picture houses. Theatres so equipt certainly make a stronger bid for patronage. In the final analysis an air conditioning system is a matter of good business.

York equipt houses are numerous—the list is growing—they are profitable houses.

Let the world's largest organization of refrigerating engineers figure on your requirements.

YORK
ICE MACHINERY CORPORATION
YORK PENNA

Incorporating the "How It Works" Appeal In Radio Talks From the Theatre

Visit to the Projection Booth a Feature of Popular Broadcast from Loew's Palace in Washington

"INTEREST the public in projection! Aren't you being just a bit funny? What is there in projection, a purely mechanical operation done by modern machinery developed to an almost 'fool-proof' stage, to interest the picture fan?"

That is the reaction of a picture theatre manager whom the writer queried on the subject of publicity. And he not such a rare bird, either. You have heard of being so deeply absorbed in the job just in front of you that it was impossible to see the forest for the trees. Well, a good deal the same condition prevails when a picture theatre man takes stock of his wares and begins to wonder about how he can tell the public something that will interest them and sell them an idea that will lead to greater enthusiasm for the movie shows. That which to him is so commonplace that it is scarcely worth mentioning may be brand new news to the public.

Just how much does the public know about projection, anyway? Does the fan who can tell you the date and place of birth of a screen celebrity know what makes the pictures on the screen actually move? Does he or she know what a projection machine looks like? And if so, just where did the information come from?

The answer is that if the theatre man has not told them about projection, there is a great deal about the subject that remains a mystery to them.

All this leads to the point of our story—a story of how a theatre in Washington, D. C., developed one of the most successful radio talks of a series broadcast to picture fans by telling the public about projection.

It is interesting to know that a subject which to the theatre man is so prosaic, so seemingly devoid of appeal, can become absorbing enough when related to the public, that the response from listeners in at radio sets send in as many letters of comment and appreciation as result from discussions of such topics as the personal tastes of stars regarding dress, books, menus, etc., and so-forth.

Projection as a topic of radio conversation between the theatre and the public was recently tried out by Colby Harriman, presentation manager of Loew's Palace theatre, Washington, D. C. The talk was intended to give the public a better understanding of what lies back of the management's efforts to provide entertainment under the best possible conditions.

While, of course, ordinarily it would be difficult for the average theatre owner to arrange a radio talk along these lines, the following scenario of the talk of Mr. Harriman is offered as a suggestion which may be applied in either this connection or as a house talk through such mediums as the house program, screen trailers or newspaper publicity or advertising.

Mr. Harriman's radio talk, which was titled "A Trip to a Projection Room," follows in part:

Last week I spotted in your memories a can of film reposing outside the Palace theatre. It is the film which we secured in the Eastman plant, took through the studio and the laboratory, and, through the medium of the exchange, brought it to the Palace theatre. The film has just been deposited by one of the film delivery companies, and one of our porters carries it to the office where it is duly checked in, and the projection department is notified of its arrival. The film is then sent back to the preview or screening room of the theatre. This room, situated in a remote back-stage section of the theatre, is practically a little theatre in itself. We call it "the cuckoo's nest" but on the various house 'phones the tag "screen room" is noted.

Two projection machines are located in a built-in booth, and the film is projected on a screen at the other end of the room.

THE projection room is perhaps one of the most mysterious rooms and places of the theatre. People know that pictures are projected from this room; that spotlights blaze out through various openings and that they are perhaps conscious of a faint whirling, buzzing and humming of machinery. People often call this room a "booth" but in the correct parlance of the theatre, it is the projection room. Very few people succeed in entering it. It is not that there are skeletons in the closets or secretive bits of machinery and appliances in the room. It is just one of the rules of the theatre that the projection room shall have over its doors the words "They shall not pass." We may say that the projection room of a theatre is its heart—one of its vital organs—and if anything goes wrong in the projection room, practically the entire operation of the theatre ceases.

For the benefit of those who perhaps will never have the opportunity of visiting a projection room, I thought that it would be more or less of interest to you to enter this mysterious abode and get some first hand information. So now we are climbing the steps up to the rear of the balcony and we are standing in front of the steel ladder which extends upward like the proverbial beanstalk.

"Hello, Mr. Harriman."

HELLO, Frank. (That voice which just greeted us was Mr. Frank Storty, Supervisor of Projection of Loew's Washington theatres. In Mr. Storty's care is the work of supervising the projection of all film and its physical attention, together with the general movement of spots and effects for the stage shows. Before each show is put on, Mr. Storty confers with the production department and all the details ars outlined. He then arranges a plot or a list of the various movemtnts to be made and then instructs his men and associates in the projection room as to how the show is to be conducted. We also have a little radio effect of our own running from the stage to the projection room, a portable microphone is located near the stage switchboard and during the first shows if anything has to be changed in a hurry, the order is broadcast over the little set and is amplified in the projection room so that the men can receive orders from the stage and at the same time reman at their various posts and stations in the room.)

Well, Frank (pardon me for calling him Frank when I should say Mr. Storty, but inasmuch as my great radio family is also his family from tonight on, there is no reason in the world why you should not know him as well as I do) we have decided to walk in on you. I know that there will be plenty of room, and if we promise not to touch anything and if it is not too much trouble for you, I am going to ask you a few questions and have you describe some of these mechanical appliances which we see in this mysterious room.

"It would be rather hard for me to give all the details in one little trip, but I will try. Your friends must know that every projection room has more than one projection machine in order to give a continuous show, as film is usually wound on reels carrying not more than 2,000 feet. The projectors we have here are of the very latest type, and are equipped with every known device for safety, and projecting of a perfect picture.

"One of the projectors you see here, Mr. Harriman, is similar to a motion picture camera. Its function is to project the pictures which are taken by the camera to the screen at speeds varying from twenty to thirty pictures per second according to the type of story.

(*Continued on Page 732*)

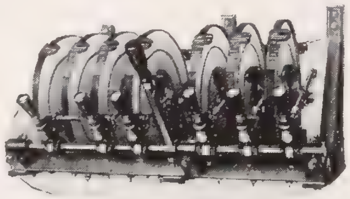
WARD LEONARD VITROHM DIMMERS...THE ACCEPTED STANDARD FOR LIGHTING CONTROL

CONTROLLED LIGHT—

Is Light Made Valuable

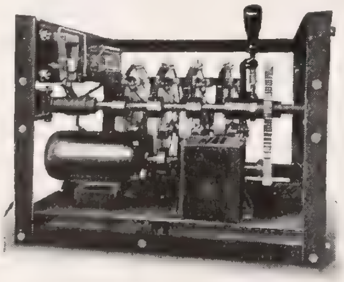
The Vitrohm Dimmer Plate incorporates more than 36 years of manufacturing experience. It possesses the qualities of maximum watt dissipation with light weight and unlimited life.

The type illustrated is the "SRD" Plate, a non-interlocking dimmer, described in Bulletins 67 and 72.



Banks of dimmer plates, shown above, for wall mounting are very flexible in application. This type of dimmer has interlocking controls; that is, each plate may be operated independently, or in conjunction with one or more of the other plates.

These dimmers are described in Bulletins 72 and 75.



Motor driven dimmers are used where manual control is not desirable and where dimmer control must be exercised from remote points. Descriptions are found in Bulletins 67, 72 and 75.

Investigate The Possibilities Of *VITROHM Controlled Lighting for Lodge, Church, Theatre and Store

THE acceptance of accurately controlled lighting as an aid to decorative and publicity plans is widespread.

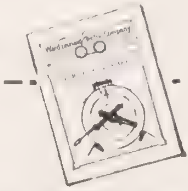
In the theatre, this acceptance is universal; no modern performance could be given without controlled lighting. The influence of the theatre's success with this medium led to its trial, both as a purely decorative aid, and for sustaining background, as in the theatre, in practically all fields.

If you are interested in securing new and unusual effects in church and lodge halls, theatres, and stores, or in the floodlighting of signs and buildings, get in touch with the engineering department of WARD LEONARD. Our engineers are at your service, without obligation to you, in determining the extent to which controlled lighting is of value in your possible application.

**VITROHM: A resistor, exclusively* WARD LEONARD'S, *in which the resistive element is embedded in and permanently protected by fused-on vitreous enamel. This vitreous enamel rapidly conducts heat from the resistive element to the air, thus permitting a greater "watt load" with safety than possible by other means.*

WARD LEONARD ELECTRIC CO.
MOUNT VERNON, N.Y.

58-49-40-2



WARD LEONARD ELECTRIC CO., Mount Vernon, N. Y.

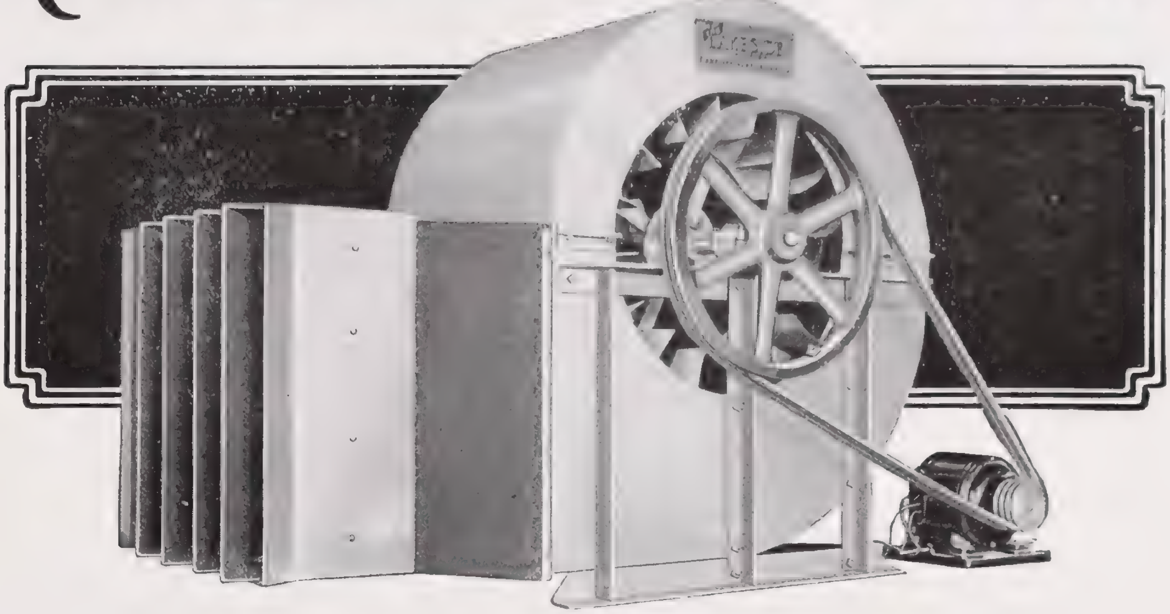
Send me, without obligation, information on lighting control applied to: Lodge Halls.......... Churches.......... Theatres.......... Stores..........

CHECK HERE➔

NAME...ADDRESS...

Lakeside

Quiet *Electric* VENTILATOR



Draws Capacity Houses Even During the Hot Summer Months

Good Ventilation Makes Good Business—It Pays to Keep Your Patrons Cool and Comfortable

You can fill your empty seats—increase your box office receipts—and draw crowds of steady patrons by equipping your theatre with a Lakeside Quiet Electric Ventilator. Its low price—easy installation—simplicity and low cost of operation make it a profitable investment that pays big dividends in increased receipts.

The Lakeside is equipped with a specially designed Four-Way Air Deflector and sends a powerful current of draftless, deflected air to every corner of the theatre that forces out the stale, devitalized air and completely changes all the air in the theatre every few minutes. so that it is always flooded with fresh, pure, healthful, outdoor air. This cooling current of fresh outside air—powerful but absolutely draftless—will please your audiences and bring their steady patronage.

The Lakeside comes ready for installation. It requires no tearing down of walls or ripping up of floors. It is so compact that it fits into a very small space. It can be disassembled to move through small door openings, and installed satisfactorily in many places where it is impossible to install any other type of ventilating system. Lakeside Ventilators are easy to operate—and trouble free.

The Lakeside costs much less than many of the complicated cooling and ventilating systems on the market, yet is remarkably efficient and is guaranteed to give satisfactory results. It is very inexpensive to operate and must "make good" in actual service because it is backed by a reliable guarantee. Lakeside Ventilators are made in different sizes to meet every requirement.

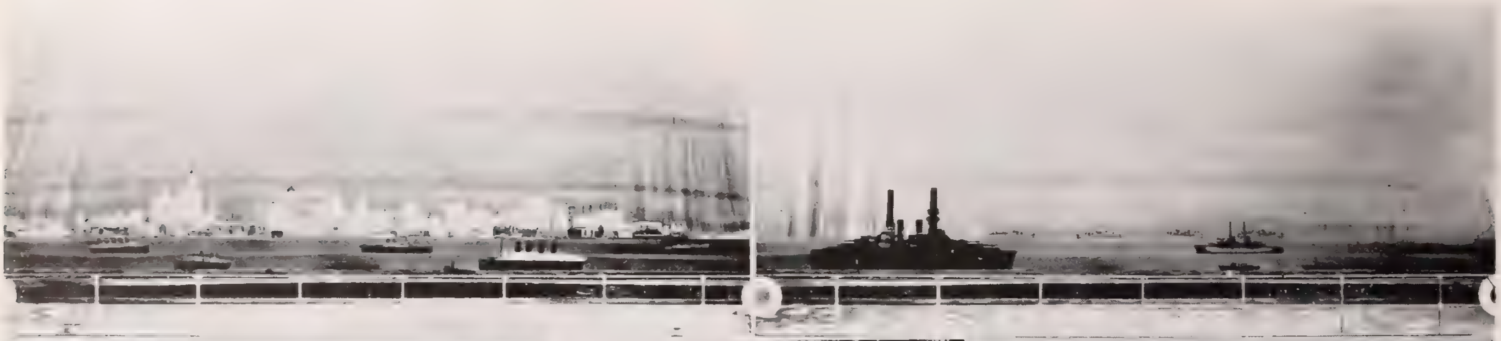
IXL VENTILATING SYSTEM

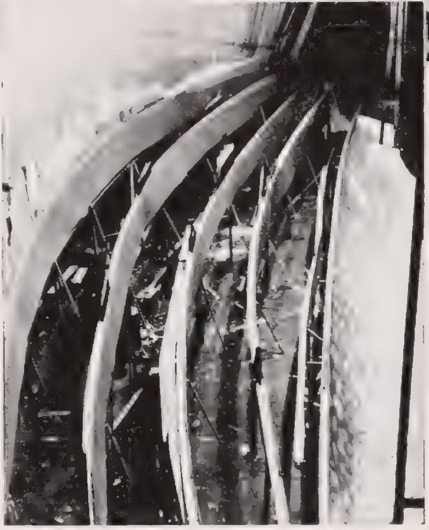
Write Today for Catalog—Read What Users Say

and let us give you complete information with suggestions of an installation for your theatre. Don't delay. Write now and investigate before the summer rush season comes. Tell us the width, length, height, seating capacity of your theatre [also whether it has a balcony or not] and our service department will submit suggestions and quotation without obligation on your part. Do it NOW—before you forget.

LAKESIDE COMPANY, 225 Main Street, HERMANSVILLE, MICHIGAN

Aztec Theatre Offers an "Atmospheric Interlude"





Depicting two scenic episodes in the atmospheric interlude staged with "The Patent Leather Kid" at the Aztec theatre, San Antonio. Above, at left, is the opening flash, showing New York skyline as seen from deck of he ship. Above is scene at sea. On the left is a view of the forestage, showing arrangement of tracks on which ships and moving background traveled

Stage Act After First Part of Photoplay

THE "atmospheric interlude" was introduced to motion picture presentation by Arthur S. Phillips, presentation manager for William Epstein, manager of the Aztec theatre, San Antonio, Texas, with an outstanding stage novelty offered in connection with the showing of "The Patent Leather Kid."

The presentation, illustrated in the photographic diagram reproduced on this page, was highly novel in its treatment, but of equal interest is the fact that a form of stage entertainment which in the past has been limited in its application to prologue position on the program demonstrated its possibilities for a more flexible use in connection with pictures.

In this instance, the picture established its own atmosphere and the atmosphere as well for the stage interlude. In a way it was a bold experiment for a stage producer to essay a spectacle spotted between the first and second halves of a motion picture. The greater resources of the camera give the film producer an advantage not easily overcome. However, Phillips by an ingenious arrangement of his effects, produced a stage picture of such realism that there was no effect of anticlimax through the comparison which unconsciously would take place in the mind of the spectator as the scene changed from photographic to stage effects while the mood remained the same.

The stage spectacle produced the effect of placing the audience on a ship, the spectators looking outward over the deck rail. The opening episode showed a group of soldiers down stage waving goodbye to New York, represented by a realistic skyline which formed the background.

The ship appeared to get under motion as the metropolitan skyline was moved backward, while the vessels in the upper bay moved forward. This was accomplished by a series of tracks on which the cutout ships were mounted.

As the city skyline disappeared and the Statue of Liberty was passed the lighted cyclorama gave the effect of the sky meeting the shore. Then a submarine appeared from beneath the water and fired a torpedo at the largest war vessel, sinking it.

Four semi-circular tracks were built on the forestage of the Aztec. On three of them were ships, giving the impression of distance. On the fourth track was the cutout New York skyline, which was moved in one direction on the tracks, while the ships on the tracks were moved in the opposite direction.

"The Patent Leather Kid" was presented in its full "road show" length, with an intermission between the first and second parts. This intermission was filled in by the stage interlude. The introduction of the number was done by a brief trailer which was tacked on to the end of the first part of the film, explaining that the presentation to follow would carry the troops from the training camps to the battlefields of France.

Marco of "Ideas" Fame Sees Continued Popularity for Presentation Acts

RATHER than being on its way to oblivion, as predicted by some of those who are hostile to the notion of blending elaborate stage numbers and motion pictures on the program of the cinema houses, "presentation" is still in its infancy and has a healthy and promising future before it, according to Marco, of Fanchon and Marco "Ideas" fame.

In presenting arguments for the present state of health of the infant branch of picture showmanship, Marco divulged that the Fanchon and Marco producing organization, which stages presentations for some 40 playhouses reaching from Vancouver to San Diego and from Salt Lake City to San Francisco for West Coast Theatres, Inc., has a payroll of some $125,000 weekly and employees numbering about 3,000. Speaking specifically of presentation as an attraction, Marco said:

"The motion picture presentation is not a mushroom idea that sprung into being, but a natural growth of development in answer to a demand on the part of the amusement seeking public.

"About five years ago, when I first was called in to take up the problem of augmenting the films with stage entertainment, the theatre managers were aware that the public was demanding more diversity of entertainment

"No matter how good a motion picture program was provided, it was evident that the public were wearying of sitting through three hours of solid concentration on a black and white screen, with no color or perspective to vary the monotony.

"Our first revues were only eight girls and one or two principles substantiated our idea that what the public wanted was a little life and color in the entertainment to vary the tension on the optic nerve and the mental visualization necessary to follow the motion picture plot. In other words, something with more than one proportion, affording a perspective.

"The success of the first efforts logi-

(Continued on Page 726)

To the atmosphere of luxury that greets the eye in the finest theatres, Ozite adds a richly yielding softness underfoot. Even inexpensive carpets are made luxurious by its remarkable resilience, and old carpets get years of added life—economically. Ask your dealer about relaying your present carpets over Ozite.

Pictured here is the Foyer of Loew's Century Theatre, Baltimore, with carpets cushioned by Ozite.

Ozite

Carpet Cushion

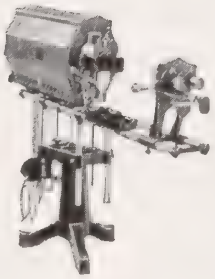
PATENTED SEPTEMBER 9, 1924

CLINTON CARPET COMPANY
130 North Wells St., Chicago
New York *(American Hair Felt Co., Mfrs.)* Los Angeles

A Great Variety of Lighting Effects with very little Effort

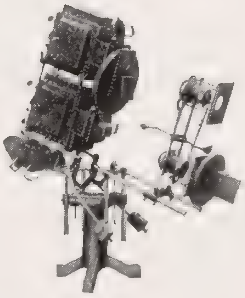
A great variety of unusual lighting effects are obtained with very little effort by using Brenkert effect lighting devices. Brenkert equipment is used by leading theatres throughout the world, ranging from the largest theatres to small community houses. This universal preference for Brenkert products is ample proof of efficiency and reliability.

The fact that Brenkert devices set the standard for efficiency and ease of operation, becomes more important when you consider that a reduction of as much as 50% in operating cost is also achieved.



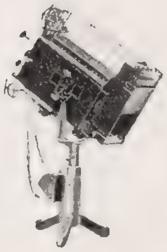
F-6

Dissolving slide stereopticon of exceptional efficiency.



F-3

Most advanced device for moving scenic effects.



C-14

Spot and flood light with many exclusive features.

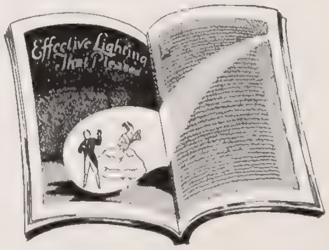
BRENKERT LIGHT PROJECTION CO.

St. Aubin at E. Grand Boulevard
DETROIT

Get the Illustrated Catalog

Brenkert

A book every theatre should have on hand. A complete catalog of latest effect lighting devices.



Can Good Projection Increase Patronage

Public Expects it and Avoids Theatre Failing to Supply it

FROM its very infancy the success of the motion picture art has rested largely upon the ability to show a creditable likeness of the original action simultaneously to a large group of people. And the more creditable this likeness became, the greater was the success which attended the producers' efforts.

The two highly specialized and distinctly different lines of endeavors which characterize the motion picture industry, i. e., the production and the exhibition of motion pictures, present contrasting groups of people each of which is entirely absorbed in solving the problems peculiar to the separate fields of work.

It is only natural for those people intimately engaged in the production of motion pictures to feel that upon their efforts depends the ultimate destiny of the cinema art and that they are largely, if not entirely, responsible for its present popularity.

This feeling may be perfectly sincere and justifiable but it is unfortunate in many respects, that the glamor which surrounds the making of pictures and attaches to every phase of its work is, to a large degree, lacking in the exhibition of those very same pictures to the general public.

The disproportionate importance, either real or fancied, of the producing end of the business is largely responsible for the lack of attention accorded the exhibiting of those same pictures upon which so much care and such huge sums of money were spent.

While progress in all lines connected with the making of pictures has been rapid, the projection end of the business has been left largely to its own devices, with the result that only in recent years has projection reached a stage which can be said to be generally satisfactory.

Satisfactory results do not necessarily imply the best because it is a peculiarity of this industry that, whereas money may be lavishly spent for producing pictures, the expenditure of every nickel is carefully scrutinized at the exhibiting end. Most highly illogical of all is the practice among exhibitors of curtailing expenditures for the very equipment used for placing the pictures before their patrons.

It is true that educational efforts from various directions—principally on the part of equipment manufacturers—have done much to increase the esteem in which projection matters now are held but not yet have exhibitors as a whole come into a full realization of the fact that a high order of projection quality is absolutely essential as the starting point in the successful operation of a motion picture theatre.

It is a regrettable fact that there are many exhibitors who appear to be only too willing to believe that a passable quality of projection is sufficient to meet their needs and who fail to understand how the expenditure of more money for repair parts, or for a systematic replacement of projection equipment, will be reflected in increased box-office receipts.

An essential of good projection is that it be unobtrusive and the average theatre patron pays no attention to it unless some fault develops whereupon the damage is done and it is then too late to effect a remedy.

If the same fault, or faults, occur regularly in any theatre, it is quite conceivable that an appreciable loss in patronage will result, no matter what the feature picture be, because nothing can make a picture be quite so intolerable as faulty projection.

People do not attend the theatre merely to see any picture excellently projected. Movies are far beyond the stage and people are no longer interested in viewing meaningless actions no matter how perfectly they might be reproduced.

FIRST Class projection results may not increase box-office receipts but poor projection will certainly decrease them.

Considering the matter of picture projection alone, the initial condition of the projectors and their maintenance are of vital importance to the screen results. In this connection we would like to make quotations from a talk given by a representative of the International Projector Corporation at a Sales Convention recently held in Chicago. While speaking of the ill effects of poor projection it was brought out that "the picture, to have the proper entertainment value, when presented to an audience must be (a) rock-steady, (b) perfectly sharp as to focus, with lines absolutely unblurred and its contrast values undamaged by travel ghost, (c) each succeeding film photograph must register with the most minute precision with the preceding one over the projector aperture, and (d) the screen must not only be evenly illuminated but also lighted with a brilliancy suited to the needs of each individual theatre."

The effects of not adhering closely to the above specifications which go into the making of an excellently projected picture were then brought out as follows: "First, let us consider intermittent sprockets and intermittent movement parts which are most invariably used for too long a period of time. It is impossible to put a rock-steady and otherwise satisfactory picture on the screen without very great accuracy in the manufacture of the parts of the intermittent movement. If this is not so why have projector manufacturers expended tens of thousands of dollars and devoted years of experimental effort to perfecting their methods of manufacturing parts, and why has the almost unbelievable accuracy in the manufacture of these parts reached the point where measurements of ten-thousandths of an inch are a regular part of shop practice?

It will be a happy day for the motion picture industry when all theatre owners and managers realize that if they want a rock-steady picture they must expect to have the intermittent parts replaced before they show appreciable wear.

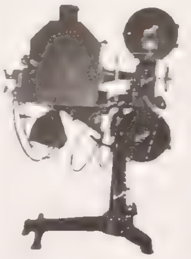
As to the intermittent sprocket itself, an undercut sprocket tooth not only makes for unsteadiness of the picture but also is very hard on the very delicate sprocket holes themselves. This means that the film is unnecessarily damaged and replacement by new prints is required much sooner than should be necessary. This, of course, adds to the overhead of the industry, which in the end must be paid out of theatre box-office receipts.

But, undesirable as visible picture unsteadiness is, there is an invisible unsteadiness which is far worse, and that is the thing the average exhibitor does not realize exists. It is caused by the failure of the projector to register succeeding photographs with absolute accuracy over the projector aperture. This, in turn, is caused by worn intermittent parts, including the intermittent sprocket. The result will be a slight blurring due to this failure of the succeeding images to coincide—and of course no lens can prevent or correct this condition.

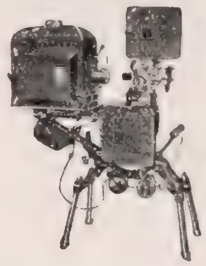
TRAVEL ghost may result from worn gears which cause lost motion, and this, within the limits of the lost motion, prevents any control of the rotating shutter which may fluctuate back and forth as much as an inch or more. Of course, the shutter may be held in retard under such conditions by a suitable shaft brake, but in practice this is never done, and if it is done, sets up further strain upon the gear train and causes them to wear much more rapidly. The result of shutter backlash is to compel either the use of a needlessly wide master blade, thus causing light wastage and at the same time causing added flicker.

Travel ghost is the pulling of the whites up or down over the blacks. It is entirely invisible in the body of the picture itself unless very bad indeed, but may be very readily seen in the white-letter-with-black-background titles. It is caused by a rotating shutter not properly tuned, or one with a master blade too narrow to keep the lens closed a sufficient length of time, it being uncovered while the film is still in motion over the aperture.

And so, briefly, are set forth a few of the more serious results of a too economical program of expenditures affecting the most important equipment in a motion picture theatre.



BETTER PROJECTION PAYS



DEPEND UPON

SIMPLEX AND POWER'S PROJECTORS

"WORN-OUT PROJECTORS and PARTS"

AN EVIL THAT IS CAUSING A LOSS OF MILLIONS OF DOLLARS EVERY YEAR TO THEATRE OWNERS

F. H. RICHARDSON

A Copy of the Above Address to the Convention of the National Theatre Supply Co., Chicago, Ill., Jan. 11-19, 1928, Will Be Sent Upon Request

INTERNATIONAL PROJECTOR CORPORATION

90 Gold Street
New York, N. Y.

Training Theatre Managers for the Motion Picture Industry

BELIEF that the methodical arrangement of data available from several sources and its presentation in study form under the proper auspices can be substituted for a long apprenticeship in actual theatre work as a means of developing trained managers, resulted in the formation of the Moving Picture Theatre Managers' Institute, of New York, according to D. Baltimore, director of the Institute, which is now conducting its first course for student managers.

Another factor influencing the founders of the Institute to organize the school was the successful precedent established by the Publix Theatre Managers Training School.

Previous to the introduction of the training schools, it required years of practical experience in the theatre itself to give even the working principles of theatre operation.

The faculty of the Moving Picture Theatre Managers' Institute have been collecting data and test matter for the past two years to develop a course designed to overcome this lock of opportunity for organized training for men desirous of entering upon a career as theatre managers.

D. Baltimore, director of the Institute, has been in the theatre business since 1908 as manager and owner. Mark Weisberg, the assistant director, also has been in the theatre field for a number of years. Both of these men are graduates of the first class of Publix Managers Training School. In addition to the above instructors, the Institute has many prominent men connected with the industry, who have offered their services as part time instructors and for special lectures.

The curriculum of the Institute is divided in the following subjects: Production and Distribution, Management and Administration, Theatre Staff and Service, Advertising—Principles, Mechanics of Printing, Newspapers, Programs, Outdoor, Lobby Displays and Exploitation, Theatre Technics—State Presentations, Music, Projection for Managers and Physical Operation of Theatres. In dividing the course into these divisions, the subjects matter is so arranged as to be of practical and beneficial nature to the student in the theatre field. Many of the lectures are illustrated with slides, drawings, photographs and motion pictures.

Under Production and Distribution, the student takes up the first two of the elements of economic structure of the Motion Picture Industry. These subjects aid in forming a foundation of the studies that follow.

Under distribution principles, the exchanges and their organization, buying, booking, the contract between exchange and the theatre, and arbitration.

After the students haveacquired the fundamentals of production and distribution, they next study theatre administration, in which is given practical instruction in program building, schedules, reports and accounting. They also study theatre organization, law of the theatre, theatre finance and good will building.

The prospective manager next studies theatre advertising. He is first given instruction in the fundamentals; he analyzes selling forces, points and elements. Mechanics of printing follows, which provides the student with a knowledge of type, its measurement and type faces suitable for theatre advertising.

Stagecraft division of the course has been specially prepared for managers to design and prepare presentation and prologues.

Projection is studied from the manager's viewpoint, so that he will have a thorough knowledge of the screen picture, know the language of the projectionist and the value of projection maintenance. The student is instructed in physical operation of the theatre, which includes heating, ventilation, lighting and maintenance of theatres and theatre equipment.

New Mt. Baker Theatre, Bellingham, Wash. uses the BRANDT

Over 40,000 Users

"East is East and West is West"—but the Brandt Automatic Cashier knows no geographical lines. It is considered standard box-office equipment everywhere. The Brandt means **speedy, satisfactory service**—whether the theatre be large or small. **Press-one-key-only** and correct change is delivered automatically and instantly direct to the patron.

Sold Direct—not through dealers

Press ONE KEY Pays Right Change INSTANTLY

The New THEATRE MODEL Brandt Junior Automatic Cashier
With the Subtracting Keyboard

30 Days Trial FREE—Use the Coupon

Brandt Automatic Cashier Co.,
Department C, Watertown, Wis.

Please place with us on Thirty Days' Free Trial your Brandt Automatic Cashier. It is, of course, understood that we can return it, as we accept the trial without obligation or expense. Please check whether used on the ☐ right or ☐ left side of the Box Office.

FIRM NAME

INDIVIDUAL

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To Owners of Fine, Small Theatres

In our last advertisement we spoke of modern stages—stages that are flexible; that are built in sections; that can be moved in any direction at will.

Every exhibitor knows that this type of stage is a necessity to the de luxe theatre. But few appreciate that fine, small theatres can well afford, with modifications, similar stages.

We have special stages that are really remarkable for fine, small theatres and at a cost that is in keeping with the theatre.

Here is the opportunity to add a feature to your theatre that will increase box-office receipts and will place you a step ahead of the times. Let us tell you now about these 1928 stages.

Peter Clark, Inc.
544 West 30th Street New York City

Peter Clark, Inc., stage rigging and equipment, organ console and orchestra lifts, are installed in practically every leading theatre in the country.

Presentation to Continue as Popular Attraction

(*Continued from page 720*)

cally led to elaboration. The search to provide life and color naturally introduced the exotic in presentation, with the result that we now frequently stage 'Fanchon and Marco Ideas,' as we call them, presenting near to 100 artists and girls in the most ornate of scenic settings.

"We have no quarrel whatever with the motion picture producers, because we do not stage the so-called 'atmospheric' prologues presenting the characters or the atmosphere of the film they introduce.

"Each 'idea' is complete in itself and not related to the picture billed with it even in a remote way. We seek motifs for our presentations in something topical, modern and as popular as possible.

"Contrasts are sought, rather than relation to film theme. A frozen North 'Idea' may be presented with a South Seas picture that the audience may be afforded a variety of atmosphere as diversified entertainment.

"Wherever possible we employ the most famous of stage stars and build 'Ideas' about them introducing exotic and massive scenic settings and pretty girls in striking costumes. For example, a 'Merry Widow Idea' was created for the presentation of Mae Murray, of Follies fame. Al Jolson was introduced with a 'Down South Idea.' Many other famous stars, including Gilda Gray, and the Marx Brothers, have been given similar presentations.

"I believe that the stage presentations to accompany films are bound to attain even greater proportions than at present, in the light of their development. I also believe that the future aim of the producers will be esthetic beauty.

"The tendency is turning toward great animated pictures, with resplendent scenic backgrounds as the frames into which to bring life and warmth by the introduction of beautiful girls in elaborate dances. I am also of the opinion that this idea will eventually remove the vaudeville complexion from the presentation by doing away with the so-called headliners, reducing the costs and making even greater productions possible."

Pass the Public into your THEATRE
WITH
Precision --
Ease and Smartness!
GOLD SEAL TICKET REGISTER PRODUCTS
Standard Box Office Protection
15TH YEAR OF FAITHFUL SERVICE
AUTOMATIC TICKET REGISTER CORPORATION
Manufacturers of GOLD SEAL REGISTERS and TICKETS that Fit
723 SEVENTH AVE.
USED WHEREVER TICKETS ARE SOLD
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GOLD SEAL
The MARK of PERFECTION
Patents Controlled Exclusively

You Can Get Fair Projection
With Almost Any Carbon

BUT

ELECTRA

CARBONS

Insure a Perfect Picture

HUGO REISINGER
11 Broadway New York

All-master *one switch control*

Used in more theatres than all of the others combined

There Is Nothing So Good for Lighting Control

You will always find "just as good" sales arguments but the inferior lighting control about which they talk does not deliver the same service, or anywhere near it.

Remember this in selecting your equipment. The FA Major System has proven its dependability, and its flexibility *—and its right to leadership.*

MAJOR FA SYSTEM

Ask
America's Successful
Showmen
—They Know—

Send for Catalog

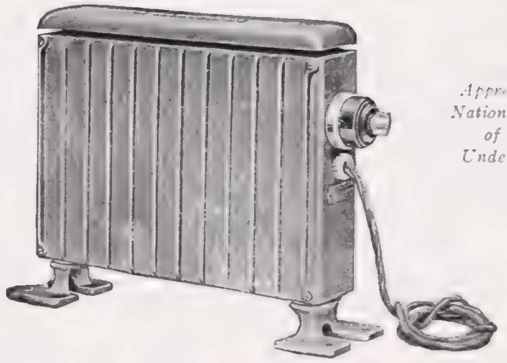
Frank Adam
ELECTRIC COMPANY
ST. LOUIS

POST BASKET

This Post Basket is furnished in two parts; will be made to fit either round or square post. Simply give us the circumference or diameter of post.

Illustrated Catalogue
No. 7 of Artificial Flowers,
Plants, Vines, Trees, etc.
Mailed Free on Request

FRANK NETSCHERT, Inc.
61 Barclay Street New York, N. Y.



Approved by
National Board
of Fire
Underwriters

ORGAN Protection

saves costly repairs!

The famous Rialto and Rivoli Theatres in New York City, as well as hundreds of other theatres throughout the country, are insuring perfect organ service the year round, by protecting their organs against cold and deterioration from dampness—with PROMETHEUS Electric Organ Heaters.

Especially designed for this purpose, they maintain an *even uniform* temperature in organ chambers—regardless of weather or climatic conditions. Their automatic thermostat will maintain *any predetermined* degree of heat, and requires absolutely no attention.

A small investment in the protection they afford may save you many dollars in repairs. Mail the coupon for further details.

PROMETHEUS

Prometheus Electric Corp., 360 West 13th Street, New York.

Send further details regarding PROMETHEUS Heaters.

Name..

Address..

Radio Used to Increase Theatre Attendance

(Continued from page 711)

tion for the attraction. This was accomplished by the insertion of small ads in local newspapers. The ads urged readers to tune in on the broadcast and tied the theatre up with the stunt by announcing the play dates of "Love" at the Third Street.

Educational Film Exchanges, Inc., has a branch manager who not only conceives and carries out a radio program but who actually puts on the entire "Educational Hour" over the air, aided only by his wife.

He is Leo Blank, who manages the Omaha exchange for Educational.

So successful has this program been and so well received in the middle west that Mr. Blank has made arrangements to broadcast an "Educational Comedy Hour" each Saturday night starting at 10 o'clock. He is broadcasting over Station WOW, the Woodmen of the World Life Insurance Company station at Omaha, generally rated as one of the largest and strongest stations in the middle wtst. It is heard in every part of the country. The initial program was broadcast on February 4.

As a result of this first program, many exhibitors throughout Mr. Blank's territory have written to him and other Educational branches saying that they think it is a great publicity idea both for Educational and their theatres. Consequently, Blank is arranging to send nearly 200 special trailers to his various accounts to tie up the broadcasting program idea to the theatre boxoffice. These trailers, in addition to announcing the program and its purpose, will give the time for broadcasting.

Blank is an accomplished violin player, while his wife is a pianist. And so it was only natural when he conceived the idea of broadcasting an Educational Comedies program that he decided to put on most of the program himself, with his wife accompanying him. The first program consisted of about ten numbers, in addition to the announcements regarding Educational, its stars and product.

In addition to the trailer, Mr. Blank also publicizes the broadcasting hour by means of a neat post card which he sends to his exhibitor friends.

STILL THE CROWDS STORM OUR DOORS

WOULD YOU HIRE AN ARTIST FOR 50c A DAY?

Of course you would!

Well, here's a chance to have at your service our staff of theatrical art specialists working every day in the year to create new ideas in borders, slogans, catchy sayings for your daily newspaper ads. The ORIGINAL service supplying to theatres everywhere from 100 to 250 novel designs in mat form monthly. It's the answer to the publicity man's prayer! Our latest issue awaits your inspection. Wire or write.

AN AD MAT SERVICE FOR THEATRES

Theatre Ad Mat Service, Inc.

Penn Theatre Bldg., Uniontown, Pa.

"PUTS PEP IN YOUR ADS"

NOTE: This border, as well as theatre name and slug design shown, are 2 of the 250 mats in our March issue.

ORPHEUM

Local Reels as a Tie-up of Theatre and Newspaper

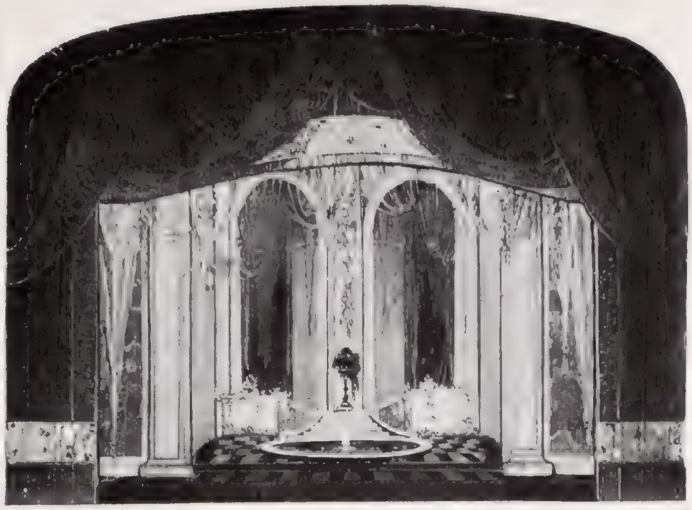
(Continued from page 714)

regular service will be provided at least as fillers to the large newsreel programs. The main features of these programs will, of course, be retained as essential to the success of the house, but if the newspapers find that in the production of local newsreels they have a field in which they can operate without financial loss, the movement is apt to be a popular one in the not too distant future. It may even assume the proportions of still service for rotagravure sections. Of course, only a small proportion of the local news happenings would warrant reproduction in other cities or towns, but an occasional "freak" picture could be well injected into any newsreel. And then there is always the chance of a national news event hitting any town. At any rate, the home town folks seem destined to see more of their neighbors on the screen in the future than they ever have in the past and showmen hope to benefit financially as a result.

Roving Console Installed at Palace, Dallas

A "roving organ console," similar to those described in the last issue of The Showman, has been installed at the Palace theatre in Dallas, Tex. The portable keyboard is an exact model of the permanent keyboard in the orchestra pit, and can be operated from any part of the theatre by means of a flexible cable which is attached to the organ pipes.

The instrument at the Palace was designed by Otto Gluth, organ engineer for the Publix Theatres. The cost of the console, including a new set of tibia pipes, was about $8,000.



DISTINCTIVE DESIGNS

STAGE SETTINGS
SCENERY
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NOVELTY SCENIC STUDIOS
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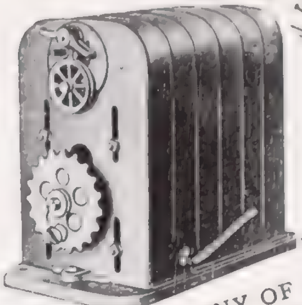

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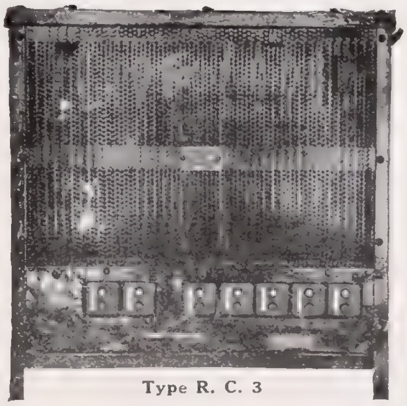

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Roxy Theatre —New York City
Paramount Theatre —New York City
Rialto Theatre —New York City
Rivoli Theatre —New York City
Loew's State Theatre —New York City
Loew's State Theatre —Newark, N. J.
Loew's Texas Theatre —Houston, Texas
Loew's 86th St. —Brooklyn, N. Y.
Loew's State —Columbus, O.
Astor Theatre —New York City
Proctor's 86th St. —New York City

Cohan Theatre, New York City; Publix Theatre, Buffalo, N. Y.; New Capitol, Binghamton, N. Y.; Keith's Theatre, Philadelphia; Carman Theatre, Philadelphia; Proctor's Theatre, New Rochelle, N. Y.; Proctor's Theatre, White Plains, N. Y.; Fox's Washington, Washington, D. C.; Earle Theatre, Washington, D. C.; Capitol Theatre, Pottsville, Pa.; Keith's Memorial Theatre, Boston, Mass.; Wings—Criterion Theatre, New York City; King of Kings—Road Shows; Keith's Circuit; M. & S. Circuit; Loew's Circuit; What Price Glory—Road Shows; Oriental Theatre—Detroit, Mich.; Big Parade—Road Shows; Beau Geste—Road Shows; Simplex Division, International Projector Corp.; Vitaphone Companies; Eastman Kodak Company; U. S. Navy, and others.

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Moving Picture Theatre Electrical Specialists

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Each lamp receptacle is fitted with an individual aluminum reflector, permanently fixed in the correct position, and equipped with colored-glass diffusing roundels.

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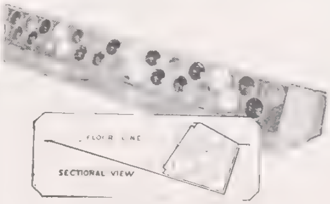
A compact enclosed type of construction is used that is dust-proof, damage-proof, and provides the greatest strength with the least weight. The high-reflecting qualities of the reflectors are everlasting. Better light, true non-fading colors, attractive appearance, easily installed—are predominant features. Insist upon the best—Kliegl lighting specialties are always foremost and dependable.



No. 621 Footlight

Complete description in Klieg-News Bulletin No. 2—write for a copy.

KLIEGL BROS
UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.
321 WEST 50th STREET
NEW YORK, N.Y.

S. M. P. E. Invites Papers on New Theatre Apparatus

THE spring meeting of the Society of Motion Picture Engineers will be held at the headquarters of the Academy of Motion Picture Arts and Sciences, Hollywood, Calif., from April 9 to 14.

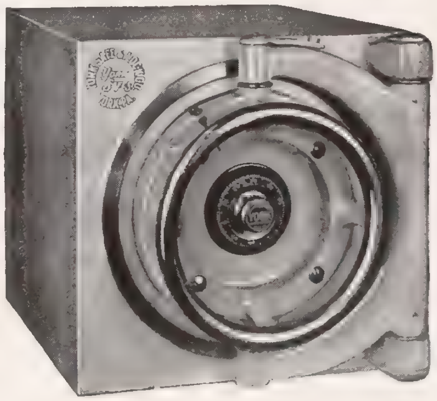
A portion of the sessions devoted to technical papers will be set aside from the announcement and description of essentially new apparatus.

All manufacturers of motion picture material are invited to prepare a short manuscript describing any new apparatus, process, or product appertaining to the motion picture industry. By new apparatus is meant apparatus developed within the past twelve months.

Kliegl Bros. Issue Catalogue on Lighting Equipment

A CONDENSED catalogue covering the complete line of lighting equipment manufactured by Kliegl Bros. Universal Electric Stage Lighting Co., Inc., has been published by that firm.

The catalogue gives brief descriptions of the various lighting apparatus in which this company has specialized for thirty years, and contains photographic illustrations.



Guarded at Every Point of Attack!

The experienced burglar has found that York engineers have anticipated and guarded against every means that he will be able to use in attempting to break into the York Round Door Chest. When confronted by the York Chest, he moves along to some other theatre.

Would a burglar be able to get your money if he should enter your place of business tonight? Mail the coupon below for complete information about the York Round Door Chest.

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Mail the Coupon!

York Safe & Lock Company,
York, Pa.

Please send me your booklet telling how York Burglary Chests will protect our cash receipts.

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(ADDRESS)

National Screen Booklet On Uses for Trailers

AN interesting contribution to the library of showmanship ideas is made by the booklet issued recently by the National Screen Service, makers of advance trailers for feature pictures and special screen announcements.

Trailers are extensively used as advance announcements for pictures, but the growing tendency to make use of the screen as the medium for direct messages to the public is one which many exhibitors have failed to investigate as a potential business builder or good will agent for their particular houses.

Officials of Sentry Company Go Abroad to Close Deal

Joe E. Cohen, president, and Senator Max Aron, secretary of the Safety Sentry Control, sailed for England aboard the Olympic on February 24, to consummate a deal for the English and Continental rights to the distribution of the Sentry device.

Negotiations toward this distribution ararngement have been in progress for some time. They were brought to a head only recently by long distance telephone conversations. The deal is said to involve several million dollars.

The organization of the corporation is less than a year old. In that time contracts have already been secured for more than 10,000 unit installations in the United States. The equipment is already being used in more than 100 theatres.

Richardson Superintendent of Smalley Circuit

H. L. Richardson, for the past six years manager of Smalley's theatre, Fort Plain, N. Y., has been named superintendent of the Smalley theatre circuit of twelve theatres in Northern New York.

Announcement of the promotion was made by W. C. Smalley. Richardson will continue as general manager of the Fort Plain theatre with William Booth and Philip Schletter as assistants. The appointment comes as a reward for the several years of able and distinguished service rendered by Mr. Richardson.

West Coast Managers Start Second Drive

Managers on the West Coast Theatres circuit have started their second inter-organization drive—the Managers' Opportunity drive—which opened on Feb. 26th, Harold B. Franklin, president, announced. The drive will last 16 weeks and will be based on percentage of improvement over a given bogey of a certain previous period.

Method of conducting this second drive was changed from that used in the first West Coast Managers' Drive.

LOBBY FRAMES
TICKET BOOTHS
MIRRORS

OUR
DIRECT SELLING
FROM
MANUFACTURER
TO
EXHIBITOR HAS
WON CONFIDENCE
OF
EXHIBITORS
EVERYWHERE

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CATALOGUE
OR
REPRESENTATIVE

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723-7th Ave.
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Pep and Beauty for Your Old Sign

with Reco Color Hoods

A Utah Bank whose sign was equipped with RECO Color Hoods, wrote: "Our sign appears to be entirely new and its appearance has been wonderfully improved." RECO Color Hoods snap over lamps of standard size, easily removed for cleaning; never fade or wash out; outlast the sign.

Write for Bulletin No. 75

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2628 W. Congress St. Chicago

Manufacturers also of Motors, Flashers, Traffic Controls, Signboard Reflectors, Food Mixers, Vegetable Peelers, etc.

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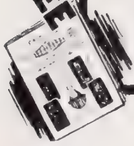

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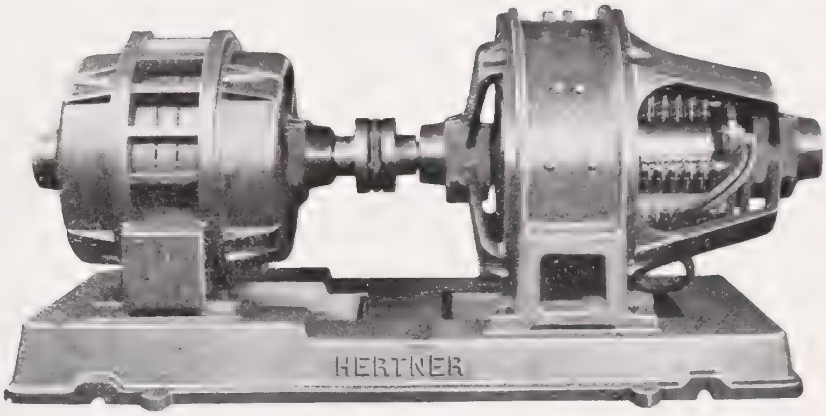

Leadership Is Won By Performance

That is the explanation of the ever-increasing popularity of the

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From 1915 to Date

TIME TESTED by thousands of theatres, it stands without a peer in giving years of service.

Only proper design, careful manufacturing methods with the highest grade materials can give such perfect results.

ALWAYS A STEP IN ADVANCE IN MEETING PROJECTION NEEDS. That's the record of the Transverter. Three types today, M. A. (Multiple Arc) Type D. (Series Arc) and Type C. P., the latest accurate voltage control transverter.

Quiet — Efficient — Economical on Current.

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The "How it Works" Appeal Used in Radio Talk

(Continued from Page 717)

"In the top magazine the film is placed and it travels down through the mechanism to the intermittent movement where the film stops every time the intermittent sprocket makes a quarter of a turn. It is interesting to note that the screen is dark practically one-half of the time, during the movement of each picture into place for projection upon the screen."

Mr. Harriman continued, saying to his radio audience: "Now the film is being projected on to the screen; the steady but faint whirr of the machine is heard as the story of the film is projected on to the screen. The first title appears" and from here on a complete synopsis of the picture "Beau Sabreur" was given to the radio audience by Mr. Harriman. The synopsis is splendidly presented by Mr. Harriman but as it is too long to give in full a few lines will be taken from it to show he continued to tell his audience about projection and wound up his talk.

"Now it happens according to the next scene that Mary Vanbrugh, played by Evelyn Brent, is on tour of that area as an American journalist. Of course, an American girl would have to walk into the picture and more or less complicate things, but at this point there is a buzz in the projection machine box beside me. I look at Frank—and I learn—

"Nothing to worry about. That is simply a signal to change projectors."

"I am glad it is only that because I know that something is about to happen in the story out there on the screen, and I don't want to have any serious mechanical monkey-business to come our way. The change-over is not even noticed, although the first machine has stopped its running, the film is taken out, and taken to the rewinding room where it is rewound and made ready for the next show."

"Not for just one day,
Not for just one year,---
but ALWAYS!"
(*Apologies to Berlin*)

That's Your Guaranteed Service from Vallen Curtain Controls and All-Steel Tracks

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The following condensed contents will give a good idea of the scope of this work:

20 Classic Pieces such as
Air for the G String .... *Bach*
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Nocturne Op. 9 .... *Chopin*
Minuet in A .... *Mozart*

31 Modern Pieces such as
Chants Russes .... *Lalo*
Largo .... *Dvorak*
Playera .... *Granados*
Poeme .... *Fibich*
Souvenir .... *Drdla*

20 Sacred Pieces such as
Angelus .... *Massenet*
Andantino .... *Franck*
Kol Nidrei .... *Hebrew*
Vision .... *Rheinberger*
Cantilene Nuptiale .... *Dubois*

20 Opera Pieces such as
Hymn to the Sun .... *R. Korsakow*
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Dance of Hours .... *Ponchielli*
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You will find that Evenheeters are the best organ protection you can obtain. They are reliable and serviceable too. And once they are in operation organ trouble caused by cold and dampness will decrease to a minimum.

A small investment in organ protection now will save you from a great deal of organ maintenance in the future.

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Flashers for Electric Signs!

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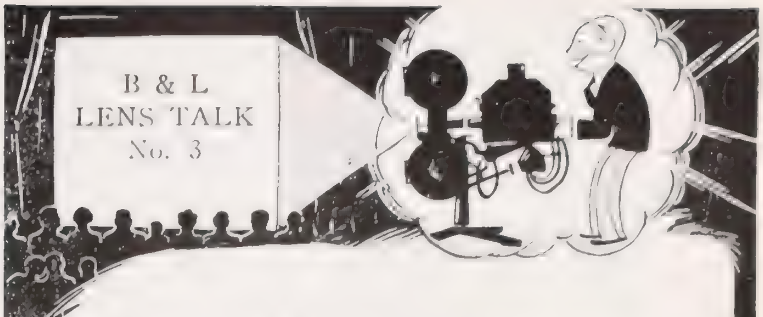


Aberrations

The sharpest image is formed by that lens which, under otherwise equal conditions, is best corrected. There are six major aberrations with which the lens designer has to contend, as follows:

Chromatic aberration is responsible for color fringes at the boundary line between black and white areas and affects the whole extent of the screen image.

Spherical aberration causes fuzzy boundary lines and reduces contrast between black and white It should be looked for only in the center of the picture since a similar effect in the margin may be due to other causes.

A difference in the focus setting of the lens for sharpness at the center and in the margin of the picture indicates that the lens has curvature of field.

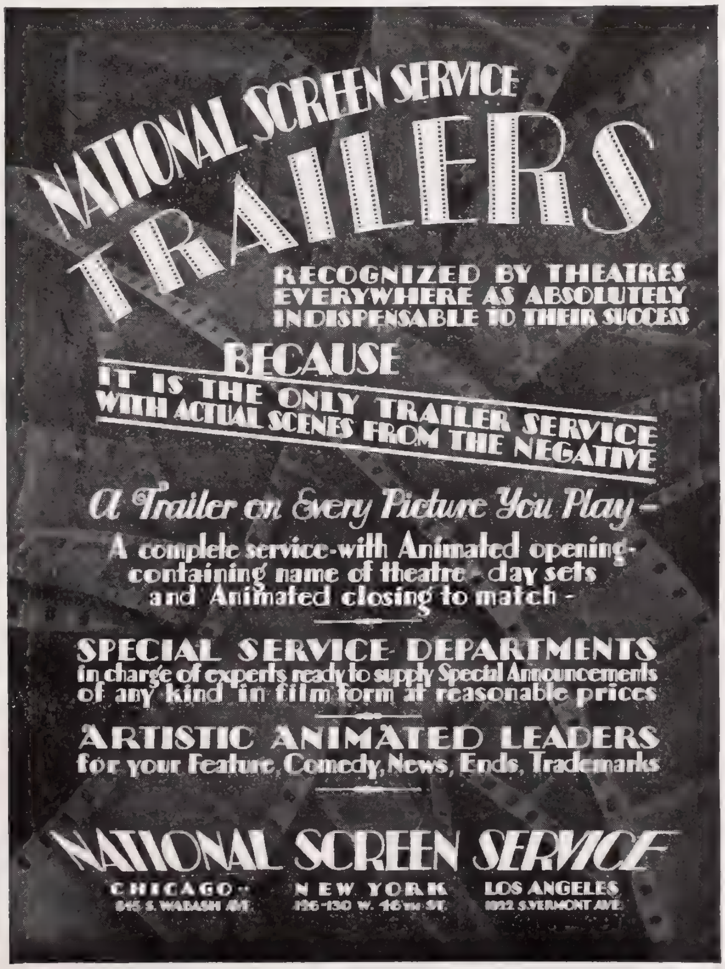
A difference between the focus setting of the lens required for best definition of vertical and horizontal lines in the margin is the result of astigmatism in the lens.

One-sided fuzziness of vertical lines at the side of the picture indicates coma.

Curvature in the margin of the picture of lines which should be straight (such as the cornice of a building) is due to distortion.

The next installment will say something about testing the lens for its quality.

BAUSCH & LOMB OPTICAL COMPANY
653 St. Paul St. ROCHESTER, N. Y.



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A Trailer on Every Picture You Play -
A complete service-with Animated opening-containing name of theatre - day sets and Animated closing to match -

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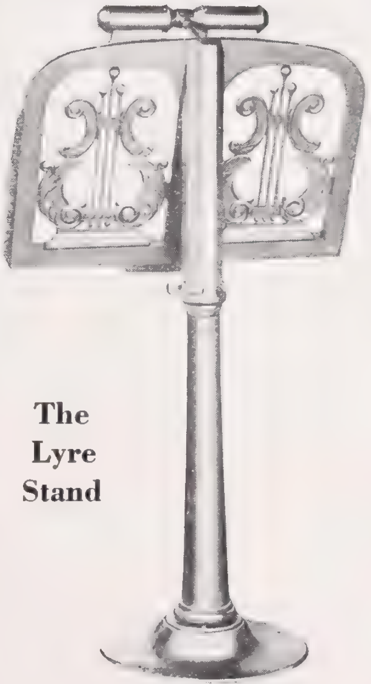

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For your Protection

To insure exhibitors the highest possible screen quality, Eastman Positive Film is made identifiable. The words "Eastman Kodak" are stencilled in black letters at short intervals in the transparent film margin.

Specify prints on Eastman Film —look for the identifying words in the margin—and get the film that always carries quality through to the screen.

EASTMAN KODAK COMPANY
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Famous Loses $337,500 Case in Texas Court

Dallas Jury Makes Award in Favor of Independent Exhibitors or Alleged Conspiracy in Restraint of Trade

SIMON CHARNINSKY and Ray Stinnett, owners and operators of the Capitol Theatre in Dallas, Texas, were awarded damages last week in the amount of $337,500 against Paramount-Famous-Lasky Corporation and subsidiaries by a jury in the 95th District Court in Dallas, for alleged conspiracy in restraint of trade. They had sued for a total of $450,000 damages. The defendants have served notice of appeal to the civil court of appeals, and it is believed, if necessary, the case will be carried to the Federal court and to the Supreme Court of the United States.

The Plaintiffs charged that the Paramount-Famous-Lasky Corporation, Publix, the Dallas Building and Realty Corporation and others had combined and conspired to force them out of business by refusing to release "first run" pictures for exhibition in the Capitol Theatre.

Bitterly Fought Case

The case, which required four days in the hearing was one of the most bitterly fought ever conducted in the film business in the state of Texas, despite the fact that no defense was submitted by the defendants. The plaintiffs contended that because of the alleged combination and their inability to secure first run pictures, they were forced to sell the theatre, with the result of actual and exemplary damages totalling $450,000. Of this amount $150,000 was charged as actual damage and $300,000 exemplary damages. The verdict of the jury, after about an hour of deliberation, was $150,000 for actual damages and $187,500 for exemplary damages.

Charninsky testified that following an argument in New York with Harold B. Franklin, then head of the theatre department of the Paramount organization, Franklin threatened to force the plaintiffs out of business. He also testified that when he returned to Dallas he found that they were unable to secure any first run pictures for exhibition and were thus forced to sell the theatre.

The sale of the house was made to Universal, which operated it for several months and then granted it to the Saenger Amusement Company of New Orleans, which organization controlled it for almost a year. At the expiration of the Saenger Company's operating agreement last Summer, Charninsky and Stinnett again secured the theatre from Universal and have controlled it since that time.

L. B. Remy of the Fox Film Corporation testified that all films handled by his company were contracted for and could not be sold to anyone but contract holders. His testimony was practically limited to conditions prevailing in 1923-24 as it was during that period the plaintiffs were alleged to have suffered their damage.

Joseph E. Luckett, sales manager for United Artists Corporation testified as to the manner of sales and distribution of the pictures of his company. He was the first witness called to the stand by attorney John R. Moroney for the plaintiffs. He was followed by Karl Hoblitzelle of the Majestic Theatre and other witnesses for the plaintiffs, who testified concerning difficulties they had in obtaining first class pictures.

Attorney General Undecided

The books and correspondence of the larger distributors of Dallas were inspected several weeks ago by the Attorney General's office, but Attorney General Claud Pollard will not discuss the possibility of an investigation by his office. He declares only that he has not yet reached a decision.

During the course of the trial it was revealed that the Capitol has been receiving a split on First National product, but when Pantages vaudeville was booked, it was claimed that Franklin refused to give a split the next season on First National or other preferred product. This was alleged to have followed a request by Franklin that Stinnett and Sharninsky refrain from booking Pantages vaudeville, as he pointed out it would bring a destructive competitive situation, as Dallas was not large enough to support two vaudeville houses. He was also alleged to have stated his intention of withdrawing Loew vaudeville from the Melba. Charninsky alleged that on a visit to Franklin he was informed that he would be deprived of all choice film.

Karl Hoblitzelle offered correspondence and wires in which he showed that splits were offered and in which he alleged it was shown that the pictures concerned were open in the town but not available for the Capitol.

In offering no defense it was charged by Paramount and the other defendants that the suit was brought by a partnership, whereas, if there had been any injury it was to the corporation, and that the partners had been paid for their stock.

It is predicted that in addition to the plea by the independents for an investigation by the Attorney General, there will be many other suits filed throughout the state. For some time past in Texas there has been much agitation against alleged practices of chain operators.

K-A-O Buys FBO Interest

Deal Brings Four Large Organizations Together on Picture Company Directorate

THE recently merged Keith-Albee-Orpheum circuits continued their program of expansion last week when it was announced they had purchased a substantial interest in F B O, bringing together a combination in its entirely that is a tremendous power in the motion picture industry.

As a result of this latest merger F B O now has on its board of directors the joint interests of four great organizations. These are Joseph P. Kennedy and his associates in motion pictures and banking, the Keith-Albee-Orpheum group, and representatives of the Radio Corporation of America and the General Electric Company. This affords a hookup of motion picture productions with sound reproducing devices for their synchronization, such as now exist or that might be developed by the Radio and Electric companies, as well as assured bookings in practically 700 theatres which make up the Keith-Albee-Orpheum circuits and affiliated houses in America and Canada.

This new alliance with F B O it is stated, is in line with the Keith-Albee-Orpheum policy toward further expansion and development, and no doubt its officials had in mind Joseph P. Kennedy's ability and resourcefulness as being helpful in reorganizing certain branches of the industry with which they are affiliated. It also marks another important development in F B O under the guidance of Mr. Kennedy, its president. He became head of that company in 1926 and it has made gigantic strides since that time. As a result of his activities, Mr. Kennedy has become recognized in the motion picture industry as one of the most constructive and capable directors of its affairs. His is an influence that has brought only good to the industry.

Mr. Kennedy has been considered a power

(*Continued on Page* 742)

Reduced Prices, Rumored Mergers Stir K. C. Attendance

THE campaign of suburban, as well as down town exhibitors in Kansas City to stimulate attendance, has developed into a battle of reduced admission, rumored mergers and much exploitation.

The Liberty theatre, first run downtown house, started off by reducing its admission price to 25 cents until 6 o'clock and 35 cents thereafter. Then came the rumor that the Shubert theatre would occupy the Orpheum, a first run picture and vaudeville house, the Orpheum to combine with the Mainstreet, also a first run picture and vaudeville house of the junior Orpheum circuit.

Next it was said the Newman theatre, until recently Kansas City's finest down town house, would be remodeled into a women's ready-to-wear store, while the Royal, now closed, would re-open as a 15-cent house. The Newman is an affiliated Loew house. The rumors, however, were denied, but rumors, which previously have been denied, later have proved to be facts. The suburban houses also continued their battle for attendance.

Federal statistics show business conditions in Kansas City to be about normal, but it looks like a battle of the survival of the fittest in the motion picture industry. The Newman has the choicest location of any theatre in Kansas City. A short time ago the "S. R. O." sign was necessary almost nightly. Since the $4,000,000 Loew's Midland has been open, offering stage presentations, and since stage presentations were discontinued at the Newman, the latter house hasn't been paying expenses at night performances. Did abandoning stage presentations cause it, or was the additional 4,000 seats at Loew's Midland the cause? Therein hangs a questions on which few exhibitors agree.

Frieberg Bill Is Dead

Issue Relating to Admission of Children to Motion Picture Houses Off for Another Year

THE Freiberg children's bill as it relates to the motion picture theatres of New York state, is a dead issue for at least another year. For reasons which were not made public, but which were admitted to be chiefly political, it was decided this week not to hold the public hearing on the Freiberg bill, which had been previously set for Tuesday afternoon before the cities committee of the Legislature at Albany. Although the hearing was scheduled for two o'clock, there was no one present when Senator Freiberg arose in his seat and announced that the hearing had been called off by all parties concerned, and that there would be no further attempt this year to push the bill for passage.

This announcement on the part of Senator Freiberg, introducer of the bill, came as a surprise for it was well known that many of the exhibitors of New York state, particularly in the larger cities, were favorably inclined toward the measure.

When pressed as to the reason for the decision not to advance the bill, Senator Freiberg said that it had been decided for reasons best known to themselves, to do nothing further with the measure this year. He admitted that it was chiefly political and added that as this was a presidential year it was not advisable to stir up any trouble.

Just where this trouble might come from could not be learned although he did say that the only opposition to the measure that had reached his ears came from New York City and that it was of no great strength. The bill, as introduced, provided that motion picture theatres might admit children between the ages of ten and sixteen years unaccompanied, from two to six p. m., provided the theatre maintained a matron at its own expense and that the children were segregated under the matron's care, close to an exit. Senator Freiberg admitted that the present law is being openly violated in many instances, by admitting unaccompanied children, and that if the bill were passed and became a law, it would remedy the situation as it exists in many respects.

Universal Now Controls Georgia Theatre Firm

UNIVERSAL has acquired full ownership of Naborhood Theatre Corporation, Atlanta, Ga., through the purchase from Oscar S. Oldknow of his 50 per cent interest therein.

Naborhood Theatres Corporation operates three suburban houses in the Atlanta district—the Ponce de Leon, the Madison and the Fairfax. Alpha Fowler, one of the best known exhibitors in the section, is general manager of Naborhood, which operates under the supervision of Willard C. Patterson, southern division manager of Universal theatres.

Emil Ludwig, Biographer, to Write for Paramount

Emil Ludwig, biographer whose latest books are "Napoleon," "Bismarck" and "Genius and Character," last Wednesday signed a contract with Paramount to write a biography which will be produced as a film. The subject of the biography was not announced.

Paramount officials are enthused over the signing of the German biographer, and express the opinion that the interest in biographies manifested by the reading public will extend to the screen.

New Stanley, Pittsburgh, Opens With Big Splash

The Stanley Theatre, Pittsburgh's de luxe motion picture palace seating 4,000, was opened with an elaborate fanfare last Monday evening, February 27, before an invited throng. Mayor Charles Kline officially presented the house to the Pittsburgh public at 3:30 when he presented a bronze tablet in the lobby of the Stanley. This ceremony was featured with bands, and was later part of the newsreel which the Stanley presented during the latter part of the day. Another feature of the event was a dinner held in the evening at the William Penn Hotel for Stanley executives.

Paramount's "Gentlemen Prefer Blondes" was the feature picture of the premiere. Anatole Friedland and his revue was the stage presentation.

One enters the Stanley through the foyer, which is not separated by doors from the auditorium but so constructed as to allow standees to see the show. An elevating pit, organ, medicine and sick room, and a huge chandelier are other features of the house. James Ballmer is manager.

F B O Holds Two Regional Sales Meets in Midwest

A regional sales meeting of mid-western managers was held by F B O at the Sinton Hotel, Cincinnati, on Saturday, and another at the Stevens Hotel, Chicago, on Sunday. J. I. Schnitzer, senior vice-president of F B O, and Lee Marcus, general sales manager, presided at both gatherings.

Those in attendance at the Cincinnati meeting included: H. J. Michalson, A. H. Schnitzer, A. J. Mertz, A. M. Elliott, J. P. Shea, Claude Penrod, P. M. Baker, and Cleve Adams.

The Chicago meeting was attended by A. H. Washburn, Earl Harrington, Sam Benjamin, Paul Tessier, Roy Churchill, H. R. Frankle, Sherman Fitch, Roy Zimmerman, M. J. Frisch and S. H. Abrams.

Burbank Studios Starting Nine New Productions

Nine new productions have been started at the First National Coast studios. Several of them were begun last week, the others the current week. Four other pictures are nearing the finish line. Of these "Lilac Time" has about two more weeks of shooting before it will have been finished.

The new pictures now wending their way towards the cutting rooms are "Nightbirds" and "The Code of the Scarlet." Two scheduled to enter work immediately are the new Harry Langdon comedy and the Johnny Hines comedy to follow "Chinatown Charlie." Next week filming will be launched on "The Butter and Egg Man," "The Boss of Little Arcady," "Roulette," "The Divine Lady" and "The Whip."

Block Booking Concession In New Standard Contract

Full Text Also Contains Other Changes, Including Several Important Points Agreed Upon at Trade Practice Conference

THE text of the new Standard Exhibition Contract and Arbitration Rules, agreed upon at the Chicago conference was made public this week. The contract contains the ten per cent block booking concession as its outstanding feature.

The other distributor concessions to exhibitors are also those made at the Trade Practice Conference in October. The Rules for Arbitration were also made public. There is one change. It provides that distributors who fail to comply with an arbitration board award are fined an additional ten per cent of the award for every month which elapses following their failure to comply.

The new provisions of the contract are these:

Salesmen are subject to discharge for violating the code of ethics.

Any added clauses must not be inconsistent with those approved by the Contract Committee. Additional clauses appearing upon any rider that may be annexed to the contract are of no effect unless the exhibitor signs them.

Protection begins on the last day, not the first day of the run.

Exhibitors do not have to play pictures not "generally released" during the life of the contract, unless the exhibitor gives notice of his desire to play them. The pictures must then be supplied to him within two years or the contract cancelled.

Distributors must supply prints suitable for exhibition.

Protection is extended so as to include any new theatre built in the same zone.

Instead of the former figure of four cents a foot, film damaged or destroyed is to be paid for at actual replacement cost

The exhibitor shall not be required to play any picture, substitutions for which have been made in star, director, or specified story or play. Distributors have the right to change titles or make changes in the book or play specified.

The exhibitor may cancel ten per cent of any block on payment of 50 per cent of the rental of the cancelled pictures. In case the distributor rents the picture or pictures to another theatre in the same zone, the distributor is to credit one half of the second rental to the first exhibitor.

Arbitration Boards are given the power to relieve exhibitors from playing pictures that may be religiously or racially offensive.

No short subjects are to be sold in any block of features.

Exhibitors must not cut pictures, except newsreels, without distributor's permission, and must follow in advertising the form used in the distributor's advertising matter.

A statement issued this week by R. F. Woodhull, chairman of the unaffiliated exhibitor group at the Trade Practice Conference and R. H. Cochrane, chairman of the distributor group, said:

"It is the belief of the Committee that the new Contract and Rules are a great improvement over those which they will supersede, beginning May 1, 1928—and that the provisions and those which were omitted from the old Contract and Rules, will do much to eliminate many points of trade differences between exhibitors and distributors of motion pictures."

Following were the members of the Committee representing the Unaffiliated Exhibitors:

Ben Berinstein of Los Angeles, Cal.; Nathan Yamins of Fall River, Mass.; R. R. Biechele of Kansas City, Mo.; (H. M. Richey, of Detroit, Mich., Secy.)

Representing the Affiliated Exhibitors: Fred Desberg of Cleveland, Ohio, and Edward Schiller of New York.

Representing the Distributors: Felix F. Feist, Ned Depinet, Phil Reisman.

The complete text of the new contract follows (the Arbitration Rules will be printed in a later issue):

* DIRECTION TO SALESMEN: *While you have every right to trade among prospective customers to obtain the best offer possible for your product, after you have selected a particular exhibitor whose offer you believe to be the best obtainable and take a written application from such exhibitor, you are hereby directed to forward the application to the office of your company and make no further effort to sell the same service to any other exhibitor directly competing with such exhibitor until th eapplication so forwarded has been duly rejected, accepted or withdrawn in accordance with its terms. A violation of this direction will subject you to discharge.*

*(Note: This direction to Salesmen shall be printed upon but shall not be deemed a part of the Standard Exhibition Contract.)

STANDARD EXHIBITION CONTRACT

Agreement, made in one or more counterparts between .... a corporation (hereinafter referred to as "the Distributor"), party of the first part, and the Exhibitor hereinafter named and referred to as the "Exhibitor," operating the theatre or theatres hereinafter designated, party of the second part.

WITNESSETH:

The parties hereto agree as follows:

FIRST: The Distributor warrants that there is contained herein all of the numbered Articles of the "Standard Exhibition Contract" agreed upon by the Contract Committee appointed at the 1927 Motion Picture Trade Practice Conference (an authenticated copy of which has been filed with the American Arbitration Association). The Distributor also warrants that any clauses in addition thereto appearing upon the Schedule have been approved by such Contract Committee, and that any additional clauses appearing upon a Rider, if any hereto annexed, are not inconsistent with any of such numbered Articles. It is agreed that any clauses contained in such Rider shall be of no effect unless such Rider be signed by the Exhibitor. It is agreed that any agreement contained in the Schedule covering or describing what photoplays are licensed hereunder and in respect of any license fee, exhibition dates and any provision permitted by the provisions of the numbered Articles hereof shall not be deemed an additional clause for the purpose of this Article.

SECOND: (a) The Distributor hereby grants to the Exhibitor, and the latter accepts, a license under the respective copyrights of the several photoplays designated and described in the Schedule herein subject to the terms and conditions hereinafter stated to exhibit (during the period of one year commencing with the date fixed or determined as hereinafter provided for the exhibition in the theatre hereinafter designated of the first photoplay deliverable hereunder, unless otherwise in the Schedule provided) each of such photoplays at the said theatre only for the number of consecutive days in the said Schedule provided. If more than one theatre is hereinafter designated no photoplay is licensed hereunder for exhibition at more than one of such theatres unless otherwise specifically agreed upon in the Schedule.

In case any of such photoplays (except photoplays which shall be "roadshown") shall not be "generally released" by the Distributor for distribution in the United States during the period beginning   and ending   , such photoplays shall be excepted and excluded from this license unless the Exlater shall give written notice to the Distributor not later than thirty days after such last mentioned date that the Exhibitor elects to exhibit all of such photoplays hereunder. If such notice be given the Distributor shall deliver and the Exhibitor shall exhibit such photoplays as and when available for exhibition hereunder, except that any of such photoplays not so "generally released" within two years after such last mentioned date shall be also excepted and excluded. The Distributor may exhibit or license the exhibition of any photoplays excepted and excluded as aforesaid when and where desired by the Distributor, and all claims or causes of action in respect thereof are hereby expressly waived by the Exhibitor.

THIRD: The Exhibitor agrees to exhibit under said license said photoplays, but only at the theatre hereinafter specified, on the exhibition date or dates fixed in the Schedule or determined as hereinafter provided, and not to allow any positive print thereof to leave the Exhibitor's possession during the period specified for the exhibition thereof by the Exhibitor, nor to exhibit or to permit the exhibition of any such positive print at any other time or place. Such license shall be specifically for such exhibition of such photoplays, and for no other purpose.

FOURTH: The Exhibitor agrees to pay for such license as to each of such photoplays the fixed sums herein specified at least three (3) days in advance of the date of shipment from the Distributor's exchange or from the last previous exhibitor of the positive print thereof.

FIFTH: Payment, if any, made upon the execution hereof by the Exhibitor shall be deemed payment on account of the sums last payable hereunder.

SIXTH: During the life of this contract the Distributor agrees not to exhibit or license the exhibition of any such photoplay in conflict with the "run" or "protection period," if any, in the Schedule specified. Unless otherwise provided herein, such "protection period" shall be computed from the last date of exhibition of each photoplay as fixed herein. If "protection" is granted hereunder against a specified theatre or theatres which "protection" shall indicate that it was the intention of the Distributor to grant such "protection" against all of the theatres in the immediate neighborhood or vicinity of the Exhibitor's theatre, then, unless otherwise provided in the Schedule, such "protection" shall be deemed to apply to and include any theatre that may hereafter be opened in such neighborhood or vicinity.

SEVENTH: The Distributor agrees to deliver to the Exhibitor during the period specified in Article Second hereof or otherwise in the Schedule provided for a positive print suitable for exhibition of each of such photoplays for exhibition at the said theatre on the dates specified or on the dates determined as herein provided. Delivery of such positive prints by the Distributor to the Exhibitor at the Distributor's exchange or to a common carrier or to the United States postal authorities for mailing or to any agent of the Exhibitor shall be deemed delivery by the Distributor to the Exhibitor hereunder.

All deliveries other than at the Distributor's exchange shall be made in time to enable the carrier thereof in accordance with the carrier's time schedule to deliver to the Exhibitor or at the place where the Exhibitor's theatre is located prints at least one hour before the usual time for the opening of the Exhibitor's Theatre.

The Exhibitor agrees to return each positive print received by the Exhibitor hereunder, with the reels and containers furnished therewith, to the exchange of the Distributor from which the Exhibitor is served or as otherwise directed by the Distributor immediately after the last exhibition of such positive print, in the same condition as when received by the Exhibitor, reasonable wear and tear due to the proper use thereof excepted. The Exhibitor agrees to pay all costs of transportation of such positive prints, reels and containers from the Distributor's exchange or the last

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Complete Text of the Revised

previous exhibitor having possession of any of such positive prints (as the case may be) and return to the Distributor's exchange; or if directed by the Distributor, to ship such positive prints elsewhere than to the Distributor's exchange transportation charges collect. It is agreed that the delivery of a positive print properly directed and packed in the container furnished by the Distributor therefor, to a carrier designated or used by the Distributor and proper receipt therefor, obtained by the Exhibitor, shall constitute the return of such positive print by the Exhibitor.

If the Exhibitor fails to or delays the return of any positive print to the Distributor or fails to forward or delays forwarding (as directed by the Distributor) any such print to any other exhibitor the Exhibitor agrees to pay the Distributor the damage, if any, so caused the Distributor and in addition the damage, if any, so caused such other exhibitor as shall be determined by Arbitration as provided for in Article Eighteenth hereof.

Eighth: The exhibition date or dates of each photoplay, unless definitely specified or otherwise provided for in the Schedule, or otherwise agreed upon, shall be determined as follows:

1. The Distributor shall mail to the Exhibitor at least fifteen days' notice in writing of the date upon which each photoplay will be available for exhibition by the Exhibitor, consistent with prior runs and or protecton heretofore or hereafter granted to other exhibitors (which date is hereinafter referred to as "the available date"). Such notice shall be of no effect unless prints of such photoplay are in the exchange of the Distributor from which the Exhibitor is served.

2. Within fourteen days after the mailing of such notice, the Exhibitor shall select an exhibition date or dates within a thirty day period commencing with such available date, by giving written notice to the Distributor of the date, or dates, so selected.

If the exhibition date or dates so selected by the Exhibitor are not open for the Exhibitor, then the exhibition date or dates shall be designated as provided in the following paragraphs "A" and "B":

(A) If other dates within said thirty day period are open the Exhibitor shall immediately select from such other open dates another date or other dates; failing to do so, then the Distributor shall designate the date or dates which shall be within a period not earlier than two weeks nor later than six weeks from the date first selected by the Exhibitor, by mailing fourteen days' notice thereof to the Exhibitor.

(B) If no other date or dates within said thirty day period are open (after the Exhibitor's written request therefor) then the Exhibitor shall designate the date or dates which shall be within a period not earlier than two, nor later than six weeks from the last date of the said thirty day period, by immediately giving written notice thereof to the Distributor. If the Exhibitor fails to immediately designate such date or dates, as provided in this paragraph "B," the Distributor shall designate the date or dates within the same period by mailing to the Exhibitor fourteen days' notice of such date or dates.

If the Exhibitor fails to make any selection within fourteen days after the mailing of the available dates of any photoplay, then the Distributor may at any time designate the exhibition date or dates thereof, which date or dates shall not be prior to the available date, by mailing notice thereof at least fourteen days before such exhibition date or dates; and if any such photoplay shall have been exhibited by any other exhibitor having a "run" prior in point of time and immediately preceding the "run" specified in the Schedule granted to the Exhibitor, then the Distribution shall designate the exhibition date or dates thereof, which shall be within a period of forty-five days commencing with the available date. In case the exhibition date or dates of any of the photoplays shall be designated by the Distributor pursuant to this paragraph, "the period of protection," if any, specified in the schedule, shall begin upon the fifteenth (15th) day of the thirty-day period specified in paragraph 2 of this Article.

3. The exhibition date or dates of any of the photoplays selected by the Exhibitor (if available), or designated as in this Article Eighth provided, or otherwise agreed upon between the Distributor and the Exhibitor, shall be for all purposes the exhibition date or dates of such photoplay as through definitely specified in the Schedule.

4. In case this contract embraces a series of feature photoplays, five reels or more in length and featuring a particular star or director, the Exhibitor shall not be required hereunder to exhibit more than one photoplay of any such series every five weeks.

Ninth: The Exhibitor shall pay to the Distributor a sum equal to the cost of replacement at the Distributor's exchange for each linear foot of any positive print lost, stolen or destroyed or injured in any way in the interval between the delivery thereof by the Distributor and the return thereof by the Exhibitor in full settlement of all claims for such loss, theft, destruction or injury. Such payment, however, shall not transfer title to or any interest in any such positive print to the Exhibitor or any other party, nor release the Exhibitor from liability arising out of any breach of this contract. The Distributor shall at the option of the Exhibitor repay or credit to the Exhibitor any sums paid by the latter for lost or stolen prints, excepting "news reels," upon their return to the Distributor within sixty (60) days after the date when the same should have been returned hereunder. The Exhibitor shall not be liable for the damage or destruction of any positive print, provided the Exhibitor establishes such damage or destruction occurred while in transit from the Exhibitor. The Exhibitor shall immediately notify the Distributor's exchange by telegram of the loss, theft or destruction of or damage or injury to any positive print. If any positive print shall be received from the Exhibitor by the Distributor or any subsequent exhibitor in a damaged or partially destroyed condition it shall be deemed to have been so damaged or destroyed by the Exhibitor unless the latter, prior to the second public exhibition thereof shall have telegraphed the Distributor's exchange that such print was received by the Exhibitor in a damaged or partially destroyed condition, and setting forth fully the nature of such damage and the amount of footage so damaged or destroyed.

Tenth: The Exhibitor shall not be required to accept for any photoplay described in the Schedule as the photoplay of a star, or of a director, or based upon a specified story, book or play, or by an identifying description, any other photoplay of a different star or different director, or based upon a different story, book or play, or not corresponding to such identifying description, as the case may be. Nothing herein contained shall limit the right of the Distributor to change the title of any of such photoplays, or, as respects any photoplay based upon any story, obok or play, prevent the making of any alterations, changes in or adaptations thereof.

The Distributor warrants that none of the photoplays licensed hereunder are reissues from old negatives or old negatives renamed, except those specifically set forth as such in the Schedule.

Eleventh: This contract shall not be assigned by either party without the written acceptance of the assignee and the written consent of the other party; *provided,* that of the Exhibitor sells or disposes of his interest in the theatre hereinafter specified, he may assign this contract to the purchaser of such interest without the writen consent of the Distributor and such assignment shall become effective upon the written acceptance thereof by the assignee, such assignment, however, shall not relieve the Exhibitor of liability hereunder, unless the Distributor consents in writing to release the Exhibitor from such liability.

Twelfth: The Exhibitor agrees to run photoplays (excepting "news reels") as delivered without alteration, excepting with the written or telegraphic approval of the Distributor, subject to requirements of duly authorized public authorities necessitating any change. The Exhibitor also agrees to advertise and announce each photoplay as a "   ." In all newspaper advertising and publicity issued by the Exhibitor relating to said photoplays the Exhibitor shall adhere to the form of announcement contained in the advertising matter issued by the Distributor.

All advertising accessories used by the Exhibitor in connection with the exhibition of said photoplays must be leased from or through the Distributor and must not be sold, leased or given away by the Exhibitor.

Unless this contract expressly provides for the "first run" in the City or Town wherein the theatre hereinafter specified is located, the Exhibitor agrees not to advertise any of the photoplays herein provided for by means of lithographs, slides, trailers, lobby displays, newspaper announcements, advertising or otherwise prior to, and until after the completion of, the exhibition of such photoplay by any other exhibitor having the right of the "first run" thereof in said City or Town.

The Distributor shall not in any wise be liable for any breach of the provisions of the immediately preceding paragraph contained in any other "Standard Exhibition Contract" with any other exhibitor.

Thirteenth: The Distributor warrants that the photoplays herein provided for will not contain any advertising matter for which compensation is received by the Distributor.

Fourteenth: The Exhibitor agrees to pay to the Distributor upon demand any tax, fee or other like charge now and/or hereafter imposed or based upon the delivery and/or the exhibition of positive prints of the photoplays and/or upon the sums payable under this contract by the Exhibitor to the Distributor. If under any statute or ordinance any such tax, fee or other like charge is or shall be payable or paid by the Distributor and the exact amount payable hereunder by the Exhibitor is not therein definitely fixed or cannot be exactly determined then the Exhibitor agrees to pay such part of any such tax, fee or other like charge, paid or payable by the Distributor as shall be fixed in the manner determined by the then President of the American Arbitration Association.

Fifteenth: The Exhibitor warrants and agrees that during the period each of the photoplays herein provided for shall be exhibited in said theatre the Exhibitor will charge for admission to said theatre an actual admission fee which shall not be less than ten cents, unless a greater minimum admission charge is herein elsewhere specified, for each exhibition and that such photoplays shall not be exhibited unless such admission fee is charged.

Sixteenth: In case the Exhibitor shall be delayed in or prevented from the performance of this contract with respect to any of the photoplays herein specified by reason of censor rulings, the elements, accidents, strikes, fire, insurrection, acts of God, the public enemy, public calamity or order of any Court of competent jurisdiction, then such delay or failure of performance with respect to such photoplay shall be excused and all claims or causes of action for damages therefor, or arising therefrom, are hereby expressly waived by the Distributor. In any such event, the time of the Exhibitor to perform this contract with respect to any such photoplay shall be extended for a period equal to the time of such delay, unless performance thereof because of the happening of any such cause or contingency is rendered impossible, in which case performance by the Exhibitor with respect to any such photoplay shall be waived. The resumption of performance by the Exhibitor shall begin promptly after the removal or abatement of the contingencies or causes of such disability or prevention of performance, *provided,* that if such delay and/or prevention of performance, caused as aforesaid, shall continue for a period of three (3) months either party hereto may cancel this contract, but only with respect to any such photoplay the exhibition hereunder of which has been so delayed or prevented, by sending after the expiration of such three (3) months' period to the other party notice in writing to such effect.

In case the Distributor shall be delayed in or prevented from the performance of this contract with respect to any of the photoplays herein specified by reason of the elements, accidents, strikes, fire, insurrection, acts of God, the public enemy, public calamity, Court orders, censor rulings, delays of any common carrier, or of the United States Postal authorities, delays in production or failure of the producers of any of such photoplays to make or deliver them to the Distributor or of any star or other performer to appear therein in time for delivery as herein provided, then such delay in or prevention of performance shall be excused and all claims or causes of action for damages therefor or arising therefrom are hereby expressly waived by the Exhibitor. In any such event, the time of the Distributor to perform this contract with respect to any such photoplay shall be extended for a period equal to the time of such delay, provided, however, that in case any such delay of prevention shall prevent the Distributor from "generally releasing" any such photoplay during the period specified in paragraph (b) of Article Second, the provisions of such paragraph shall govern, unless performance because of the happening of any such cause or contingency is rendered impossible, in which case performance by the Distributor with respect to any such photoplay shall be waived. The resumption of performance by the Distributor shall begin promptly after the removal or abatement of the contingencies or causes of such disability or prevention of performance and the Distributor shall deliver to the Exhibitor any such photoplay at the earliest available date thereafter, and such delivery in any such case shall be with the same force and effect as though delivery took place within the period herein above limited and the Exhibitor agrees to accept, pay for and exhibit any such photoplay at such later period pursuant to the terms hereof.

Seventeenth: The waiver by either party of any breach or default by the other party shall not be construed as a waiver of any other or subsequent breach or default by such other party.

Eighteenth: The parties hereto agree that before either of them shall resort to any court to determine, enforce or protect the legal rights of either hereunder, each shall submit to the Board of Arbitration (established or constituted pursuant to the Rules of Arbitration filed with the American Arbitration Association, 342 Madison Avenue, New York City, bearing date May 1, 1928 and identified by the signatures of the Contract Committee appointed at the 1927 Motion Picture Trade Practice Conference, a copy of which will be furnished to the Exhibitor upon request) in the city wherein is situated the exchange of the Distributor from which the Exhibitor is served or if there be no such Board of Arbitration in such city then to the Board of Arbitration in the city nearest thereto (unless the parties hereto agree in writing that such submission shall be made to a Board of Arbitration located in another specified city), all claims and controversies arising hereunder for determination pursuant to the said Rules of Arbitration and the rules of procedure and practice adopted by such Board of Arbitration.

The parties hereto further agree to abide by and forthwith comply with any decision and award of such Board of Arbitration in any such arbitration proceeding, and agree and consent that any such decision or award shall be enforceable in or by any court of competent jurisdiction pursuant to the laws of such jurisdiction now or hereafter in force; and each party hereto hereby waives the right of trial by jury upon any issue arising under this contract, and agrees to accept as conclusive the findings of fact made by any such Board of Arbitration, and consents to the introduction of such findings in evidence in any judicial proceeding.

In the event that the Exhibitor shall fail or refuse to consent to submit to arbitration any claim or controversy arising under this or any other Standard Exhibition Contract which the Exhibitor may have with the Distributor or any other distributor or to abide by and forthwith comply with any decision or award of such Board of Arbitration upon any such claim or controversy so submitted, the Distributor may, at its option, demand, for its protection and as security for the performance by the Exhibitor of this and all other existing contracts between the parties hereto, payment by the Exhibitor of an additional sum not exceeding $500 under each existing contract, such sum to be retained by the Distributor until the complete performance of all such contracts and then applied, at the option of the Distributor, against any sums finally due or against any damages determined by said Board of Arbitration to be due to the Distributor, the balance, if any to be returned to the Exhibitor; and in the event of the Exhibitor's failure to pay such additional sum within seven (7) days after demand, the Distributor may by written notice to the Exhibitor suspend service hereunder until said sum shall be paid and/or terminate this contract.

In the event that the Distributor shall fail or refuse to consent to the submission to arbitration of any claim or controversy arising under this or any other Standard Exhibition Contract providing for arbitration which the Distributor may have with the Exhibitor, or to abide by and forthwith comply with any decision or award of such Board of Arbitration upon any such claim or controversy so submitted, within the number of days specified in Article Twenty-Second opposite the name of the City in which such Board of Arbitration is located, the Exhibitor may at his option terminate this and any other existing contract between the Exhibitor and the Distributor by mailing notice by registered mail within two (2) weeks after such failure or

Standard Exhibition Contract

refusal, and in addition the Distributor shall not be entitled to redress from such Board of Arbitration upon any claim or claims against any exhibitor until the Distributor shall have complied with such decision, and in the meanwhile the provisions of the first paragraph of this Article Eighteenth shall not apply to any such claim or claims.

Any such termination by either party, however, shall be without prejudice to any other right or remedy which the party so terminating may have by reason of any such breach of contract by the other party.

The provisions of this contract relating to arbitration shall be construed according to the law of the State of New York.

NINETEENTH: *This Contract is complete and no promise or representations have been made by either party to the other except as set forth herein.*

TWENTIETH: If the license herein granted shall apply to an entire group of photoplays offered by the Distributor to the Exhibitor at one time, and not otherwise, the Exhibitor shall have the right to exclude from this contract up to but not exceeding ten per cent of the total number of such photoplays, but only if the Exhibitor shall give the Distributor written notice to such effect at any time not later than fourteen (14) days before the date fixed for the exhibition of any such photoplay is available for exhibition hereunder, and if at the same time the Exhibitor shall pay to the Distributor one-half of the license fee payable in respect of any such photoplay. In computing such ten per cent, fractions of less than one-half shall be disregarded. If any such photoplay shall, because of such exclusion, be thereafter licensed by the Distributor for the same run as that specified in this contract, for exhibition at another theatre where such excluded photoplay would not have been exhibited if not so excluded; then one-half of the license fee (up to but not exceeding the amount paid by the Exhibitor to the Distributor as a condition of so excluding such photoplay) received by the Distributor for such re-license, shall be credited to the Exhibitor by the Distributor.

If the license fee for any such photoplay so excluded is to be computed either in whole or in part upon a percentage of gross receipts of the Exhibitor's theatre, then for the purpose of computing such one-half of such license fee payable hereunder in respect of such photoplay, such gross receipts for each day that any such photoplay is licensed hereunder for exhibition thereat shall be deemed to be the average daily gross receipts of such theatre during the period of thirty (30) operating days immediately prior to such date of availability of such photoplay.

TWENTY-FIRST: If the Exhibitor shall claim that the exhibition at the theatre hereinafter specified of any photoplay licensed hereunder will be offensive to the public in the place where such theatre is located, because of racial or religious subject matter, and if the Exhibitor shall give written notice to the Distributor of such claim within a reasonable time prior to the date fixed for the Exhibition thereof hereunder such claim shall be immediately submitted to the Board of Arbitration herein specified. If such Board of Arbitration shall specifically determine that the exhibition of such photoplay at such theatre will be offensive to said public because of raciol or religious subject matter, then such photoplay shall be excepted from this contract, and not otherwise. The Distributor may exhibit or license the exhibition of any photoplay so excepted when and where desired by the Distributor free from all claims of the Exhibitor.

If the Distributor shall be of the opinion that any photoplay licensed hereunder will be offensive because of racial or religious subject matter, to the public in the place where the Exhibitor's theatre is located, the Distributor shall have the right to except and exclude such photoplay from this contract, upon condition that such photoplay shall not thereafter be licensed for exhibition in such place unless such racial or religious subject matter is eliminated therefrom, in which case such photoplay shall again be deemed licensed hereunder.

TWENTY-SECOND: This instrument shall be deemed an application for a license under copyright only and shall not become binding until accepted in writing without alteration or change by an officer of or any person duly authorized by the Distributor and notice of acceptance sent to the Exhibitor as herein provided. The deposit by the Distributor of any check or other consideration given by the Exhibitor at the time of application as payment on account of any sums payable hereunder or the delivery of a print of any of the photoplays or the furnishing of any advertising accessories shall not be deemed an acceptance hereof by the Distributor.

Unless notice of acceptance of this application by the Distributor is sent to the Exhibitor by mail or telegraph within the number of days after the date thereof hereinafter specified (immediately following the name of the city wherein is situated the exchange of the Distributor from which the Exhibitor is served, or if such city is not hereinafter named then within the number of days specified immediately following the city hereinafter named nearest thereto) said application shall be deemed withdrawn and the Distributor shall forthwith return any sums paid on account thereof by the Exhibitor. Albany 10; Atlanta 20; Boston 10; Buffalo 10; Charleston 15; Charlotte 15; Cincinnati 20; Cleveland 15; Dallas 30; Denver 20; Des Moines 15; Detroit 15; Indianapolis 15; Jacksonville 15; Kansas City 15; Los Angeles 25; Little Rock 15; Louisville 15; Memphis 20; Milwaukee 15; Northern New Jersey 7; Minneapolis 20; Butte 30; New Haven 10; New Orleans 15; New York City 7; Oklahoma City 20; Omaha 20; Peoria 15; Philadelphia 10; Pittsburgh 14; Portland, Ore., 30; St. Louis 15; Salt Lake City 30; San Francisco 20; Seattle 30; Washington, D. C., 14.

This application and any application for other photoplays of the Distributor executed by the Exhibitor at the same time shall, for the purpose of this Article only, be deemed one application unless an agreement to the contrary contained in the Schedule is specifically signed by the Exhibitor.

New Blood and Capital in First Division

FIRST DIVISION DISTRIBUTORS, INC., have just completed negotiations whereby their organization is strengthened in that the producing firm of Robert S. Furst and Raymond Wells have joined Jesse J. Goldberg, president of First Division. Mr. Goldburg remains president of the newly consolidated corporation; Mr. Wells is vice-president, supervising production in Hollywood, and Mr. Furst is financial executive in charge of production on the West Coast. Mr. Goldburg will devote most of his time to distribution from the New York office.

The company has just moved to larger quarters and are now located on the sixth floor of 729 Seventh Avenue. The production plant and western office will be at the Metropolitan studios in Hollywood. Mr. Goldburg and Mr. Wells have left New York for Hollywood to confer with Mr. Furst concerning the new season's program. It is expected that this schedule will consist of 18 features, nine stars to do two pictures apiece.

A copy of this application, signed by the Exhibitor, shall be left with the Exhibitor at the time of signing, and in the event of acceptance thereof as above provided, a duplicate copy, signed by the Distributor, shall be forwarded to the Exhibitor.

APPROVED ADDITIONAL CLAUSES

1. If this contract designates certain photoplays by title, it shall be non-cancellable as to such photoplays. If it embraces a series of photoplays not designated by title it may be cancelled as to such series by either party after two photoplays of such series have been exhibited and paid for, by notice in writing to the other party after playing the second of said photoplays, such cancellation to take effect after ( ) additional photoplays shall have been exhibited and paid for.

2. *The Distributor's right to approve or reject this application or any other application signed by the Exhibitor at the same time, or any other time, is not dependent upon the approval or rejection by the Distributor of such other application or this application.

AGREED TO: ....
Exhibitor.

*(Note: This clause may be added to the schedule only in respect of photoplays produced by a producer not controlled by the Distributor, and only if the Distributor's contract with such producer provides that such pictures shall be sold separately and apart from other pictures distributed by the Distributor, and shall be of no effect unless specifically agreed to in writing by the Exhibitor.)

3. The Distributor shall have the right to exhibit and/or cause to be exhibited as a "roadshow," at any time prior to the exhibition thereof hereunder, such of the photoplays licensed hereunder as the Distributor may from time to time select and determine, provided, however, that such roadshow exhibitions shall be at theatres at which admission prices for evening performances, during such exhibitions thereof, of not less than one dollar shall be charged for the majority of the orchestra seats, and further provided that except in the cities of New York and Los Angeles not more than two of such photoplays shall be so roadshown.

If any such roadshow exhibition shall be in the city of New York, N. Y., and if the Exhibitor's theatre be situated in a territory then served by the Distributor's exchange or exchanges located in said City, the Distributor shall have the right to except and exclude from this license any such photoplay (not exceeding in the aggregate two of such photoplays) so roadshown in said City upon sending written notice to that effect to the Exhibitor not later than eight weeks after the commencement of such roadshow exhibition in such City, provided the Distributor shall by like notice except and exclude such photoplay from all other contracts containing this clause and licensing the exhibition of such photoplay in such territory. Such exception and exclusion shall not be affected in case the Distributor shall inadvertently omit to send such notice to any of such other exhibitors.

If any such roadshow exhibition shall be in the city of Los Angeles, Cal., and if the Exhibitor's theatre be situated in the territory then served by the Distributor's exchange or exchanges located in said City, the Distributor shall have the right to except and exclude from this license any such photoplay (not exceeding in the aggregate two of such photoplays) so roadshown in said City, upon the same terms and conditions above specified for the exception and exclusion of photoplays roadshown in the city of New York.

If [illegible] roadshow [illegible] Los Angeles shall be in the territory served by the Distributor's exchange or exchanges serving the Exhibitor's theatre, [illegible] such territory shall forthwith be excepted and excluded from this license. The Distributor shall send written notice to that effect, to the Exhibitor, within fifteen (15) days after such roadshow exhibition [illegible].

The Distributor may [illegible] except and exclude any such photoplay from time to time, in the respective territories, as above defined, in the United States. [illegible] in any place in the United States, and not excepted and excluded from this license as aforesaid, shall not be deemed available for exhibition hereunder until after the completion of such roadshowing of such photoplay in the United States, and such photoplay shall be exhibited hereunder as and when available.

For each photoplay that the Distributor shall except and exclude, as aforesaid, the Exhibitor is hereby granted the option to except and exclude from this license one of the other photoplays licensed hereunder, but only if the Exhibitor shall give to the Distributor written notice to that effect not later than fourteen days before the date fixed for the exhibition hereunder of such other photoplay. The Distributor may exhibit and/or license the exhibition of any and all photoplays excepted and excluded from this license by the Distributor and/or the Exhibitor, as aforesaid, when and where desired by it, free from all claims of the Exhibitor in respect thereof.

4. If this contract calls for payment or any part thereof computed upon the Exhibitor's gross receipts, such payment or any part thereof shall be made daily, together with a correct itemized statemnt of h gross receipts of said theatre for admission thereto upon the exhibition date or dates of each photoplay for which payment is so required to be made. Should the Distributor so require, such itemized statement shall be made upon forms furnished by the Distributor. Upon such date or dates an authorized representative of the Distributor is hereby given the right to verify the sale of all tickets of admission to said theatre, and the receipts therefrom; and for such purpose shall have access to the theatre, including the box office, and also the right to examine the Exhibitor's books and records insofar as they relate to such gross receipts. The Distributor, or its authorized representative, shall also have access for a period of sixty (60) days after the receipt by the Distributor of the final box office statement, to all of the Exhibitor's books and records for the purpose of verifying such box office statement. The Distributor agrees that any information obtained by it pursuant to the provisions of this Clause will be treated as confidential, except in any arbitration proceeding or litigation in respect of this contract. The Distributor agrees, unless such representative be a regular employee of the Distributor, not to employ as such representative any person a resident of or regularly employed in the place where the Exhibitor's theatre is located, excepting with the consent of the Exhibitor.

5. If the license fee of any photoplay licensed hereunder is to be computed either in whole or in part, upon a percentage of the gross admission receipts of said theatre, and if the Exhibitor fails or refuses to exhibit such photoplay as provided in this contract, the Exhibitor shall pay to the Distributor as liquidated damages for each day that the Exhibitor fails or refuses to exhibit such photoplay (in addition to any fixed sums payable hereunder in respect of such photoplay) a sum equal to such percentage of the average daily gross receipts of such theatre during the period of thirty (30) operating days immediately prior to the date or dates when such photoplay should have been so exhibited, provided, however, that if the Exhibitor shall exhibit such photoplay for less than the full number of days provided for in this contract. such sum equal to such percentage shall be computed, upon a sum equal to seventy-five per cent (75%) of the gross receipts of said theatre for the last day of the exhibition thereat of such photoplay.

On the same side of the contract upon which the Exhibitor is required to sign, there shall be printed the Schedule. In the Schedule there shall be specified the license fees of the photoplays; the number of days for which each is licensed; the run and protection period, if any, agreed upon; any provision in respect of the exhibition date or dates of the several photoplays; the description of the photoplays, which shall be identified by specific designation of a star or director, or as based upon specific literary material or described by an identifying description of the story, providing that in long term and/or franchise and/or service contracts providing for more than one year's "releases," the photoplays may be generally described as photoplays released by the Distributor or a like general description, and in such long term and/or franchise and/or service contracts the privisions of the Standard Exhibition Contract may be incorporated therein. Any "short subject" photoplay may be identified or described by brand or similar description.

All approved additional clauses, if any, added to the Standard Exhibition Contract and any provision permitted by the provisions of the numbered Articles shall be set forth in the Schedule.

No re-issues of photoplays or old negatives re-named shall be included in any group of new photoplays. No "short subjects" or "news reels" shall be included in any group of feature photoplays, and the licensing of "news reels" or "short subjects" groups shall not be made a condition of licensing the exhibition of feature photoplays or vice versa, provided that the Distributor may include in any long term, franchise and/or service contract, feature photoplays and/or "short subject" photoplays and/or "news reels."

Ottawa Theatre Building Planned by Famous

A 10-STORY structure and theatre is projected for Ottawa by Famous Players Canadian Corp. Extensive property on Sparks Street has already been acquired by Famous Players. This now consists of six retail stores, the leases of which expire in April with one exception, this being for the Woolworth premises, which does not run out until 1920. Negotiations are proceeding for the termination of this lease, after which construction of the new office building and theatre will proceed, it is announced.

Famous Players started the construction of a large theatre at the rear of these stores some years ago but operations were halted after the walls had reached a 10-foot height. They are still standing.

Lindbergh Film Dedicated at Mark Strand, Albany

The official War Department's film "Twenty-five Years in the Air," was dedicated to Col. Charles A. Lindbergh, at the Mark Strand theatre in Albany, New York, last Wednesday night. Colonel Lindbergh, Governor Alfred E. Smith, F. Trubee Davison, Assistant Secretary of War; Lieut. Lester J. Maitland, Pacific flight hero; and William McCracken, Assistant Secretary of War; and other officials were present. The Governor and Colonel Lindbergh occupied a box decorated with the American colors. The dedication speech preceded the showing of the picture.

The entire ground floor of the theatre was reserved for the invited guests, numbering approximately 1,000. The balcony of the theatre was thrown open to the public, an admission price being charged. The balcony receipts went to some local enterprises.

Bill Introduced in Ottawa Is Adverse to Films

Aurelien Belanger, of Ottawa, Liberal member in the Ontario Legislature for the County of Russell, has introduced legislation in the Provincial House which provides for a considerable number of reforms in the laws governing the theatres of Ontario, and in the film censorship.

The bill introduced by Mr. Belanger calls for the appointment of an additional censor whose duty it would be to revise all possible moving picture subjects for presentation to juvenile audiences in theatres of Ontario Films which would be passed by the special censor, who would be independent of the present Board of Moving Picture Censors, would be stamped to indicate that they are suitable for children under 16 years of age. Those not so approved could not be seen by children under any circumstances, even when brought to a theatre by parents or adult guardians.

There is also a provision in the Belanger Bill for additional official matrons at theatres attended by children.

Fox's Net Profit in 1927 Was $3,120,556

AFTER Federal taxes have been deducted, Fox Films Corporation and subsidiaries show a profit of $3,120,556 or the equivalent of $6.24 a share earned on the combined 500,000 shares of no-par class A and class B stock, according to a report of the Fox company.

The figures compare with $3,124,000, which was the fiscal year's net profit for 1926. This amount, however, included profit credited in the period in respect of excess amortization previously written off, as well as $232,603 profit arising through the sale of leasehold. This also was equal to $6.24 a share on the combined stock.

Frank Meyer Paramount Purchasing Director

For years assistant secretary of the Paramount corporation in charge of the Long Island laboratory, Frank Meyer has taken over the direction of the purchasing and supply departments of Paramount and the Publix theatres. He succeeds George M. Spidell, who has been in charge of that work for the past seven years.

Mr. Meyer has been with Adolph Zukor since the latter's early days as a theatre operator. In 1920 he designed and supervised the building of the new laboratory in Long Island, and since then has been in charge of all of the Paramount film printed in the East.

Declared Innocent of Charge of Arson

Arson charges against Joseph Cosco, Detroit motion picture theatre owner, and his nephew, Emilio Tork, in connection with the Tivoli bombing last November, have been dismissed. Because of a complaint filed by Charles H. Burnham, the state fire marshal's representative, Cosco and Tork were arraigned before Clyde L. Fulton, Highland Park justice. Examination was postponed twice to allow the prosecution time to gather evidence, several other delays occurring meanwhile. On the recommendation of Seward F. Nichols, assistant prosecuting attorney, Judge Fulton declared both parties were innocent today.

Rodemich Leads Orchestra at Paramount Theatre

Gene Rodemich this week took over the conductorship of the Paramount theatre stage orchestra. He was shifted to New York in accordance with the rotation plan which Publix instituted some time ago. Lou Koslou, for the past several weeks leader of the Paramount orchestra, is now at New Haven, and Al Mitchell succeeds Rodemich at the Boston Metropolitan.

Rodemich formerly directed the "Rodemich Orchestra" of St. Louis, the famous Brunswick Record Recording Orchestra.

Goetz Assigned Permanent Job at Paramount Studio

Harry Goetz, assistant treasurer of Paramount-Famous Players-Lasky, has been permanently assigned to the duties at the Paramount studio in Hollywood. His work will bring, it is said, into closer coordination the production units with the treasury department in the New York office.

U. S. Building Theatre for Exposition

A MOTION picture theatre is one of the buildings the United States will erect to house the government exhibits during the Ibero-American Exposition to be held in Seville, Spain, from October 12 through June, 1929. Commissioner General Thomas E. Campbell, former governor of Arizona, appointed by President Coolidge to take charge of his country's participation in the exposition, is now in Seville supervising the work of erecting the theatre and two other buildings.

The theatre will have an auditorium 60 feet by 120 feet. Regular program, illustrating phases of government activities, will be shown. It is hoped to have some selected features of leading American producers.

Strike Fund Is Object of Twin Cities Union

A strike fund is being developed by the musicians' unions of Minneapolis and St. Paul by taxing all members two per cent of their salaries. It is thought that a large enough fund will have been raised when the present contract expires in two years. The unions are thought to be planning to pay the musicians sufficient in case of another strike to eliminate dissension among the men, as was the case in the last trouble with the theatres.

Mrs. M. Thompson, Roach Executive, Dies Suddenly

Death, the result of cerebral hemorrhage, almost without warning took Mrs. Mollie Thompson, a pioneer with the Hal Roach organization and for many years casting director of the Roach studios. She was 49 years old; a married daughter survives her.

Mrs. Thompson appeared in support of Harold Lloyd when he was Lonesome Luke some 13 years ago.

LeRoy Signs New Contract With First National

A new long-term contract with First National has been signed by Mervyn LeRoy, who, to date, has directed "No Place to Go," "Flying Romeos" and "Harold Teen" for his company.

Metropolitan, Atlanta, Re-opened by National

FOLLOWING a week of darkness which began Saturday evening, February 11th the Metropolitan theatre in Atlanta, was reopened Monday, February 20th, under the management of the National Amusement Company, of which Robert B. Wilby is president. Under the new regime, Carter Barron, assistant manager of the Capitol since that house was opened in June of last year, becomes the new manager of the Metropolitan.

During the past week the Metropolitan has undergone a general overhauling, while a technical staff has been busy working over the Vitaphone equipment which will be used for the theatre's new feature.

6 Films, Including "Crowd," From M-G-M in March

Metro-Goldwyn-Mayer's schedule of releases for March includes King Vidor's new picture, "The Crowd," starring vehicles for Marion Davies, Ramon Novarro and Tim McCoy and two special features, "Bringing Up Father" and "Under the Black Eagle."

The Marion Davies vehicle, directed by Vidor, is "The Pasty," a screen version of Barry Conners' play which ran at the Booth Theatre in New York. The cast has Orville Caldwell, Lawrence Gray and Marie Dressler among others. Ramon Novarro's new picture is "Across From Singapore," previously titled "China Bound"; Joan Crawford and Ernest Torrence are in the cast which William Nigh directed. McCoy's new western is "Wyoming," directed by W. S. Van Dyke and having Dorothy Sebastian and William Fairbanks as members of the cast.

"Bringing Up Father" is based on the cartoon strip by George McManus. J. Farrell Macdonald and Polly Moran are Jiggs and Maggie; the juvenile leads are Gertrude Olmsted and Grant Withers; Jack Conway directed. "Under the Black Eagle," starring "Flash," a dog, and directed by Van Dyke also, has Ralph Forbes and Marceline Day in its story.

May 21 to Be "Lindbergh Day" for "U" Theatres

More than 300 theatres of the Universal chain will celebrate May 21, 1928, as "Lindbergh Day." On that date all orchestras of the theatres will feature songs honoring the aviation hero, the screen will reflect scenes of his famous take-off for Le Bourget, schools will be tied up on essay contests which will be based on "What Lindbergh Has Meant to the Youth of America," lobbies will be gayly decorated and many other things will be done to make this occasion one of festivities. Carl Laemmle is sponsoring a movement to make this a national holiday.

Bessie Love and Johnnie Walker to Do Stage Work

Bessie Love and Johnnie Walker, the co-featured players in the Columbia production, "The Matinee Idol," will soon enter upon stage work which will keep them out of the movies for some time to come, it is said. Miss Love has just signed to play the leading feminine role in "Burlesque," in the presentation of the play at a San Francisco playhouse next month. Mr. Walker will leave Hollywood for England where he will do a vaudeville tour. Their contracts will keep them from the screen for about six months at least, it is thought.

James Murray to Play in Marion Davies Film

James Murray, Metro-Goldwyn-Mayer's new player, will play the leading role in Marion Davies' next Cosmopolitan film which King Vidor, who is sponsoring Murray, will direct. Soon to go into production, it has not as yet been titled.

Rumored Building Projects in South Follow William Fox Visit

THE visit of William Fox to Atlanta and other southern cities last week gave rise to numerous rumors of extensive theatre building plans in addition to those that have already been projected. The head of the Fox organization spent only a few hours in Atlanta, looking over the preliminary work on the new picture palace he is building there.

Mr. Fox went to Atlanta from Augusta and then caught the Crescent Limited for New Orleans. He was met in Atlanta by Paul C. Ryan, head of the Fox Exchange, with whom he conferred on matters pertaining to that office. His visits at all points were followed by whisperings of new picture palaces.

Preliminary work has already started for the erection of the building in Atlanta at Peachtree and Kimball Streets that will house the Fox theatre. Kimball Street is now being widened and will be repaved immediately. Meanwhile construction work on the Shriner's Mosque, which will house the theatre, will be pushed forward with all possible speed, it is understood.

Fox-Stanley Rumors Are Denied by Rossheim

New President, Irving Rossheim, Declares Merger Has Not Been Discussed; Conservative Policy Adopted

IRVING D. ROSSHEIM, recently elected president of the Stanley Company of America, has denied emphatically and as ridiculous all rumors to the effect that the Stanley Company interests would be merged with the William Fox Company. The report had gone forth that the deal was all but consummated, but the new head of the Stanley Company apparently means it when he says that all such rumors are entirely without foundation.

Here is what President Rossheim had to say regarding the rumors:

"They are absolutely untrue and absurd. There has been a concerted barrage of misinformation emanating from New York, Newark and to some extent from Chicago, all of which is absolutely without foundation. If I can make my statement more emphatic, nothing can be more remote than the possibility of such a merger. There have not even been conversations preliminary to such a step."

In denying the rumor, Rossheim also pointed out that the changes in the Stanley Company directorate made only during the past week, were further evidence that his corporation was not considering a merger with Fox.

At the February 24th meeting, at which a number of changes were made in the Stanley Company directorate, a conservative policy was outlined under which the company will operate in the future. It was decided to return to the company policy of accumulating a substantial surplus from each year's earnings, and for that reason it was resolved to make the next dividend payment on April 2nd, at the rate of 75 cents a share, to stock of record on March 24th. This is a reduction of 25 cents a share as compared with the latter part of last year.

With regard to the recent rumor that the Stanley Company had discontinued work on the new Mastbaum Theatre in Philadelphia because of the negotiations which were rumored under way with Fox, the Stanley statement says:

"A recent rumor was to the effect that the Stanley Company had discontinued certain building operations. This reference was made to the new Mastbaum Theatre at Twentieth and Market Streets. The house is to cost $5,000,000, and will seat 5,000 persons. Within a few days the building will have placed in it one of the largest girders ever made. As soon as the steel is placed the work will be expedited as rapidly as justifiable with such a magnificent structure."

At the meeting A. R. Boyd, vice-president, resigned and his place was taken by Simon H. Fabian. The board of directors furthermore, underwent a change. E. C. Jameson, president of the Globe and Rutgers Fire Insurance Company, was elected to the directorate, together with Lessing J. Rosenwald, vice-president of Sears, Roebuck & Co.; Louis J. Kolb, a retired business man, and Mrs. Jules H. Mastbaum, widow of the first president of the Stanley Company. These new board members succeed Frank W. Buhler, who continues as general manager; Alfred W. Fleisher, Lewis H. Sablosky, who likewise remains in his executive position with the company, and Morris Wolf. It is understood all the balance of power will be conserved under the direction of one individual, probably Mr. Fabian.

Norma Shearer Signs New Contract With M-G-M

Before leaving the coast for New York enroute to Europe with her husband, Irving Thalberg, Metro-Goldwyn-Mayer executive, Norma Shearer signed a new contract with M-G-M.

Ban May Result From M-G-M Sales to Non-Theatricals

IT is reported that a number of exhibitors in and near the iron range district in northern Minnesota are considering putting a ban on M-G-M productions because "The Big Parade" and "Ben Hur" were sold to the schools at Coleraine and Bovey when the company could not reach an agreement with Mrs. Jos. Barlow, who operates theatres in the two towns.

It is claimed that the salesman would not let Mrs. Barlow have the two specials unless she took the entire output and upon her refusal sold the specials to the schools. Also, it is claimed that the salesman suggested that the schools offer to transport people from nearby towns free in the school buses if they wished to go to Coleraine to see the pictures. This, of course, outraged the exhibitors of the other towns.

W. H. Workman, manager of the Minneapolis office of M-G-M, is out of the city but his assistant, O. H. Lambert, said that every effort was made to sell the two pictures to Mrs. Barlow as it is not the custom of the company to sell to non-theatricals but that Mrs. Barlow's terms could not be considered. He said that no M-G-M picture has played Bovey or Coleraine in five years and that the home office had given instructions to have "Ben Hur" and "The Big Parade" play every possible town even if it was necessary to contract with non-theatricals. Mr. Lambert said that the M-G-M salesman had nothing to do with the free passage of people from nearby towns to Bovey and Coleraine.

Roach Comedy on Pathe's March 11 List

A new Hal Roach two-reel comedy entitled "Galloping Ghosts" heads the group of seven short subjects scheduled for the week of March 11. Pathe News, Nos. 24 and 25, are also set for release on that date.

Besides the Roach comedy there are: "The Mysterious Visitor," chapter nine of the serial "The Man Without a Face"; "The Work of Running Water," a geologic subject produced in cooperation with Harvard University and available in two versions, one for entertainment purposes and the other for the schoolroom; "Trees," a Rarebits release; Topics of the Day No. 11; "On the Ice," a new Aesop cartoon; and issue No. 11 of Pathe Review.

Featured in "Galloping Ghosts" are Jimmy Finlayson, Ora Carew, John T. Murray, Oliver Hardy and Fred Malatesta. James Parrott directed under the supervision of F. Richard Jones.

Columbia Signs Support for New Pictures

Supporting players to assist Bessie Love and Johnnie Walker in "The Matinee Idol" and Betty Compson in "The Desert Bride" have been signed by Columbia Pictures. In the former effort roles will be portrayed by Lionel Belmore, Sidney D'Albrook, Ernest Hilliard and David Mir, while in the latter Allan Forrest and Otto Matiesen will be the two masculine leads.

Universal to Re-Issue "Hunchback" May 27

"The Hunchback of Notre Dame," Universal's picturization of the Victor Hugo classic which was released by Universal in December, 1923, originally, will be officially re-issued by the Laemmle company on May 27, 1927, "as the result of a consistent and growing demand," says Universal. The re-issue means a new assortment of posters, press sheets, advertising material and accessories.

Two of Hugo's other stories are being handled by Universal, also. They are "Les Miserables," which has been going out from the exchanges for some time now, and "The Man Who Laughs," one of Universal's specials not yet released.

Seitz Will Direct Bosworth in "After the Storm"

George B. Seitz and Hobart Bosworth who last worked together on the Columbia lot in "The Blood Ship," will be together once again during the making of "After the Storm," a new Columbia production, and Bosworth's next starring vehicle for that company.

Will M. Richtey has scenarized the story.

Dates Set for 6 Warner Bros. Productions

Release dates have been set for the remainder of the pictures to be delivered by Warner Bros. on the program for 1927-28. The new productions total six, and will round out the program of 26 films promised for this year.

The features and their release dates are as follows: "Powder My Back," March 10; "Domestic Troubles," March 24; "The Crimson City," April 7; "Five and Ten Cent Annie," April 21; "Rinty of the Desert," May 5; and "Pay as You Enter," "May 19.

Interest in F B O Bought by K-A-O Circuit

(*Continued from Page 735*)

in organization and reorganization since in 1914, at the age of 25, he became president of the Columbus Trust Company. In 1917 he resigned that post to become assistant general manager of the Fore River Shipbuilding Corporation, employing 55,000 men. A year later he resigned to become manager of Hayden, Stone & Company, remaining there until two years ago, when he purchased F B O pictures and became owner and president of that corporation.

Among the constructive things Mr. Kennedy has done in the picture industry was the introduction last year of a motion picture course at Harvard. Under his supervision a series of lectures on motion picture production, distribution and exhibition was delivered by fourteen leaders of the film industry. In November of last year he published "The Story of the Films," a compilation of the Harvard lectures, which he edited.

In December Mr. Kennedy brought about an affiliation between F B O and the Radio Corporation of America, the Westinghouse Electric & Manufacturing Company and the General Electric Company, whereby all of these vast organizations became mutually interested in F B O and became actively represented on the board of directors.

Among the latest announcement from F B O is one that negotiations have been completed between that company and the trustee of the Hollywood-Argentine Cinema Company whereby F B O will distribute the forthcoming series of productions starring Tom Mix, which are to be made in the Argentine.

The entire Mix company, including the star, director, players and technical staff, will leave for the Argentine the beginning of June, following a ten weeks' tour of the Orpheum Circuit which Mix will make, commencing April 1st. Gene Ford, his director, his horse, Tony, Mrs. Mix and their daughter, Thomasina, will accompany the star. Headquarters for the making of the pictures will be established at Buenos Aires.

Great States Theatres Eliminates Stage Band Shows

AFTER a tryout of many months, Great States Theatres, Inc., Chicago, has decided that stage band shows wear out their welcome in the smaller cities and prove a drawback rather than an attraction, at houses in these cities.

Some months ago Great States cut stage band shows to half a week each in Bloomington, Galesburg, Quincy, La Salle, Streator and Peoria and have now eliminated them entirely. The only cities where they are now being used are in Waukegan and Joliet, where they appear for half a week, and in Rockford, where they appear on a full time basis.

Arrangements have been completed for the shows at the Norshore Theatre, Chicago, to be shown at the Genessee in Waukegan on Sunday, following their week at the Norshore.

Hearing on Brookhart Measure

(Continued from Page 694)

it is my personal opinion that 99 per cent of the individuals, on both sides of this question, who have communicated with members of this committee and members of Congress, have never read the bill or given any considerable thought as to what it seeks to accomplish in the way of giving the public good motion pictures at the least possible prices. I realize when I make this statement that the opponents of this bill, the people who are on our side of the case, have probably sent in more communications against the bill than have been received for it.''

Defends Distribution Plan

Continuing, Pettijohn said:

''We have many doctors in the motion picture business who are good diagnosticians, but we have very few doctors who can prescribe a remedy. Reams have been written about 'what's wrong with the movies?' and before I have finished I want to take a few minutes to tell this committee 'what is right with the movies?' This bill proposed to put out of existence the present plan of selling, exploiting and distributing of motion pictures in the United States without offering anything to take its place, except a bureau or board or commission to conduct hearings, make investigations, fix prices, and sometimes make a decision.

''The present plan of distribution is based on years of experience and the best brains in the industry. Everything that has been said against it here has been said by men who have never had anything to do with distribution, or any experience in it. If there is a better plan we would welcome it.''

Denies Monopoly Possible

After discussing several sections of the bill and giving statistics with regard to the number of motion picture theatres and the number of people employed through the making, selling and distribution of pictures, Pettijohn went into the subject of the alleged monopoly which the Brookhart bill charges. He said in part:

''The fact is that there is no monopoly or threat of monopoly and there can be none. Every year there are approximately 800 feature pictures put on the market, each different from the other and no two exactly alike. From their very nature they cannot be standardized like, for example, Ford cars, because their function is to amuse and entertain—hence, newness, novelty and publicity are the very essence of their value. They vary according to the type and character of their subject matter and the manner in which it is treated. Pictures by different stars, directors and authors vary according to the individual talent and ability. There is also a wide variance in their appeal to the public; some are better suited for certain audiences than others and very few are adaptable to all audiences alike. To illustrate, a wild and woolly Western picture may be very popular with a certain class of people, but with another class it will be unpopular. The final test for every picture is its market value which is determined by the picture's popularity with the public. That public popularity is an extremely variable quantity will not, I think, be denied.

Columbia Starts 7th Birthday Campaign

A VICTORY drive, inaugurated by Columbia Pictures and celebrating the seventh anniversary of the birth of the company, was launched February 20 by the 33 Columbia branch offices in the United States and Canada. Another purpose of the campaign is to strengthen good feelings between the company and exhibitors. Each week of the drive reprsents a year of the firm's history.

A national advertising and publicity campaign on the entire Columbia program of 30 productions has also been launched and will continue during the time of the drive, it is said. Ballyhoo material has been prepared in the form of special circulars, accessories and banners.

''The raw material in this industry is not film or theatres or actors or directors, but originality of ideas and ability to express them. This raw material cannot be dominated or controlled by any one producer or group of producers, no matter how many theatres they own or how great their capital investment may be. This is the primary reason why in the past and why today so many independent producers have been successful. The possibility of a monopoly, either in brains or ideas, or in studio business, is an absolute impossibility at the present time or in the future. There can be no monopoly of talent, brains and ability and any one who is able to make a good picture will have no trouble in selling it. The one great demand in the business from its inception has been for better pictures.

''The 800 pictures being all different it must follow that some are better, that is, more popular than others and, therefore, there is a greater demand for them by the theatres as each exhibitor naturally desires the pictures best suited for and most popular with his patrons. The theatres being different it also follows that some of them are more desirable than others. Generally speaking each of these theatres uses from 52 to 365 pictures a year, which is to say, from one picture a week to one picture a day, dependent upon the policy of the theatre. Most of the largest houses change only once a week and pay the best prices for the pictures and they constitute a very small minority of the total 20,303 theatres. Each distributor wants to sell his pictures to the best theatres.

Intensive Competition Shown

''When every year these 20,303 theatres go into the market, each one trying to buy from 52 to 365 of the best of the 800 pictures and meet the distributors each one trying to sell his pictures to the best theatres, there is keen and intensive competition. Of course, it is impossible for each of the 20,303 theatres to always get the best pictures. This is not caused by monopoly, but on the contrary by such a highly competitive market. The real trouble with the industry and the underlying cause of most of the complaints, misunderstandings and grievances, both real and fanciful, which have resulted in the introduction of this bill, when analyzed will be found to be the result of overproduction. There are too many pictures and too many theatres. Monopoly denotes an absence of competition. The motion picture industry is suffering today from an overabundance of intensive competition and this charge of threatened monopoly, when viewed in the light of all the facts, is, to say the least, absurd.''

With regard to the price regulation on pictures, Pettijohn said:

''Pictures are not comparable to other products—like, for example, shoes, furniture, hardware, iron, steel and coal, and no commission can fix a fair and reasonable price for a picture which will apply to all exhibitors generally. A picture is worth more to one exhibitor than to another, and vice versa, according to the type and character of both the picture and the theatre. To illustrate, 'Wings' is having a successful run on Broadway, but who can say what demand there will for it in other sections of the country? Could any Commission fix a 'differential' for this picture? Other outstanding examples are to be found in the pictures formerly made featuring certain stars which at one time were in great demand and commanded large prices, but on account of unforeseen accidents in the short space of a few hours they became almost worthless in this country.

''There are from 400 to 500 thousand picture contracts made each year, any of which, under the provision of this bill, could be brought before the Commission for review and determination. Such a procedure would require months of time and litigation, as will be developed later herein. Such delays would be fatal to the business. Pictures must move quickly as their advertising exploitation begins long before their release and their publicity value does not last long.

''Let me say this in conclusion about the motion picture industry. Ever since its birth it has been heckled and hampered both from without and within. It has survived all attacks from without. It must now meet intelligent criticism from within and this it will do.

''This industry, and particularly those I represent, welcomes this hearing. It has become necessary to have such a hearing where the facts can be stated. We appreciate the time and patience that you gentlemen have extended to us. And let me make one thing clear in closing; if anybody can give to us a better, more business-like, or more economical distribution plan than we now have in the motion picture business, one that is fairer or more simple, that will permit us to keep down the prices of motion pictures to small theatres, thus permitting the theatres to keep their prices of admission to the public down to where they are now, there will be no resentment of such a plan. On the contrary we will welcome it with open arms and pay real money for it.

''Oh, Lord, our thanks; we have survived attacks that would enslave us. Our enemies we fear them not, but from our friends please save us.''

"ONE FOR THE BOOK"

WHATEVER YOUR ACTIVITY AT THE MOMENT

The scenario you are writing
The part being played
The picture in production
The success it wins at the box-office

All Matters of Record for
The Official Record of Pictures and People

MOTION PICTURE NEWS BOOKING GUIDE

And

STUDIO DIRECTORY

Send for biography blank to be included in the edition now being compiled.

Newsreel Resume

In Fox News, Vol. 9, No. 43, scenes of the British auto establishing a new world's speed record vied with shots of ice skating on Lake Placid. Besides these items of sports were stories covering the Mardi Gras in New Orleans; bob-sledders at an Italian resort; London girls in training as fire rescurers; Yosemite Park from the air; steam lumbering in the Northwest, and bathing girls exercising on Florida beach.

No. 44 presents glimpses of the athletes at the opening of the Olympics in the Swiss Alps; Italy's crown prince on a visit to Egypt; sport activities in Manitoba; the carnival at Nice; Governor Smith lunching with New York newsies; Harry Chandler, owner of the Los Angeles Times (one of the series showing prominent editors); a speed boat regatta; and U. S. Navy guns in battle practice.

No. 16, Vol. 10, of International News shows the President visiting the home of Washington; youngsters swimming; the high seas at Havana; the world's biggest seaplane; New Orleans' Mardi Gras; the mechanical man—how he works; races at the Olympics, and U. S. warships thunder broadside salvos.

No. 17 has scenes of an electric machine clearing roads in the Alps; new spring styles; Columbia students training for their show; and Betty Compson; dog team race; the completion of the mighty Moffat tunnel in Colorado; mountain lions caught alive by hunter; and U. S. winning sled race at Olympic games.

M-G-M News, Vol. 1, No. 56, recounted the parade of athletes at the opening of the Olympics; wild horses being rounded up by Ute Indians; Mr. and Mrs. Irving Thalberg; a clever bulldog; the President conferring a medal; Dixie kids in swimming; Coolidge honoring Washington; the Mardi Gras in New Orleans; and the U. S. Dreadnoughts thunder their guns.

No. 57 shows the first train going through Moffat Tunnel; Dixie style show; golfing; Mrs. Lindbergh; convention of Hearst newspapermen with Bobby Jones and Ty Cobb; France's naval battle of the flowers at the Riviera; woodsman at his nervy job of trimming trees; and U. S. athletes winning dashing sled race at the Olympic games.

The Mardi Gras fete in New Orleans and the carnival in Nice, France, were also shown in Kinograms Newsreel, No. 5373. Additional shots took in the demonstration given by the U. S. fleet on the Pacific; the President assisting at ceremonies honoring Washington; Lindbergh as he takes off on his old mail route; and the Olympic games in the Alps.

No. 5374 views some of the winter sports at St. Moritz, where the Olympics are in progress; President Coolidge honoring hero of S-4 wreck; John D. Rockefeller, Sr.; Rogers Hornsby; veteran bike riders in training; ten Golden weddings celebrated simultaneously in French town; Lindbergh's mother in air flight; and students of the University of Vermont in their annual school show.

In Pathe News, No. 19, are more shots of the winter sports at St. Moritz; American racer whose car skidded into the Atlantic while racing on Florida sands; a modern Noah; the president honoring the dead of 1776; Viennese girls in swimming meet; Andrew W. Mellon; baseball candidates for Yale's team; the Riviera carnival in Nice; and the navy in battle practice.

No. 20 shows Mrs. Lindbergh; the Olympics; rabbits in New Hampshire hills; Berlin girls in unique dance steps; a dog derby; Mayor Walker at Stone Mountain; premier of Germany visiting France; racing iceboats; and the carnival in Nice.

Among the scenes in Paramount News, No. 61, are those of the winter Olympics; American's failure to break speed record at Daytona; sick children hardening their bodies by exposure to snow; the marine advance guard in Nicaragua; the annual carnival in Nice; Coolidge at celebration of Washington's birthday; Italian crown prince and Bedouin sheiks; and the U. S. battle fleet in action.

No. 62 presents views of the battle of the flowers at France's Riviera; engines clearing rails of snow; new designs in ladies' hats; famous British air flyers taking off for flight to map air routes; a dog race; Duluth's traveling bridge which has been banned; the opening of the Moffat Tunnel; and competition at the Olympic games between the nations.

Colleen Moore Will Begin Next Vehicle in March

Late March will see the initial sequence of the next Colleen Moore vehicle filmed, according to a tentative schedule drawn up. "Heart to Heart" is the tentative title of the forthcoming film; it will follow "Lilac Time," which has been in work at the Burbank plant and on location for nearly three months. Edmund Goulding, who the story and called in "Tomorrow," has been signed to direct it.

"U" Serial Will Feature Pre-Historic Monsters

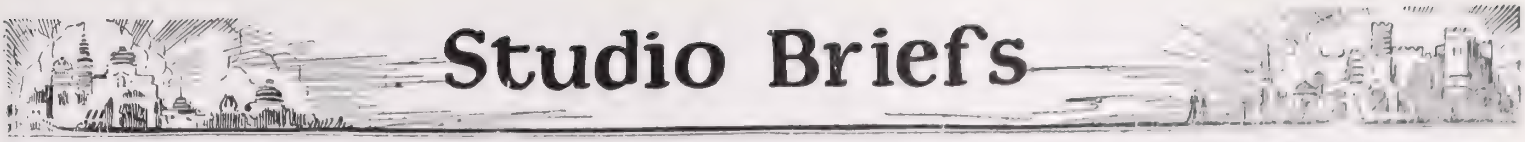
The dinosaurs and other antediluvian monsters will be the subject of a new serial to be made by Universal and to be called "Terrors of the Unknown." Scenarists are now working on the story in California, aided by geological authorities.

M-G-M Issuing Special Lindbergh Short

A NEW Metro-Goldwyn-Mayer short subject entitled "Forty Thousand Miles With Lindbergh" will be released all over the United States simultaneously the first week of March. The subject reviews the aviation career of the beloved young airman and is liberally featured with maps and statistics of his flights.

The pioneer flight of the Wright Bros.' heavier than air machine at Kitty Hawk, S. C., is one of the stories told in the initial sequences of the reel. Lindbergh's hop-off on his memorable flight to Paris, his reception in Paris and other views are shown.

The Astor theatre in New York will show the short subject starting Sunday.



Studio Briefs

Filming of "The Michigan Kid," Rex Beach's novel, has just been started at the Universal plant under the direction of Irvin Willat. This film of the Yukon will have Lloyd Whitlock, Adolph Millar, Maurice Murphy and Virginia Grey in supporting roles.

George Davis and Monte Collins are being co-featured in a new Mermaid comedy at the Educational studio, Stephen Roberts directing.

Production on "The Body Punch," a story of the prize ring, is now going full blast at the studio of Universal; Leigh Jason is directing. Jack Dougherty and Virginia Browne Faire are portraying the leads and Wilbur Mack, Arthur Millette, George Kotsonaros and Monte Millette, are in prominent supporting roles.

Jack Levine and Lorraine Rivero, child players who have been supporting "Big Boy" in recent comedies from Educational, are again appearing in the little star's new two-reel comedy now in work under the direction of Charles Lamont.

"Three Sinners" has been definitely chosen as the title for Pola Negri's new picture for Paramount.

Jean Douglas, a new actress at the Educational studio, has the leading feminine role opposite Charley Bowers in "Say A-Ah," his latest starring comedy for Educational.

"She Wouldn't Say Yes" is to be the title of Bebe Daniels' next picture, which Paramount will place in production after "Feel My Pulse."

Babe London will be seen in one of the principal roles in support of Dorothy Devore in her next starring comedy now being directed by Norman Taurog.

Paul Lukas, Hungarian character actor, has signed a long-term contract with Paramount. He made his screen debut in the Ufa production, "Samson and Delilah." His first Paramount role will be in "Three Sinners."

Otis Harlan has been re-signed by Universal on a long-term contract. He has but recently finished a role in "Be Yourself."

"Give and Take," Universal's filmization of the stage play by Aaron Hoffman, was placed into work this week at Sacramento, Cal., George Sidney and Jean Hersholt head the cast. The others include George Lewis, Sharon Lynn, William Orlamond, Billy Franey and Les Bates.

Charley Chase has started on his next starring comedy at the Hal Roach plant for the M-G-M program. The comedy, untitled, will also have the presence of Edna Marion, May Wallace, Otto Fries, Eugene Pallette, William Orlamond and Alfred Fisher.

Clara Beranger, De Mille scenario writer, has been assigned to write the adaptation and continuity for the screen version of "Craig's Wife," the George Kelly play that won the Pulitzer Prize. It is scheduled to go into production shortly at the De Mille studio.

Edward Sedgwick, M-G-M director, has been signed to a new long-term contract with that company. His new assignment, under the arrangement, will be the direction of Buster Keaton's new starring vehicle.

Production started January 30 on Fred Thompson's new picture for Paramount, "The Sunset Legion." Edna Murphy is to play opposite the Paramount western star. The story, by Frank M. Clifton, will be directed by Lloyd Ingraham and Alfred L. Werker. William Courtright and Harry Woods are to be two male members of the cast.

William K. Howard, director, will definitely remain at the De Mille studio, it is announced by Pathe, and is to start a new story, "The Last Cab," by Charles Puffy. Upon the completion of the scenario being achieved by Chandler Sprague, production will be started.

Anna May Wong, Chinese girl, who has been featured in several pictures during the past year, will take her place in the cast of "China Bound," new M-G-M production.

M-G-M has purchased the screening rights to the play, "Four Walls," which recently completed a long run at the Golden Theatre in New York. No announcement of production plans has come from M-G-M.

A former figure in the Swedish film making world, Benjamin Christianson, has been obtained by First National to handle the directorial end of "Nightbirds," Milton Sills' next picture, which is scheduled to be put in work in about two weeks.

Richard Arlen, one of Paramount's young leading men, will play opposite Esther Ralston in her next Paramount picture, "White Hands."

"Turn Back the Hours," Gotham's new picture co-starring Myrna Loy and Walter Pidgeon, was completed last week.

Among Pola Negri's support in her new Paramount vehicle, "Three Sinners," will be the following players just signed: Anders Randolph, Arthur Rankin and Robert Klein.

Tom Kennedy, who was at one time a prominent pugilist and held the title of national amateur heavyweight champion, is playing an outstanding role in the Pathe-De Mille film, "Hold 'Em, Yale."

Gotham has engaged Adele Buffington to do another screen adaptation—this time of Howard Rockey's story, "The Chorus Kid," which will be the next production to be started at the Gotham plant in Universal City.

Rosemary Cooper, formerly a popular leading lady who has for several years been living in retirement, returns to the films in FBO's "The Little Yellow House."

George Meeker, the newcomer among Fox Films' coterie of younger stars, will play his first leading man part in a new picture that has just gotten under way at the studio under the title of "The Thief in the Dark." Albert Ray is directing.

Jack Luden will play the juvenile role in the new W. C. Fields-Chester Conklin co-starring film to which Paramount has not as yet added a title.

John Boles, who at one time sang in opera, is making progress in the screen world. He has appeared opposite Gloria Swanson, is a starring player in Pathe's new picture of the Grand Canyon, and has but lately been cast for the male role in Leatrice Joy's "Man-Made Woman."

Taking advantage of unusually clear weather, Sam Sax has begun preparatory work on the Gerald Beaumont story, "U. S. Smith." Edward J. Meagher, scenarist, is now working on the adaptation.

Tiffany-Stahl's production based on an original story by E. Morton Hough, which has been given the title of "The House of Scandal," will have a cast containing Dorothy Sebastian, Pat O'Malley, Gino Corrado, Harry Murray, Ida Darling, S. W. Wilcox, Lee Shumway and Jack Singleton.

Albert Ray is directing his own story for Fox in "The Thief in the Dark," which he wrote in collaboration with Kennth Hawks. C. Graham Baker was responsible for the scenario work. In the cast will be Doris Hill, Gwen Lee, Marjorie Beebe and Michael Vavitch. Assistant director will be Horace Hough.

Ben Grauman Kohn, a nephew of Sid Grauman, has become a writer on the staff of Tiffany-Stahl in Hollywood. He is a former reporter of the New York American and also had some newspaper experience in Minneapolis.

Rose Dione, one of the screen's youngest character actresses, will have the role of the old lady in Paramount's "Super of the Gaiety." Leonardo De Vesa has also been cast for the role of a count.

Eve Southern, whom Tiffany-Stahl converted into a star after her performance in "Wild Geese," will be the leading player in "The Scarlet Dove," soon to be made under the direction of Edgar Lewis. Robert Frazer will be the male lead.

Barry Norton, another of Fox Films' younger players, has signed a new contract which will keep him with the Fox organization for a number of years. His latest is "Fleetwing."

William Powell, perhaps the busiest featured player Paramount has, will have an important part in George Bancroft's new starring picture, as yet titleless.

Key City Reports

New York City

WITH very few exceptions, Washington's Birthday happening along the middle of last week, greatly helped theatrical trade along Broadway. **Some of the high lights were: The Roxy swinging back to a much better gross than the house has done in a long time; the demand for seats at the Gaiety where "Four Sons" is in for a run; the capacity week for "The Jazz Singer" at Warners, and the clever move made by M-G-M in moving "The Crowd" to the Astor from the Capitol after a very good week's business at the latter house.**

M-G-M took considerable space in the local newspapers to advise the public that boosting a popular priced picture to a $2 top house was a most sensational and extraordinary move. Now, "The Crowd" may have deserved this promotion but it is also quite possible that "The Enemy," which capitulated, was getting a bit faint awaiting "The Trail of '98," and therefore welcomed the King Vidor picture with open arms.

The picture that boosted the receipts at the Roxy was Fox's "A Girl in Every Port," and it is gratifying to see the big 6,200 seater get into its old stride again. Fox's other picture in the Broadway district, **"Four Sons," is cashing in on well planned advance publicity.** They also brought Margaret Mann along to appear in person at the Gaiety.

Both "Wings" and "The Jazz Singer" not only held up to the past good business they've enjoyed but shot up to higher marks during the mid-week holiday trade. The former has been at the Criterion for over seven months, while the latter has done better than five months at Warner's theatre. **The Paramount Theatre took a chance with a "Take A Chance Week," and showed the Esther Ralston picture "Love and Learn," an average production, to a very fair week's gross.** This appears to be the first time the Paramount has played with a stunt of this sort, and while it may do for a novelty it hardly seems necessary for a house which has clicked its way into such excellent weekly patronage.

The Strand went back to average returns with First National's "The Shepherd of the Hills," after enjoying marked affluence with the runs of "The Circus" and "The Patent Leather Kid." The Shepherd could not keep up the fast pace set by the other two pictures. The Colony, pleased with the first week's return engagement of **"The Hunchback of Notre Dame,"** held it for a second, but business slumped.

The Rialto with Jannings' "The Last Command," and the Rivoli with Gloria Swanson's "Sadie Thompson," both had good returns for the week. They drew about evenly, considering the difference in seating capacity.

The Embassy continues to do a nice business with the Gilbert-Garbo picture "Love," and it will probably be good for two or three weeks longer. **"Two Lovers"** is scheduled to follow some time the latter part of March. **Griffith's "Drums of Love" will end a six weeks' run at the Liberty next Sunday evening.** According to an announcement, this picture was to have been shown for four weeks only. Business for the six weeks was nothing to shout about, but the fact that the Liberty is somewhat off the beaten track used by the customers in this town may to some extent account for the mediocre showing.

The Cameo has been doing nicely with the British war film, "The Battle of Coronel and Falkland Islands," and the Hippodrome turned in a usual good week's trade with "Streets of Shanghai" and the regular bill of vaudeville. The big 6th avenue house is turning a profit that some fail to realize. Over three hours of entertainment at 50 cents top is the reason.

Chicago

A BIG Washington birthday's business helped put the week's attendance at the Chicago loop theatres at a high mark, but the neighborhood houses as a whole failed to participate in this benefit and their business was average.

"West Point" was the screen feature at the Chicago and Lou Kosloff made his bow as director of the stage band, **the box office report being very satisfactory.** The Oriental had as its screen offering **"Ladies' Night in a Turkish Bath,'** and Paul Ash and his Gang in "Circus Days" was the stage attraction, **the combination playing to big business.**

"Les Miserables" opened its run at the Roosevelt, **proving a strong attraction, while "The Student Prince" continued to do good business** at McVickers. **"The Circus" proved an outstanding box office attraction** and United Artists theatre had capacity crowds during the entire week. **"The Jazz Singer" brought its long run at the Garrick to a close, going strong during its entire road show engagement.**

Mae Murray in person and "The Dove" as its screen feature went over big at the Tivoli. **Both the Capitol and Avalon had good average weeks, the former showing "Two Girls Wanted,"** a big stage show, and Vitaphone, **the latter, "The Private Life of Helen of Troy"** and a stage show headed by Roy Detrich. **"Beware of Married Men"** was the feature at both the Marbo and Granada theatres, both of which had strong stage shows, the Marbo offering a bill headed by Bee Palmer and the Granada headlining James Barton. **Attendance was excellent at these theatres.** The Uptown was another theatre featuring a name act, **Rae Samuels in person heading the stage bill with "Love" the screen feature, the combination pulling well.**

Portland, Ore.

THE West Coast Broadway was the town's leader last week with "Rose Marie," and an excellent stage show. Tebbett's Oriental **played to good business despite the similarity of names in "Lightning."** "Lightnin," by Frank Bacon, played locally about a year ago, and confused many show-goers, as they were under the impression that it was a repeat booking.

Universal's Columbia was only fair with "Alias the Deacon," while the Rivoli continued to click with "Love" in its second week. Pantages, showing **"Second Heaven" for a second week, was also a money leader.** Huston Ray, famous pianist, was the stage headliner, and also was responsible for some extra business at the box office. Gene Dennis, the girl psychic, was responsible for more than the usual amount of trade done at the West Coast Liberty. Miss Dennis is a good draw locally, having been at the house before, and proved very successful.

St. Louis

(Week ending on February 24)

BY building up their stage shows and booking some of the bigger pictures the first runs like the Ambassador, Missouri and Loew's State have been able to do good business on occasion, but in the outlying sections, with the single possible exception of the Granada on Gravois avenue, the going has been tough—very, very tough for many weeks past. The Granada is a new house and has been putting on a show far too good for the admission charged. Business, on the whole, among the St. Louis first runs was fair to middling the week of February 18.

"The Night Flyer" was on the screen of the St. Louis theatre and, flanked by several good acts of Orpheum Circuit vaudeville, **had an average week.**

Bebe Daniels in **"Feel My Pulse"** was the film attraction of the Missouri theatre at Grand boulevard and Lucas avenue. Brooke Johns' stage show was entitled "As You Like It," and the patrons of the house seemed to. **On the whole, it was a very good week.**

Skouras Brothers Ambassador theatre, Seventh and Locust streets, **got its share of the week's business with "The Shepherd of the Hills"** on the screen and Ed Lowry and his organization in "Treasure Ship" on the stage.

Loew's State didn't do the business it did with Al Jolson in person. The attraction was "The Enemy' and apparently it won widespread approval. **On the whole, it wasn't a bad week.** Teddy Joyce had a new stage show entitled "George Washington, Jr.," in honor of the cherry tree chopper.

"The Jazz Singer," Vitaphone feature, continued through another very good week at the Grand Central theatre.

Harrisburg, Pa.

GOOD shows, well exploited, brought good business to all the downtown first-run theatres.

So cordial was Harrisburg's reception of the Al. Jolson picture, "The Jazz Singer," in this entertainer's screen debut in the city that the management of the Colonial theatre announced it would be held over for a second week, due to popular request. In advertising the film all the Rabbis of the city were invited to attend the show, and several of them made addresses to their congregations calling attention to the attraction.

At Loew's Regent the feature film was Greta Garbo in **"The Divine Woman," and it had a strong appeal** to Harrisburg movie patrons, particularly women.

At the Victoria the program was headed by "Gentlemen Prefer Blondes," which scored a big box office record.

At least one Western a week is demanded by Harrisburg fans and the Buck Jones picture, **"The Branded Sombrero," at the State, pleased** the masculine and small-boy elements. **"Drums of the Desert,"** on a return to Harrisburg, was featured at the Grand and Norma Shearer, in **"After Midnight," scored well** on the cash register at the National.

The Russell showed "When a Man Loves," with John Barrymore and Dolores Costello, and the Capitol's attraction the latter part of the week was Richard Dix, supported by Mary Brian in "Man Power."

Detroit

DURING the past week, box office conditions were better than usual with mild weather and good attractions remaining as the chief attendance factors.

Long runs, which include "Sunrise," at the Fox-Washington, and **"The Circus," playing in the Adams, brought big money** into the downtown section. **"Business at the Madison, where "Les Miserables" held forth, was only average** despite large displays in the dailies. **United Artists, featuring "The Gaucho," failed to cause any great excitement,** average attendance marking the showings during the latter part of the week. First-half money offset the decline enough to warrant a hold-over. "Les Miserables" likewise continues for a second week.

Greta Garbo in "The Divine Woman" proved an excellent attraction at the Michigan, augmented by a Publix unit. Heavy gatherings contributed large wicket returns in that house. **The personal appearance of Gilda Gray and her latest "The Devil Dancer" also proved a strong attraction for the Capitol,** another presentation and picture palace operated by Kunsky theatres.

Receipts among the vaudeville-picture enterprises were just about evenly distributed. Neither of the three largest variety shows, Keith's Temple, Loew's State, and the Oriental, were successful in an outstanding way. The State, with **"Ladies' Night in a Turkish Bath," was above average.** Keith's Temple **did as well as usual in presenting "Publicity Madness,"** and the Oriental feature, **"Streets of Shanghai," clicked about half and half.**

Des Moines

THE Des Moines played "The Last Command" the past week and while this picture did not do so well the first part of the week it built steadily during the remainder. Much interest was expressed. **"Chicago After Midnight"** cannot be said to have largely influenced attendance at the Capitol, the stage show here always being the big draw. Profiting by Will Rogers' recent appearance in Des Moines, where he lectured, **the Strand showed "A Texas Steer."** The Strand had **"Doomsday"** for the balance of the week and **all in all did very good business.**

All Des Moines theatres cashed in on the mid-week holiday shows. Business over the state is reported as picking up.

Salt Lake City

A WEEK of early spring weather and some especially strong picture productions contributed to the very good business enjoyed by the downtown first run theatres here this past week.

The Capitol theatre had a "short run" due to the fact that the date has been changed for the opening of the new bills, **but the program was very well received by capacity houses. The feature picture at the Capitol was "Doomsday,"** with Florence Vidor, and the Fanchon and Marco stage presentation of unusual entertainment value was billed as "The Backstage Idea."

The Paramount Empress theatre perhaps led in box office results during their extended run of Douglas Fairbanks in "The Gaucho," which did a tremendous business, it is reported. A special atmospheric prologue was also offered in connection with this picture production.

Lon Chaney in "London After Midnight" is reported to have gone over better than any previous Chaney picture shown at the Pantages, where his name has always been a drawing card.

Zane Grey's **"Under the Tonto Rim,"** which was the Victory theatre offering, **surpassed any of the Zane Grey's picture productions at this house,** according to report.

Clara Bow in **"The Primrose Path" proved to be a very satisfactory drawing card** at the American theatre.

"The Night Flyer," with Wm. Boyd, **drew exceptionally good patronage** to the Gem. This picture was filmed in the Southern part of Utah and has been looked forward to with interest by many throughout this section.

"What Price Glory," as a second run, presented at the Rialto with an atmospheric prologue, **filled the house** to overflowing.

Lon Chaney in **"Mockery" brought very satisfactory results** to the Mission theatre, a neighborhood house here.

Ottawa

EXHIBITORS of Ottawa, Ontario, and Hull, Quebec, had little cause for complaint during the week of February 20 because they obtained their share of this world's profits with good features and normal effort, despite ski sport and hockey opposition.

The big crowds traveled to the B. F. Keith's and Centre theatres. The reason at Keith's was "Spring Fever," a neat picture that delighted the golfers and amused those who hadn't the slightest idea what golf is. William Haines sprang into wide favor through his work in this feature. **Most everybody also went to the Centre theatre to see Colleen Moore in "Her Wild Oat"** and they came away thinking that Colleen can always be counted upon for a good performance. It was one of the best weeks of the season at the Centre.

"Alias the Lone Wolf," starring Bert Lytell, brought handsome returns to the Imperial theatre. A couple of novelty short subjects, including the UFA "The Parasol Ant," also helped to please Imperial patrons.

Crowds tapered off at the Regent theatre for the second week of "The Gaucho." The Fairbanks production looked good for a holdover but it did not turn out as well at the cashier's wicket as expected. The Regent was jammed the first week.

"Ben Hur," at the Laurier theatre, Hull, couldn't help but go over big, even though it had recently played the Ottawa Regent. Laurier patronage was magnificent.

There was a pleasing double bill at the Eden theatre, Hull, with "The Red Mill," starring Marion Davies, **and "Flying High,"** with William Fairbanks. Marion Davies was the drawing card, but then "Flying High" proved to be a good companion picture at that.

The Capitol theatre, Hull, pulled up a bit in receipts with a nice double bill, "The Confession" and "Forget and Forgive." These features stirred the French-Canadian temperament.

Atlanta

A CHANGEABLE weather with cold and rains had its effect on Atlanta box-offices this week.

The Howard played Phyllis Haver in "Chicago" to fair audiences all week, while next door **"The Enemy,"** with Lillian Gish, **brought good returns** for Loew's Grand.

Up the street the Capitol showing **"Love Me and the World Is Mine" enjoyed an appreciable week** and Keith's Georgia on its left hand side held laughing patrons with the humorous comedy, **"Wife Savers."**

The Metropolitan, with "The Jazz Singer," steadily built up all week and indications predict a good second week run for this picture.

"Seventh Heaven" brought the Rialto increased houses and, for its second run in a major house, stood the test well.

Three westerns, **"Range Courage," "The Phantom Buster,"** and **"Rawhide Kid" entertained average audiences** at the Tudor.

The New Alamo played only one first run, **"Love Makes 'Em Wild,"** filling out the week with four second run pictures.

Cleveland

EVERYBODY had a good time at the theatres here last week, including the theatre owners, as business was better all down the line than it has been for a long time.

Those who enjoy laughing and most everybody does, **flocked to the Stillman to see "The Jazz Singer," which just concluded its third week and had to be held over a fourth** week to take care of the tremendous demand for seats. They've been turning 'em away at the Stillman all week. **Keith's Palace had crowds standing for every performance of "Finders Keepers,"** an excellent comedy which made a great hit. **"Grandma's Boy,"** a re-issue of the famous Harold Lloyd comedy, **was heartily received** and generously supported at Keith's East 105th Street theatre. **The Allen did big business with "The Big City,"** as all Chaney pictures do. This one was approved as being excellent, exciting melodrama. **"The Latest from Paris" caught on at the State right at the start and kept up a high attendance** average all week. **"The Circus," playing a second run downtown, packed the Cameo and is being held over** at least another week. **"Brass Knuckles,"** better than average underworld melodrama, because of its original touches, **attracted large crowds** to the Park theatre. **Reade's Hippodrome did well with "Legionnaires in Paris."** "Damaged Goods," a new edition of the educational sex hygiene picture, closed its continued engagement at the Oriental.

Business was very good here on Washington's Birthday. Neighborhood houses stated that they had a pretty good week, too.

Legitimate theatre cmpetition was just average.

San Francisco

A GOOD, but not an exceptionally good, week was witnessed by the several motion picture theatres of San Francisco, **with the exception of the playing of "The Jazz Singer," which more than crowded the Embassy theatre every night.** Some nights the front of the Embassy was so crowded that five policemen were required to help take care of the crowds.

A good week, but not an exceptional one, however, was reported for "Gentlemen Prefer Blondes," at the Granada theatre. Loew's Warfield reported good business with the showing of "Sporting Goods" and with White and Manning Cheer Leaders on the stage. **"The Student Prince" drew very well at the California theatre, but not as strong as expected,** the cause, many claiming, being the "Jazz Singer" at the Embassy. **"The Gaucho" was shown for a second week at the St. Francis theatre and continued to fill that theatre.**

The weather helped bring business to the theatres. The resident theatres, generally, did not do as well as usual because of the special "Edison Week" and special attractions shown down town.

Louisville, Ky.

"THE JAZZ SINGER," starring Al Jolson, and with Vitaphone accompaniment, enters its third week at the Strand theatre, where it has attracted capacity audiences. When it concludes its engagement next Saturday, the picture will have established a record here. Heretofore, no film has been exhibited in Louisville longer than two weeks, except "What Price Glory," which ran for a longer time at the same theatre. "The Jazz Singer" continues to be the best film of the week, **closely pressed by "The Love Mart,"** First National special, starring Bilie Dove, at Keith's National.

Milwaukee

MILWAUKEE theatres enjoyed very good business the beginning of last week, but things slumped toward the end, due no doubt to the beginning of the Lenten season.

One of the most popular pictures in the down town houses was "Sorrell and Son," which is being held over for a second week. A local newspaper has been running the story serially for some time and this gave the picture widespread interest. At the beginning of the week crowds were held out until late in the evening. **"Helen of Troy" was another popular picture and kept the Strand well filled** with enthusiastic patrons. **"The Love Mart" drew average business to the Wisconsin. "The Cohens and Kellys in Paris" was fairly well attended** at the Alhambra. **"Let 'er Go, Gallegher" was a popular number** on the Orpheum bill. **"King of Kings" in its second week at the Davidson was not as well attended as it was in the previous week, and business dropped off** noticeably at the end of the week. **"Lovelorn" drew moderate business** to the Merrill.

Neighborhood houses found business rather dull. **"The Gorilla" played to fair houses** at the Modjeska, Garfield, Uptown and Tower. **"Surrender" was very well attended** at the Venetian. **"Get Your Man" was popular at the National and only fairly successful in drawing patronage at the Egyptian. "West Point" drew excellent** patronage at the Oriental.

Baltimore

WASHINGTON'S birthday helped boost business receipts considerably at the first-run moving picture theatres in Baltimore during the week beginning Monday, February 20.

One of the outstanding hits of the week was "Sharp Shooters." The audiences ate this comedy up and loved the natural rough and tumble comedy situations.

Warner's Metropolitan had "The Jazz Singer," starring Al Jolson, with Vitaphone accompaniment, for its seventh week, and business was so good that it was held for an eighth week, which is wonderful for Baltimore; the only run having been longer was that of "Way Down East," which played the old Lyceum.

Business at the Palace theatre, where burlesque is given in conjunction with first-run moving pictures, **still holds up very good, the attraction for that week being "The Legionnaires in Paris,"** with Kit Guard and Al Cooke. **"The Four Flusher," co-featuring George Lewis and Marian Nixon, proved a very good drawing card** at the Keith-Albee Garden, where eight acts of Keith-Albee vaudeville were given on the same bill.

Business during the second week of the engagement of "The Patent Leather Kid," at the Stanley, the 4,000 seater, was very good, but a stage presentation act was offered on the same bill for the second week.

The second week for the engagement of **"Chicago"** at the Rivoli, with Phyllis Haver in the leading part, **proved very good for the nights, but was weak on the matinees.** Also offered on the bill were piano selections by Grace Doro. **"Peter the Great," with Emil Jannings in the starring role, proved an excellent business attraction at the Little theatre,** operated by the Motion Picture Guild. On the bill also was Moana." This house, with 250 seats, was well filled every night. **"The Siren,"** co-starring Dorothy Revier and Tom Moore, **pulled them in strong** at Keith's Hippodrome, where five acts of Keith Albee family time were given on the same bill.

"Man, Woman and Sin," with John Gilbert and Jeanne Eagles, **only proved a fairly good attraction** at Loew's Century, where a presentation act entitled "Joy Bells," with Ted Claire acting as master of ceremonies, was also on the bill.

At Loew's Valencia, **"The Enemy,"** co-featuring Lillian Gish and Ralph Forbes, **proved only a light patron puller.** The reason for the light business was given that people are tired of war pictures, but the success of "The Patent Leather Kid" at the Stanley offset that.

Dallas

THE weather in Dallas the past week was of the anti-box office variety, including heavy rain and intense coldness for this section. Considering the elements the Dallas theatres checked up a very creditable week.

At the Melba, William Haines in **"West Point" proved a drawing card** and held up throughout the week.

"Freckles," at the Capitol, reeled off seven days of very satisfactory business and received much favorable comment.

Lon Chaney, in "The Big City," at the Palace, had a good week, but not the usual Lon Chaney business. This was attributed to the very disagreeable weather. Ken Whitmer, the new personality and stage band leader, was well received and should prove a real asset in future box receipts.

At the Majestic, "Wild Geese," Marie Ostenso's famous prize novel, maintained the unusually good business which the Majestic has enjoyed for a number of weeks and turned the patrons away well pleased. Another feature of the program was a Movietone specialty in which Jesse H. Jones was seen and heard explaining the reasons for Houston being selected as the place for the Democratic National Convention.

"The Love Mart," with Billie Dove, at the Old Mill theatre, proved to be good box office bait, and the week's gross was very gratifying.

The Arcadia theatre did a par business the past week with "American Beauty," "Moon of Israel," and "Get Your Man." A Vitaphone specialty was shown each night in addition to the feature picture.

Minneapolis

THERE were no new outstanding picture attractions in Minneapolis last week, and the box offices, as a result, were not overworked. Business, however, was about average, and no one had much to complain about.

"Old Ironsides" did just a good business at the Garrick, but wasn't strong enough to hold over for a second week. Washington's Birthday helped this picture, as the children were out of school, and this film has a special appeal to the school children.

Emil Jannings in "The Last Command" held up very well during its second week at the Strand. This picture was very well liked here, and had many favorable comments both from the crowds and from the critics.

Lon Chaney in "London After Midnight" drew just ordinary-sized crowds to the State. The opinion seemed to prevail that this wasn't quite up to the Chaney standard.

The Hannepin-Orpheum showed Syd Chaplin in "The Missing Link" and found it pleased the crowds. Pantages gave a good deal of advertising to Olive Borden and Antonio Moreno in "Come to My House" and this picture proved a good drawing card. "Coney Island," with Lois Wilson, rounded out the vaudeville in good style at the Seventh Street theatre.

Neighborhood houses reported business fair to very good for the week. Among the pictures shown were **"Get Your Man"** at the Lagoon, **"College"** at the American, **"The Cat and the Canary"** at the Lyndale, **and "The Love Mart"** at the Rialto.

Tampa

FOR the first time in the history of show business in Tampa a picture was "held over" for a second week. Pictures have been shown here for a week and then brought back later for a second run, but this is the first time that a picture has been given two consecutive weeks. **The picture referred to is "The Jazz Singer," which broke all records for the Victory last week** and has played to big business the following week also. Manager Peck says many of his patrons came back the second time, and he knows of one lady who made four trips.

The Tampa featured "Chicago" the first half and it went over fine, giving them a little better than average. **"Rose Marie" did nicely the last half,** keeping receipts around their average.

"The Leopard Lady" opened the week for the Strand and played to average business. "Under the Tonto Rim" was a good card and did a nice three days' business. "Come to My House" finished the week to average receipts.

The Franklin used **"The Air Patrol," "Fang of the Wild" and "Grandma's Boy."** The latter picture was a re-issue but it did well. **The week went over about average.**

Pittsburgh, Pa.

A NORMAL week in all theatres somewhat as the quiet before a storm, which, in other words, means that next week Stanley's new 4,000-seat house opens. **Penn had a good week with Lillian Gish in "The Enemy" and a pleasing stage show.** Extra money was spent on the newspapers with results accordingly better than usual. The Grand made its swan song as a presentation house playing **"Beau Sabreur"** and a Russian revue. The Stanley takes up the presentation policy next week in place of the Grand, which reverts to a straight picture house. **Loew's Aldine had a normal week playing Jetta Goudal in "The Forbidden Woman."**

"Ladies Must Dress" at the Davis, with a unit vaudeville show, **fared nicely. Al Jolson in "The Jazz Singer"** at the Olympic **did well enough to stay for a third week** and at the Cameo **the third week of "Cohens and Kellys in Paris"** did the **best third week this house has turned in for months.**

"Chicago After Midnight" at the Harris is just the type the clientelle of this house likes, but at the State **"The Little Snob"** was the opposite, with results accordingly.

Kansas City

SOME first run downtown houses of Kansas City played to better than the average attendance of the last few months this week, while others fell below that mark. Newspaper advertising again showed a slight increase over previous weeks, although none of the large theatres resorted to anything in the way of exploitation aside from the usual lobby displays.

"Man, Woman and Sin," featuring John Gilbert and Jeanne Eagles, played to a good weekly attendance, as did "Flying Romeos," with Charlie Murray and George Sidney at the Mainstreet. **"Wings" had a fair week in a road showing at the Shubert at $1.50 top.**

"The Devil Dancer," with Gilda Gray, did not attract a good night attendance, but the matinee patronage was good, as was the case with "In Old Kentucky" at the Globe theatre. **"The Gateway of the Moon" at the Pantages played to crowds which were slightly below normal.**

At the Liberty theatre, **"Chicago After Midnight" did a normal week's business.**

St. Louis

(Previous Week)

"BABY MINE" worked on the same program with Al Jolson, The Jazz Singer, in person at Loew's State theatre the week ending on February 17 had a very big run. But in justice to Jolson it must be admitted that the picture had very little to do with bringing the 70,000 or so cash customers to the box office during the seven-day period.

In the closing days of the engagements Jolson sandwiched in five shows per day in order to accommodate the crowds that visited the State.

"Sporting Goods," featuring Richard Dix, had a very good week at Skouras Brothers Ambassador theatre, everything considered, although no box office records were shattered.

Milton Sills in **"The Valley of Giants" at the Missouri theatre, had a good week.** Sills is a prime favorite with St. Louis motion picture fans and fanettes. The receipts were aided by the return to the stage of the Missouri of Brooke Johns, master of ceremonies of the stage shows, who had been away for a week.

The St. Louis theatre, Grand and Delmar boulevard, obtained its share of the patronage. **The film attraction was "Sharp Shooters,"** with George O'Brien and Lois Moran in the feature roles.

"The Jazz Singer," Vitaphone featured, continued its merry clicking way at the Grand Central. In nine weeks the talking picture apparently was going stronger every day. It has surpassed all previous St. Louis runs for continuous performances.

Neighborhood and suburban houses did not do so well the past seven days. It has been a tough Winter for the proprietors of the smaller houses.

Albany

A REAL circus held throughout the week at the State Armory and, under the di**rection of the Albany Shriners, proved too strong competition for Charlie Chaplin's "The Circus," at the Mark Strand theatre, with the result that the picture did not hold up any too well during the week, although it opened strong on Monday.** This fact, together with some criticism that the picture was not up to expectations, resulted in many a vacant seat at the second night showing from Tuesday on. The two Vitaphone presentations were hardly above par and the only redeeming feature of the bill was the fact that the newsreel, for once at this theatre, had not been cut and slashed in an effort to keep the whole program of entertainment within the scheduled two hours. Considerable criticism was also expressed by many persons that the house management was spending entirely too much time in advertising on the screen not only coming attractions at the Mark Strand, but also at the Mark Ritz theatre. Patrons expressed the viewpoint that in paying their money for entertainment they did not wish to lose at least ten minutes that could be devoted to a reel or two of entertainment, but which was taken up by the announcement of coming attractions.

The Leland theatre used Marion Davies in "Quality Street" to fair business through the week, in fact the business was better than had been expected. **The best drawing card of the entire week in Albany at the motion picture theatres proved to be "The Devil Dancer,"** coupled with a fine scenic, a newsreel and a comedy. The theatre was packed each night throughout the week and standing room at the Mark Ritz was at a premium. **"The Clinton Square is now running double features in an effort to brace up business. "The Girl from Rio" and "Race for Life" were used with fair success during the week.** Harmanus Bleecker Hall is meeting with much success in double features, three changes to the week, and three acts of vaudeville changing twice to the week.

Neighborhood houses in Albany report business as being only fair. No doubt the big road attractions playing at the Capitol theatre these days are cutting into business at the motion picture theatres. There appeared to be no slump to speak of at any of the theatres on Wednesday, which marked the opening of the Lenten season. **The Troy theatre reported just fair business with "The Circus," while the Lincoln found just about ordinary business with "The Better 'Ole."**

Neighborhood houses in Troy complain that business is not up to expectations.

Denver

THE Aladdin theatre is having a great run on the "Jazz Singer," Al Jolson's latest picture. The production is now in its third week, the first time any picture outside of a road show production has enjoyed such a run in these parts for years. The picture has Vitaphone accompaniment.

Birmingham, Ala.

AVERAGE business in Birmingham theatres the past week was a little off, although several of the houses played to good attendance. **At the Alabama the offering was Douglas Fairbanks in "The Gaucho," with Publix stage show—a fine all 'round bill but business was not what it should have been.** At the Ritz, with Fox's dog star **"Thunder" on the screen and regular Keith acts on the stage, business was good.** At Loew's Temple, **"Man, Woman and Sin" and Loew vaudeville, business also was good.** At the Trianon, **"Come to My House" did not do so well.**

Boston

WITH the holiday coming in mid-week to help swell receipts, Boston theatres enjoyed another near-capacity week. The outlook is good for continued heavy business in spite of the Lenten season and will undoubtedly go far ahead of recent similar periods.

Loew's State theatre's adaptation of musical comedy for stage presentation number, coupled with the first New England showing of "Man, Woman and Sin," brought the box office up to high water mark for the entire week. The combination was eminently successful.

The Metropolitan's showing of "The Secret Hour" was welcomed by capacity audiences, eager for just that entertaining type of romance. The Rodemich stage band remains intact except that it has a guest leader each week. Geissler was this week's leader. Rodemich will be back in person next week.

"Wings," Boston's road show at the Tremont, in its tenth week, continues to show to capacity audiences. It was announced that only two more weeks' showing remains, a run of an even dozen weeks for one of the largest grosses ever made by a film in Boston.

Next week brings another road show to Boston for a five-day run at Symphony Hall, **"Ivan the Terrible."** This is one of the shortest runs ever scheduled for a road show and will be watched with interest.

Showing at seven theatres simultaneously, "The Patent Leather Kid" has proven so satisfactory that it will be held over for a second week at the Fenway.

"West Point" at Loew's Orpheum played to better than average business. "Silk Legs" at the Keith-Albee Boston with a new Hal Roach comedy following, "Should Second Husbands Come First?" drew one of the largest audiences to that playhouse in months.

"Man Crazy" at the Strand, **"The Gorilla"** and **"A Hero for a Night"** at the University, and **"Buttons"** and **"The 13th Hour"** at the Allstone **all grossed well.**

The first showing of "The Jazz Singer" at the Modern and Beacon theatres with Vitaphone accompaniment came within a very few dollars of breaking house records during the week and is to be held over for a second week at both the theatres. A reissue of Charlie Chaplin in "Sunnyside" did a good week's business at the Bowdoin Square.

The Arlington theatre has switched to pictures and is giving "Jewish Life" and "The Eternal Student" for a double feature bill, playing to a $1.50 top.

Seattle

IN a week of business that failed to rise greatly above the average for this season of the year, **Manager Perutz of the United Artists theatre took honors for the best run with "The Student Prince."** The film, in musical show form, has thousands of boosters in Seattle, and when the picture arrived for local showings it drew immediately. The picture was very well liked, and got much good word-of-mouth advertising. Business was very good—about $15,000—with a fine campaign and lobby by Mr. Perutz and an unusual musical score by Jan Sofer and the orchestra.

At the Fifth Avenue theatre, "Baby Mine" was the screen attraction. Fanchon-Marco's Road Show No. 1 was on the stage. **The film had its funny moments, but was sadly disappointing to most Arthur-Dane fans.** Charlotte Greenwood's name helped business, as she played the Orpheum theatre here two weeks ago. The stage show was rather disappointing, also, after so much advance ballyhooing. In its forced massiveness it lost sight of the usual theme and charm of most F-M units. Business for the week was just about average.

John Hamrick, after six weeks of "The Jazz Singer" at his Blue Mouse theatre, brought in "The Girl from Chicago" with a full list of new Vitaphone subjects and Movietone News, and continued to pack his house for all performances. The film was rather boisterous, and the Vitaphone numbers a little weak in "names," but the bill did the business with lines out for every night show. Business above average.

At the Columbia theatre, "The Cohens and Kellys in Paris" finished its second week to average business. The film had a strong run for the first seven days, but the second seven showed a tendency to slack off. The combination engagement was quite satisfactory, however.

At the Orpheum theatre, "The Night Flyer" and a fair vaudeville program attracted the usual good business, but would not be considered a big box office bet.

Pantages, the other vaudeville house, featured **"Gateway to the Moon" and a pretty fair stage show, with business just about medium.** The house has not been clicking at a very good rate.

"Mother Machree" Opens at Globe on March 5

"Mother Machree," the Fox Films feature made about a year ago by John Ford with Victor McLaglen, Belle Bennett, Neil Hamilton, Ethel Clayton and Constance Howard in leading roles, will be presented for an extended run at the Globe Theatre in New York City begining March 5. "The Street Angel," previously announced for this this date at the Globe, will open at another legitimate theatre.

Opinions on Pictures

Figures Don't Lie

Inconsequential Story Has Some Humor

(Reviewed by Raymond Ganly)

ONE of those light, inconsequential affairs insofar as story is concerned is provided for Esther Ralston here. The story starts out fairly enough, and then simmers down into a bedroom farce, in which a raging wife with a gun is introduced for no other purpose than to act as a pivot for the comedy following scenes of a husband caught in his pajamas with his pretty stenographer. Pleasant, light entertainment not to be viewed with a serious mien. Ford Sterling carries on as the helpless husband, while Richard Arlen attempts an interpretation of one of those smart young men—the type portrayed by William Haines.

Esther is called upon to look charming, petite and very attractive. She is all of that. In the trim business suit, in the costume of a bathing beauty, in the bedroom scene where she has very little on—at all times she is a pleasing good looker. She is the spirited young girl, who resents the intrusion of a smart young sales manager into the office where previously she had held the reins of business. Most of the comedy deals with the little flares of temper between them.

Arlen is okay as the ambitious young man, who breezes along at a fast clip possible only in the movies. Ford Sterling is the likeable jokester, the bewildered business man who is constantly forgetting appointments, his wife's birthday and the like.

Drawing Power: Good (coupled with another feature, otherwise not so good). **Exploitation Angles:** Plenty of pictures of the star in bathing costume. Stage a bathing beauties revue. Press book suggests tie-up with drug stores featuring a display of reducing appliances.

THEME: Light comedy of a stenographer's romance.

Produced and **distributed** by Paramount. **Released,** October, 1927. **Length,** 5,280 feet. **The Cast:** Esther Ralston, Richard Arlen, Ford Sterling, Doris Hill, Blanche Payson and Natalie Kingston. **Story** by B. F. Zeidman. **Director,** Eddie Sutherland.

The Cherokee Kid

Usual Western Fare

(Reviewed by Raymond Ganly)

TOM TYLER, F B O's western star, gallops and fights his way through this ordinary western. It follows faithfully the old formula for a western. We need not mention just what occurs. Suffice to say that the hero and the heroine, in love with each other, are plotted against by the villain, who has laid a charge of murder against the hero. There are several scenes of physicial prowess and villainy. The big expose comes when the villain, playing too sure a hand, causes his housekeeper to become jealous with the result that she discloses his connection with the murder. The ancient idea of the villain kidnapping the girl and endeavoring to escape with her across the border is utilized for the thousandth time. The hero, in pursuit on a galloping steed, overtakes the villain and knocks the daylights out of him in a hand-to-hand conflict. The same old situations once again.

Tyler is a likeable hero, but he should get better material than this story has. Opposite him is the beauteous Sharon Lynn. Jerry Pembroke is the fiendish villain. Not much to it.

Drawing Power: Fair. **Exploitation Angles:** See the press book for ballyhoo angles.

THEME: A young westerner is falsely accused of murder by a villain, who covets the girl and her ranch. However, the young man foils the rascal, of whom it is revealed that he engineered the killing. The young man wins the girl.

Produced and **distributed** by F B O. **Released,** October, 1927. **Length,** 4,837 feet. **The Cast:** Tom Tyler, Sharon Lynn, Jerry Pembroke, Robert Burns, Robert Reeves, Ray Childs, Jas. Van Horn, Carol Halloway. **Director,** Robert De Lacy.

Blood Will Tell

Buck Jones Western is Average

(Reviewed by Raymond Ganly)

BUCK JONES' new vehicle has plenty of the western hokum in it, has Buck's easy-going gait and personality. Still, when all is properly weighed, it does not impress as being as good as his other western, "Blackjack." The reason for this shortcoming is the story; it is one that has been used so often in the past that it is very much frayed and tattered. Buck does in this one what innumerable other cowboy heroes (on the screen) have done time and time again. We regard Buck as a personality well qualified to interpret these daredevil sons of the west. But even though he has nearly everything in the way of equipment he cannot pull up to top-notch an old humdrum story.

The proper way to start off a western, according to the pattern, is to have the hero rescue the girl in some way or other. After performing this conventional and heroic act, Buck discovers that the girl is bound for a ranch in which she has invested all her money. Buck, one of those strong, silent men, says nothing to the girl about the ranch being his, but secures a job as one of the hands.

Now the villains put their heads together and plot to oust Buck and leave the girl without a protector and helpless before the advances of the treacherous foreman. They get him in a compromising situation and the girl thinks him a guilty, deceitful wretch. But not for long. The scoundrel of a foreman takes the girl and her money and heads for the border with her. Buck, with the aid of his faithful horse, escapes his bonds and pursues the villain. He gets him, of course.

Mediocre, as you can see.

Drawing Power: Okay for the neighborhood trade and the double feature bills. **Exploitation Angles:** See the press book

THEME: Drama laid in the ranch country in which a young foreman wins the gal and licks the rustlers, the villainous foreman, and all the rest of the evil bunch.

Produced and **distributed** by Fox Films. **Released,** November, 1927. **Length,** 4,556 feet. **The Cast:** Buck Jones, Kathryn Perry, Lawford Davidson, Bob Kortman, Harry Gripp, Austin Jewell. **Story** by Adele Buffington. **Scenarist,** Paul Gangelin. **Director,** Ray Flynn.

Little Mickey Grogan

Calculated to Please

(Reviewed by Raymond Ganly)

CONTAINING in abundance those qualities which characterize the hokum picture, "Little Mickey Grogan" can be set down as a piece of celluloid that can be counted on to please the majority of fans—not the sophisticated, who would probably look with disdain on its familiar story but the fans who greatly outnumber those others and who are not ashamed to own up that they like the simple stories and get a kick out of simple things. Leo Meehan has directed many stories of this type. Here he was given a story by Arthur Guy Empey, chock full of hokum, sentimental pathos—call it what you will.

Little Mickey Grogan is an Irish lad, without a home or parents, the object of pursuit of truant officers and policemen. They have dressed him in a sentimental garb, have the authors, so that there is no chance for you not sympathizing with the little chap. Mickey meets a kindly girl who takes an interest in his case and provides him with a home, temporarily. While in his wanderings around the city seeking some financial recompense the boy meets a young architect whose career has been blighted with failing eyesight. He naively interests the girl in the boy's plight and she gets the young man to draw some plans for a factory which her boss requires. The young architect does not think his plans worth the trouble to send in so great is his discouragement. But due to the perseverance of the kid, the boss becomes interested in the architect's work.

The story ends with the culmination of a romance between the girl and the architect, whose eyes have recovered their strength through an opration. The kid is adopted by them and the future seems rosy for all concerned at the fadeout.

Drawing Power: Okay for the average and neighborhood house. **Exploitation Angles:** You'll find what you want in the press book.

THEME: Drama of a waif in a big city and how he brings a girl and a failing boy together. They eventually marry and adopt the kid.

Produced and **distributed** by F B O. **Released,** December, 1927. **Length,** 6,515 feet. **The Cast:** Frankie Darro, Jobyna Ralston, Carroll Nye, Billy Scott, Vadim Graneff, Crawford Kent. **Story** by Arthur Guy Empey. **Director,** Leo Meehan.

The Pasteboard Lover

Slow and Poorly Produced

(Reviewed by Chester J. Smith)

WITH Eugene O'Brien, Gladys Hulette and Raymond Hackett heading the cast, this reproduction of the novel by Baroness D'Arville provides little in the way of satisfactory picture material. Rather it might be said that the novel is not without picture material, but the story is poorly handled and poorly directed. The sets are cheap and the whole thing is unimpressive.

The big climax is a flood scene that completes the wetting of an already all-wet picture. Instead of the Pasteboard Lover it might better have been titled the Pasteboard Dam, for it is of that material, apparently, the set for this great climax is constructed.

But when that flood hits fairly into its stride it floods with a complete vengeance. It floods right up into the second story room of the heroine at a time when she is so overcome with grief, because of the actions of her pasteboard lover, that she hasn't even the faintest idea that the dam has broken. In fact she seems to be completely at sea regarding everything until the water reaches her bedtop and the gallant hero comes a-swimming through her chamber doorway, to be followed almost immediately by his trusted lieutenant manning a couple of oars, and a staunch rowboat. They exit down-stream in a happy fadeout through the heroine's bedroom window. The rest of the action is just as illogical and unconvincing.

Drawing Power: It is just possible that the leading players and the prospect of that daring rescue might attract some patronage at the very cheapest house. **Exploitation Angles**: The bursting of the dam, the flood, the rescue and the leading players.

THEME: Drama of a construction engineer who makes possible the marriage of the girl he loves to another, who in the crisis proves a weakling, and the hero comes into his own when the girl realizes her true love as the original ceremony is halted at the altar.

Produced and **distributed** by Krelbar Pictures Corp. **Length**, 5,600 feet. **Released**, March 1, 1928. **The Cast**: Eugene O'Brien, Gladys Hulette, Raymond Hackett, Jane Jennings, James S. Barrett, George de Carlton. **Directed** by Lawrence Windom. **Adaptation** and **continuity** by Jack Murray. **Production Manager**, Benny Berk. **Supervised** by Sherman S. Krelberg.

Marlie, the Killer

Introduces a New Dog Star

(Reviewed by Raymond Ganly)

IF Fred J. McConnell produces more adventure films like this one, he is assured of pleasing audiences in many sections of the country. For in this story of a police dog, his young master and a lass against a gang of cutthroats may be found those essentials necessary to the success of action dramas, whether they tell of the heroism of cowboys, police hounds, detectives, etc. There are fist fights, villainy matched by the ready fists of the hero and the intelligence of the dog. The hound, by the way, is a newcomer in Hollywood's menagerie of police dogs. He creates a good impression in this, his first screen appearance. His name is Klondyke.

Francis X. Bushman, Jr., as the son of the man building the dam, leaves his father's home to come to the mountains where the huge engineering process is going on. His purpose is to get at the root of the villainy, which he knows emanates from the foreman. The latter and his thug cohorts waylay Bushman on his way to the dam, but their efforts to trounce him go for naught because of the vicious attack of Klondyke and the flailing fists of Bushman. While he is chasing them his car is forced off the road and it is assumed by the villains that he had died in the accident. He is taken to the construction camp, where he makes believe he has lost his memory in order to hoodwink the villains while he gathers enough evidence to jail them. Discovering he has knowledge of their evil intentions to delay the finishing of the dam and thus ruin his father, they decide to blow up the dam and kidnap the girl, a secretary in the construction camp. The finale occurs here.

Drawing Power: Though the dog is an unknown, the names of Bushman, Blanche Mehaffey, Sheldon Lewis help the picture's appeal. Play it up as an adventure film. Promise them plenty of action. **Exploitation Angles**: You must know them pretty well by this time.

THEME: Adventure drama in a construction camp in the mountains in which figure the hero, his dog, a girl and some villains.

Produced by Fred J. McConnell Productions. **Distributed** by Pathe. **Released**, March 4, 1928. **Length**, 4,600 feet. **The Cast**: Klondyke, Francis X. Bushman, Blanche Mehaffey, Joseph W. Girard, Sheldon Lewis, Richard Alexander. **Director**, Noel Mason Smith.

Streets of Shanghai

A "Meller" with Action

(Reviewed by E. G. Johnston)

MISSIONARIES, marines and members of what is termed "the oldest profession," are the contributing factors to this dyed-in-the-wool melodrama of the shady districts in Shanghai. And there's quite a lot going on there, it seems. . . . also, there's a lot of action in this picture—and quite a cast.

The battle scene in the latter part is exciting and well staged, and stands out as one of the highlights. Next in importance is the good work of Margaret Livingston as "Sadie," a business girl of the underworld, who gives up her career for a sharpshooting marine. Although Pauline Starke's is the featured role, Miss Livingston's appears to be a winner by several lengths. There are other important members in the cast.

Just because a pretty little Chinese maiden was stolen away from a missionary school to presumably decorate a room in one of Shanghai's fancy houses is responsible for all the trouble that follows. But then, one could not expect Fong Kiang, a powerful underworld chieftain, to meekly acquiesce when a girl missionary and a detachment of marines recover from the Street of Laughing Girls such a prize as little Su Quan. Along with the raid on Fong's establishment a triangular situation is formed between a marine, the girl missionary and "Sadie," the latter leaving her room at Fong's for one at the Consulate where she does her level best to break up a perfectly good love affair. Fong and his henchmen conduct a raid on a house where the girls have taken refuge with the beloved finally winning out.

Drawing Power: For second run downtown and neighborhood trade. Also as feature along with vaudeville. It's hardly a children's picture, although the kids will enjoy the battle scene. **Exploitation Angles**: Play up strong cast. Also, underworld stuff is going pretty good now a days.

THEME: Chinese maiden stolen from missionary involves marines and missionary. Underworld leader attempts retaliation when girl is recovered. Romance and regeneration of "Sadie."

Produced and **distributed** by Tiffany-Stahl. **Released**, December, 1927. **Length**, 5,276 feet. **The Cast**: Pauline Starke, Kenneth Harlan, Margaret Livingston, Eddie Gribbon, Jason Robards, Mathilde Comont, K. Sojin, Anna May Wong, Tetsu Komai, Toshyie Ichioka, Media Ichioka. **Story** by John Francis Natteford. **Directed** by Louis J. Gasnier.

The Bronc Buster

Another Coleman Western

(Reviewed by Raymond Ganly)

DON COLEMAN, directed by Leo Maloney, performs in a pretty good western in this story. The story is ordinary, but it is packed full of detail and incident which Maloney has ably handled. He is not to be found overlooking anything that will bolster up his plot. Coleman, as the stalwart hero, is not forward and rugged enough to dominate the situations. As yet he is too reserved and aloof to be the imposing figure that the western plots demand.

The story concerns the series of difficulties in which a young outsider finds himself when he tries to enter a rodeo contest and thus starts a chain of events dealing with efforts on the part of two crooks to clean up both him and a rancher of their money. For a time the thieves have things to their own satisfaction

But by means of fast headwork and skilful riding, Coleman escapes from the sheriff bringing him to the lockup and dashes back to the scene of the rodeo, arriving there just as his name is being scratched from the list. He wins the bucking bronco event on which the two villains had staked their all to win.

To show what a model young man this westerner is, one of the rodeo scenes shows him rescuing one of the vilains who had been plotting against him for about five reels. The fellow has been thrown from his horse, his foot is caught in the stirrup, and he is being dragged along by the runaway horse. Coleman, like a majestic being, dashing along on his own steed, saves the villain from the runaway. He hauls him before the sheriff and his other henchman is also shown up before the collected throng as another villain of the deepest dye.

Drawing Power: Fair. The star is comparatively an unknown, as yet. **Exploitation Angles**: Use your tried-and-true methods for exploiting a western.

THEME: A western drama wherein the hero triumphs once again over the villainy around him.

Produced by Leo Maloney Productions. **Distributed** by Pathe. **Released**, February 26, 1928. **Length**, 5,408 feet. **The Cast**: Don Coleman, Ben Corbett, Tom London, Bud Osborne, Frank Clark, Frederick Dana, Whitehorse, Ray Walters, Robert Burns, Florence Lee, Eugenia Gilbert. **Story** by Ford I. Beebe. **Scenarist**, Ford I. Beebe. **Director**, Leo Maloney.

Aftermath

A Wild, Post-Bellum Melodrama

(Reviewed by Raymond Ganly)

THE activities of bloodthirsty hordes of lawless men and the stir they made in the lives of a family of aristocrats in an imaginary country in Europe following the chaos and the toppling of power which the war brought about are sometimes realistically and just as often theatrically played up in this production from the other side, a sheer melodrama.

The freebooters sweep down upon the household. They take possession of the lady's best, make a stable of her house with their continual carouses and quarrels. The woman disguises her son as a servant in order to protect him from the leader of the crew of cutthroats, wily rascals intensely fond of wine, women, killing and the like.

The governor of the province visits the home of the lady, from whom he wears a memento in the form of a scar received years ago with a whip. The lady of the house figures that she can receive no help from the governor; he, indeed, is virtually a prisoner of the bandit chief, so she endeavors to stall off the latter's ferocious tendencies with craft and strategy.

The plot moves along with the danger threatening the lady growing more and more threatening. Then in a burst of melodrama following a wild party, the bandit chief meets his doom when he staggeringly makes his way towards the chamber of his hostess. In the darkness he is belted over the head with an axe. The menace removed, the lady, her son and her prospective daughter-in-law make their way to safety over the borders in company with the governor.

It's the type of action that takes. The acting is fairly good, the story has a punch and a decent amount of humor. But here the exhibitor is up against the bulwark of unknown players in the cast. You'll have to exploit it.

Drawing Power: Suitable for double feature bill, with some well-known figure in the other feature strong enough to offset the lack of appeal in this one. **Exploitation Angle:** Play it up as an exciting melodrama of post-war Europe. Tell them it's a novelty presentation from the other side.

THEME: A story of struggle and strife somewhere in Central Europe after the war.

Distributed by Collwyn Pictures. (S. R.) **Released**, December 1, 1927. **Length**, 6,800 feet. **The Cast:** Olga Tschechowa, Hans Adalbert von Schlettow, Jenny Hasselquist, Fritz Alberti, Hubert von Meyerink, Camilla Spira, Oscar Homolke, Hugo Werner-Kahle, Frieda Praut.

The City Gone Wild

Fairly Good

(Reviewed by Raymond Ganly)

A ROLE he played once before in "Manslaughter" is again portrayed by Tommy Meighan in this story of a district attorney and his fight against the underworld, not another "Manslaughter." The picture unearths the activities of merciless gunmen. It has the figure of a man well thought of in the world of affairs, who uses a cloak of respectability to obscure his insidious maneuverings as the leader of the underworld, its silent "old man" whom the gunmen never see, but whose wish is a command.

This chap is the father of the girl for whose love Meighan and the district attorney strive. The girl refuses Meighan's suit because of his activities as a criminal lawyer. The leader of the underworld, discovering that his true position is known, orders the murder of the district attorney to silence him. His friend, a victim of a killer's bullet, Meighan obtains the post of district attorney, swearing he will clean out the underworld.

He enters one of the dives of the gangsters and finds the man he's looking for. But when the defense asks for bail he has to sadly assent, because he has been told that his girl's father will be revealed as a criminal if he carries on the prosecution. Finding that his hands are tied, the district attorney resigns, and warns the master mind of the underworld that he will expose him. The latter commits suicide.

The girl still regards Meighan with scorn; she cannot understand why he destroyed her father's letter to her, a confession, and she believes he resigned from the district attorneyship to shield the gangsters. But, as the circumstances generally evolve, they come to an understanding and everything ends happily.

There is some good acting in the cast, although Meighan is a trifle too unobtrusive and Marietta Millner does not fare so well.

Drawing Power: Between fair and good. **Exploitation Angles:** The press book has some corking ideas.

THEME: Drama of the underworld in which a district attorney clears his good name.

Produced and **distributed** by Paramount. **Released**, November, 1927. **Length**, 5,408 feet. **The Cast:** Thomas Meighan, Marietta Milner, Louise Brooks, Fred Kohler, Duke Martin, Nancy Phillips, Wyndham Standing, Charles Hill Mailes, King Zany, "Gun Boat" Smith. **Story** by Charles and Jules Furthman. **Director**, James Cruze.

Black Jack

Good Western Attraction

(Reviewed by Raymond Ganly)

THIS is one of the best westerns Buck Jones has had in some time. With a good story and direction he rides to a satisfactory height in an action story of the wild west. The story is built around the somewhat novel detail of three pieces of a silver dollar on which is indented the map of a hidden mine of rich ore, and the fact that these three stories are in the hands of as many people—a young girl, a shiftless cowboy and a leader of a gang of rustlers.

The hero gets the name of Black Jack because he is always playing that game of cards—that is, when he has not been driven out of town for some devilment or other. This smiling fellow, seemingly lazy, meets a pretty girl in distress. He does her a favor and she reciprocates when, captured by the sheriff's posse and brought before the judge, he is granted his freedom when she vamps the judge.

The girl is aware that a certain ranchman has a piece of the dollar and she goes to see him. While on her way she is captured by the rustlers, but freed by Buck, who arrives, providentially, after the manner of Western heroes. He takes her to the rancher's house, where they see the leader of the rustlers. Buck gets both the lady's third of the coin and the rustler's, and gives them to her. He is captured by the rustler's men and imprisoned, but escapes with the aid of his horse. Then he goes after the girl, who, in turn, is in the power of the rustler. Temporarily holding off the rustler and his gang, they make their escape to the location of the hidden ore mine. Just when their ammunition is running low and the rustlers are edging closer, the sheriff's posse appears and captures the gang.

Buck contributes some electrifying action.

Drawing Power: Good for any audiences liking westerns. **Exploitation Angles:** The press book is liberally sprinkled with ideas.

THEME: Western in which young cowboy secures two pieces of a silver dollar which match his own piece. With the complete coin he locates a rich ore mine.

Produced and **distributed** by Fox Films. **Released**, September, 1927. **Length**, 4,877 feet. **The Cast:** Buck Jones, Barbara Bennett, Theodore Lorch, Geo. Berrell, Harry Gording, Wm. Caress, Buck Moulton, Murdock MacQuarrie, Frank Laning, Mark Hamilton, Sam Allen. **Story** by Johnston McCulley. **Scenarist**, Harold Shumate. **Director**, Orville O. Dull.

The Valley of Hunted Men

This Western Satisfies

(Reviewed by Raymond Ganly)

BUFFALO BILL, JR., is the confident young westerner who rounds up a gang of smugglers in this western whose scene is that of the Mexican-United States border. A member of the U. S. revenue force, Bill, makes a promise to capture the smugglers his comrades have been seeking. He states that he will be back on American soil within jig time, and that the men he is after will be with him. This is not too unassuming a statement for a screen westerner to make. You know how invincible is his tribe.

So the young American heads for Mexican territory and for the haunts of the bad men. He arrives at a little town, the rendezvous of the cutthroats. As the mysterious stranger he is the subject of discussion of the men around him. They try to knife him, but, of course, he does not meet that fate. He is such an attractive man that two women, a Mexican girl and an American girl, love him. The former is the tool of the unscrupulous inn owner, who, in turn, takes orders from the American girl's uncle, the suave leader of the bandits, whose occupation is not known to his niece.

The Mexican girl sees Bill making love to the other lady, so she aids the rascally bunch to frame him, hoping that he will be knifed in the conflict. Bill is too agile for the slow-moving Mexicans, so their plan miscarries, and the girl's uncle is slain in the battle. By keeping just a little bit ahead of them, by misleading them with the idea that they can overtake him Bill leads them over the border into the hands of the troopers, who had been summoned in answer to a smoke signal Bill had prepared before carrying out his little ruse.

Drawing Power: These westerns ought to fare fairly well at the neighborhood and second run houses, or at any place where the western type of picture goes over.

THEME: Western. U. S. revenue man captures gang of outlaws and smugglers, and wins girl at same time.

Produced by Action Pictures, Inc. **Distributed** by Pathe. **Released**, February 19, 1928. **Length**, 4,520 feet. **The Cast:** Buffalo Bill, Jr., Oscar Apfel, Kathleen Collins, Jack Ganzhorn, Alma Rayford, Frank Griffith, Frank Ellis, Beryl Roberts. **Story** by Harington Strong. **Director**, Richard Thorpe.

A Girl In Every Port

Carries a Kick And Is Entertaining

(Reviewed by Laurence Reid)

ALL things considered this picture should stir up an average amount of excitement. It isn't so much to rave about as to plot, but it contains some well-assorted gags, and a lively line of action. It's more of a man's picture than a woman's—chiefly because Victor McLaglen is in the foreground—and background, too, for that matter. And gentlemen when that baby is present there's always a masculine flavor to the film.

Big Vic plays a sailor—and so does Robert Armstrong. And where there are sailors you can always find girls. The two heroes are ever fighting one another, only to make up when fighting the common enemy. It is done to the tune of comedy, with not much romance. The appeal lies in the companionship of the sailors. The boys get into a mix-up concerning one of the heroines. She plays one against the other, but the trouble is eventually settled when the sailors vow to let no more girls come between them.

The roles are played with good spirit by the company, with McLaglen carrying most of the burden. There is a flock of heroines and the majority of them contribute good bits. The piece should be popular.

Drawing Power: Title has a lure about it. McLaglen's name is popular. Suitable for average houses, especially downtown trade. **Exploitation Angles:** Tease the title. Play up the comedy angle. Feature McLaglen and Louise Brooks.

THEME: Comedy-romance of staunch friendship of two sailors.

Produced and **distributed** by Fox Films. **Length**, six reels. **Released**, February, 1928. **The Cast:** Victor McLaglen, Robert Armstrong, Maria Casajuana, Natalie Joyce, Dorothy Matthews, Louise Brooks, Sally Rand, Francis McDonald, Gretel Yoltz, Natalie Kingston, Caryl Lincoln. **Director,** Howard Hawks.

Feel My Pulse

Slapstick Comedy With Bebe Putting It Over

(Reviewed by Laurence Reid)

THEY'VE made Bebe Daniels into a little roughhouse worker here and she comes through with colors flying. Which shows that her training in the old days, when Harold Lloyd made the two-reelers, has made her adaptable to go slapstick. It comprises a series of gags, most of which are well distributed in a yarn depending upon lively action and colorful characterization for success.

The star portrays a rich heiress who has been pampered through a will left by an indulgent father. Reared in seclusion by a hot-house plant of an uncle she escapes from his protective wing when she becomes of age. Thereupon she joins up with another uncle, one this time who has Western written all over him. But she balks about taking the sagebrush trail and finds refuge in a sanitarium. Here is where the film gets real rambunctious with gags and slapstick. Thrown amidst a gang of hi-jackers, bootleggers, et al., she takes matters in hand and routs them. Then it is that she discovers her heart is not so weak, after all.

The story is O. K. if one doesn't penetrate too deeply into the plot. It keeps going—which is one thing in its favor. And the captions of George Marion, Jr., are good. Richard Arlen supplies the romance very creditably.

Drawing Power: Has teasing possibilities in title. Star always popular. Should draw. **Exploitation Angles:** Tease the title and exploit star as having lively film. Feature Richard Arlen.

THEME: Romantic comedy of girl who kicks over traces and finds adventure and romance.

Produced and **distributed** by Paramount. **Length**, six reels. **Released**, February, 1928. **The Cast:** Bebe Daniels, Melbourne McDowell, Richard Arlen, Heinie Conklin, George Irving, William Powell. **Director,** Gregory La Cava.

The Latest From Paris

Good Light Entertainment

(Reviewed by Laurence Reid)

WITHOUT the presence of Norma Shearer to give it tone and quality of characterization this picture wouldn't be so hot. But it shapes up as good light entertainment because of her very charming portrayal. The piece has to do with the star playing a traveling sales-woman in the cloak-and-suit business—a role which has become easy for her. That is, it offers little variation of the efficient secretary who has served Miss Shearer on occasions.

The action takes Norma on the road and into romance. But before the love interest is written on the tag end of the plot the idea must necessarily exploit some conflict. So the heroine runs into competition with the hero.

The comedy hasn't any large salvos of laughter. What it offers in the shape of amusement is contained in some mild chuckles here and there. As mentioned above the star is the whole works here. She gets good assistance from Ralph Forbes and George Sidney. The piece is appropriately mounted, and certainly should entertain the ladies.

DRAWING POWER: O. K. for neighborhood houses and other houses with large feminine clientele. Wherever star is popular picture should draw. **Exploitation Angles:** Play up Paris and tie-up with modiste shops. Feature star as ideal for the part portrayed here.

THEME: Romantic comedy of traveling saleswoman.

Produced and **distributed** by Metro-Goldwyn-Mayer. **Length**, six reels. **Released**, February, 1928. **The Cast:** Norma Shearer, Ralph Forbes, Tenen Holtz, George Sidney. Margaret Landis, Bert Roach. **Director,** Sam Wood.

Soft Living

Rather Fluffy But Fairly Amusing

(Reviewed by Laurence Reid)

A FLUFFY little tidbit of a film is exposed on the silversheet in "Soft Living," and it shapes up as a fairly amusing trifle. It's a slight conceit on a domestic angle—with the central figure a divorce lawyer's secretary. Having discovered how her employer's clients "dig" for alimony she is determined to find a rich boob and take him across. The idea was once exploited by none other than the Bard in "The Taming of the Shrew." Here Mr. Caveman takes his bride and proceeds to teach her a lesson in the proper deportment of a bride. He hies her off to his primitive cabins and makes her learn humility and obedience.

There are a few amusing scenes, but for the most part it slides along on pretty thin ice, the titles helping to tickle it with laughs. There is no padding, and the settings are tasty and easy on the eye. Madge Bellamy's performance is spirited enough and she flashes talent as a comedienne. Johnnie Mack Brown is colorless as the youth.

Drawing Power: Suitable for average houses or first runs if supported by strong programs. **Exploitation Angles:** Play up the method of a he-man in taming a bride. Exploit star who is flashing strong as a comedienne.

THEME: Domestic comedy based upon a young husband taming his spirited, gold-digging bride.

Produced and **distributed** by Fox Films. **Length**, six reels. **Released**, February, 1928. **The Cast:** Madge Bellamy, Mary Duncan, Henry Kolker, Johnnie Mack Brown, Joyce Compton. Tom Dugan. **Director,** James Tinling.

"Galloping Ghosts"

(Roach-Pathe—Two Reels)

(Reviewed by Chester J. Smith)

AS the title might imply, this is a graveyard tale which has as its featured players, Ora Carew, John T. Murray, Oliver Hardy, Jimmy Finlayson and Fred Malatesta. It is the story of a great diamond that is stolen and the trail leads to a graveyard at midnight.

With a superstitious colored cop assigned to the rendezvous and with the head of the police department and the rightful owner of the jewel promising to be there properly camouflaged, there is a setting for plenty of fun and action.

The fun starts when the mysterious girl in white puts in an appearance at the graveyard at midnight, closely followed by the colored cop, who in turn, is followed by the camouflaged parties in the disguise of trees. The diamond thief comes to keep his rendezvous with the girl in white and is engaged in a desperate battle with the owner of the jewel, to whom the mysterious girl gives her assistance and the thief is subdued. There are a number of good comedy situations, with some gag stuff

The cast is a good one and all of the members do their work cleverly. Miss Carew has not been seen in these comedies for some time past. She is as attractive as ever but she has comparatively little to do in this one.

"Pets and Pests"

(M-G-M—Ufa—One Reel)

HOUSEHOLD pets—cats, dogs, monkeys, parrots, goldfish, etc.—are the topics stressed in this novelty from the Ufa studios in Berlin. The way the animals and birds conduct themselves when they come in contact with one another supplies humor and interest. The reel does not go into educational fields, but leans rather towards presenting the subjects in a humorous light. Among the scenes is one of a monkey teasing a parrot and another of a chimpanzee solemnly surveying his countenance in a mirror and puzzled as to where the image comes from.—RAYMOND GANLY.

"Secrets of the Sea"

(M-G-M—Ufa—One Reel)

ANOTHER of those interesting shorts from Ufa. Under the microscope are seen the varied and multiform organisms in which the sea is so rich. The camera takes you right into the laboratory of a German scientist who is examining the contents of a pail of sea water. His powerful microscope reveals the miniature under-sea life in its various states of evolution. Very interesting and very educational—RAYMOND GANLY.

"Watch George"

(Universal Two Reels)

(Reviewed by Chester J. Smith)

GEORGE, in his usual blundering way, manages to do a pretty good job of it in this comedy of the Let George Do It series. It has to do with mummies, and George is just about as dumb as the rest of them, as a result of which he succeeds in his mission.

George is Mary's bashful sweetheart and he bungles into the capture of a desperate criminal, for which he is rewarded with a place on the police force. Mary's father wants a valuable mummy guarded in his absence and sends for the bravest man on the force. George is detailed to the job.

Thieves arrive at the house and disguise themselves as mummies, much to the consternation of George, who has a desperate time distinguishing the real mummy from the intruders. The thieves change places with the mummy, and humorous situations pile up thick and fast, until George subdues the intruders with the return of Mary, her father and a purchaser for the mummy.

The mummy is not in its usual resting place, at which Mary's father and the prospective purchaser become wildly excited. Rushing into the adjoining room they find George with his victims and the mummy. There is some hilarious comedy throughout the two reels, and the action is fast and furious.

"Some Babies"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

CHARLES PUFFY has another of the Octavus Roy Cohen stories as a vehicle here, and it is enlivened by the appearance of a large number of cute looking babies as well as some that are not so cute. However, the babies are responsible for whatever there is attractive in the picture, and babies are usually sure-fire.

Puffy and his wife, a couple with means, have no baby of their own so decide to adopt one, and advertise that fact. The value of advertising is amply proven by the response. They are swamped with mothers dragging and carrying their offspring with them, but they have difficulty in determining upon a selection. Puffy wants a boy and his wife a girl. They battle bitterly over it and then decide to adopt both a boy and girl.

Their troubles start as they retire for the night, each with the care of the adopted children. After a hectic night they conclude they have made a mistake in the adoptions, and decide to return the children, but on the porch in the morning they find scores of babies, so they start an orphanage of their own. There is little to recommend in the picture, aside from some of the closeups of the babies.

"The Payroll Roundup"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

BOB CURWOOD, as Bob Jenkins, is framed by the villain, in this western featurette, to make it appear as though he had been guilty of robbing the stage, and because of that all the action develops. Bob is in love with Anne Baird, whose father is the sheriff and owner of the stage line at Red Rock.

Ed Kern, head of an outlaw band, dashes up to the sheriff's office with the information that the stage has been robbed by a bandit wearing a red bandana handkerchief. He slips said handkerchief into the rear pocket of Bob, and then accuses him of the holdup. Of course, in these westerns, this is sufficient evidence to warrant an arrest, and it is the painful duty of the sheriff to arrest Bob.

Bob cannot see it that way, so he makes a dash for his horse, after scaling various roofs and trees, and executes a successful getaway, with all hands in pursuit, including the girl, who, however, still believes in him. She manages to elude the posse in the woods and join up with Bob, who tells her of his suspicions of Kern. He decides to go to the latter's cabin, where Kern comes with his band. Bob, through a ruse, starts the band fighting, and when they have worn each other out he takes a hand and finishes the job. The loot is returned to the sheriff, and everything ends as it should.

The action is much the same as that in all these westerns. There is some good riding and some terrific fist fighting, with all hands being rendered horizontal at one time or another.

"The Swim Princess"

(Sennett-Pathe—Two Reels)

(Reviewed by Chester J. Smith)

MACK SENNETT offers another of his swimming girl comedies with Daphne Pollard, Andy Clyde and Carole Lombard as the featured players, and the Sennett bathing girls shown in a number of beautiful technicolor tableaux. The color views make an unusually attractive set of pictures, and are decidedly a factor in making this two-reeler as attractive as it is.

There is a good comedy sequence injected here and there, and the picture will undoubtedly be good for many laughs. In fact it is one of the best Daphne Pollard has done. She is real humorous in some antics, but as in most of these comedies there is too much effort to keep them hilarious with some slim material.

Carole Lombard, the swimming star of the girl's school team, is landed in jail for speeding on her way to the meet with the rival school. She is finally released through the clever ruse of Daphne, and they dash back in time to participate in the last relay of the decisive event of the meet. Miss Lombard is detained through a series of circumstances as they arrive at their destination with the sheriff only a jump or two behind Miss Pollard. The latter jumps into the last relay just as closely pursued by the sheriff and, by his incentive, she wins the relay for her school.

There are a number of pretty shots showing the girls in diving stunts and under-water swimming. All in all, it is a picture far above the average for these two-reelers.

"Smith's Farm Days"

(Sennett-Pathe—Two Reels)

(Reviewed by Chester J. Smith)

THE Mary Ann Jackson, Raymond McKee and Ruth Hiatt trio are featured in this Sennett comedy of the farm, which, in reality, depends upon a wide variety of animals and birds to get it over than it does upon the principals. It's more messy than it is humorous when the entire menagerie gets trapezing through the house after a violent rainstorm.

The Smiths are visiting at uncle's farm, and the maid tells Mary Ann the story of Noah's Ark. So Mary Ann proceeds to assemble all of the animals on the farm and to use the house as an ark. She shoos horses, mules, pigs, geese, chickens, and so forth, through the premises, and is having a glorious time until the family arrives.

What comedy there is in the two reels is of the rough and tumble variety, with McKee the main victim. Little Mary Ann has little opportunity to display her usual cleverness. It is a picture that is hardly up to the old Sennett standard.

"Count Me Out"

(Educational—One Reel)

BARNEY HELLUM, the diminutive comedian who appeared about two years ago in some of Pathe's comedies, makes his debut in Educational comedies in this comedy of a hired man, who knocks out a prominent prize fighter to win the hand of a crusty old farmer. The idea has been used before, but in this one they have taken it out of storage, propped it with a few gags and made it do service once again. It's but an average comedy.

Barney uses stilts, roller skates and other implements to win his fight. His husky opponent is finally knocked cold after Barney has swallowed some horse liniment by mistake, the liquid giving him a kick like a mule.

Pretty tame as a laugh getter.--RAYMOND GANLY.

"The Smile Wins"

(Roach-Pathe—Two Reels)

(Reviewed by Chester J. Smith)

HAL ROACH and "Our Gang" go in a bit for the sentimental stuff in this latest of the gang comedies, and it is quite an improvement over the usual all-comedy two reelers. It is a combination of the sentimental and the slightly toned-down comedy, with the sentimental even dominating a trifle, and it is mighty good entertainment. It is evident that more attention was given the story than usual, and that the producers did not depend upon gag stuff and rough and tumble comedy.

Farina is the son of an invalid mother who keeps the family alive, despite her condition, by taking in the washing of the neighbors. She is threatened with ejection from her home by a flinty-hearted landlord unless she can produce $200 the following day. Farina, meantime is in the bad graces of the neighborhood gang, who take it that by his continuous smile he is laughing at them.

The gang waylays Farina as he is delivering the laundry and makes a mess of the clean clothes until Joe interrupts. Then the true condition's within Farina's home are learned, and the gang decides to drill for oil in the back yard. They strike a gusher as the grasping landlord appears and rushing to Farina's mother writes her a check for $50,000 for her interest in the property. Farina rushes to the bank, cashes the check, and returns in time to see an irate neighbor belaboring the grasping landlord for having punctured his pipe line. Farina fades out garbed in high hat, swallow-tailed coat and directing his chauffeur to drive him to the new mansion. It is a picture that will bring back renewed confidence in the Roach kids.

"Leave 'Em Laughing"

(M-G-M—Two Reels)

(Reviewed by Raymond Ganly)

STAN LAUREL and Oliver Hardy dole out a bountiful aggregation of laughs in this one, about one of the best they have made since "The Second Hundred Years" and "The Battle of the Century." In all of these comedies but a simple idea was employed for the building up of the laughs. In "The Second Hundred Years" a tremendously long flight of steps up which they traveled in their efforts to sell a washing machine was the idea which was so elaborately worked out; in "The Battle of the Century" most of the comedy was the result of a fierce pie fight. In "Leave 'Em Laughing" Hal Roach's clever gag men have made use of another simple idea—that of having Laurel and Hardy so affected by laughing gas that they get into all sorts of jams with a traffic officer. The comedy is always of a broad type, at which the supercilious may, at times, sniff haughtily but at which the great majority will indulge in uproarious laughter.

A good comedy—just one of a series of good ones that these two Roach comedians have made lately. They were directed by Clyde Bruckman, supervised by Leo McCarey. The film was edited by Richard Currier and titled by Reed Heustis.

"The Old Wallop"

(M-G-M-Roach—Two Reels)

(Reviewed by Raymond Ganly)

"WHEEZER," the little chap who is fast taking the place vacated by Farina in Hal Roach's "Our Gang," stars here. His little act consists in punching people on the nose and he carries a wallop too (his father is a prize fighter). During the first part of this comedy he punches everyone on the nose, including his brother, Farina, policemen, and passers-by who stop to admire him and murmer "Nize baby."

After they have played on this punching theme for a while, the kids are made to switch their activities to a skyscraper in the construction stage. Farina becomes caught in some of the material and is carried aloft. The gang set out to rescue him and finally do so after various bits of comedy from Fatty, Jackie and some of the other boys.

Newspaper Opinions

"Four Sons"—Fox Films, Carthay Circle Theatre, Los Angeles

Examiner: "One of finest pictures of its kind ever produced."

Evening Herald: "Human story acted with understanding and photographed with rare beauty."

Evening Express: "Stirred hearts of those who packed Carthay Circle last night."

"The Shepherd of the Hills"—First National, Circle Theatre, Indianapolis

Times: "Beautiful story. Truly a big picture that is worth seeing. One of best screen fights I have ever seen."

Star: "Pretentious production and excellent cast. Will appeal greatly to those who find pleasure in author. Work of Francis admirable."

News: "Director has made sincere effort to capture true atmosphere of Ozark Mountains and their people. Francis does well."

"The Noose"—First National, Capitol Theatre, Detroit

Free Press: "Again has Barthelmess struck bull's-eye. Gives restrained but poignant characterization. There is an impeccable cast. Direction is such that every drop of effective screen presentation has been extracted from melodrama. You will be deeply moved."

"Love Me and the World is Mine"—Universal, Roxy Theatre, New York City

Herald-Tribune: "With utmost enthusiasm we recommend 'Love Me and the World Is Mine.' . . . Beauty of photography, masterly direction by Dupont, devastating charm of Mary Philbin and manly presence and fine acting of Kerry . . . Miss Philbin one of most valuable young actresses on screen."

World: "Interesting and picturesque. Dupont has captured something of rueful charm of that tragic city of past enchantments (Vienna). Is assisted by excellent cast. . . Film stands as one of most vivid pictures of continental life."

"Sadie Thompson"—United Artists, St. Francis Theatre, San Francisco

Bulletin: "Gloria gives fine performance. No motion picture could be more satisfying than 'Sadie Thompson.' The film given truly marvellous direction by Walsh. Beyond any doubt her Sadie Thompson is the most artistic achievement she has ever accomplished in her screen career. Her emotional delineations are comparable only to our best emotional actresses."

Call and Post: "Gloria sets new mark. Has a pictured role of fitting caliber to show the depth and breadth of her ability as an emotional actress. Tremendous scenes. The emotional tension of the picture increases. Has been carefully and seriously made and should have a deserved popularity."

News: "Powerful drama. Delightfully amusing in the comedy. Gloria a wonderful Sadie Thompson. Makes of it a role which will compare more than favorably with the best she has ever done."

Examiner: "An absorbing story, absorbingly played by Barrymore and Gloria Swanson and directed by Walsh with as much power in its own particular tempo and spirit, as his 'What Price Glory.' Is strong meat. Miss Swanson volcanic in the intensity of her portrayal."

Chronicle: "Gloria Swanson is doing the best work of her career. Great appeal and is splendidly directed. In it Miss Swanson triumphs by giving a real characterization of the heartsick, but surface-gay Sadie. Picture is one that holds attention and fascinates the spectators. Miss Swanson is sincere in her impersonation of Sadie, sincere and earnest and artistic. And how pretty she is! It is a beautiful piece of work."

"My Best Girl"—Unted Artists, Stanton Theatre, Philadelphia

Public Ledger: "'America's Sweetheart' and supreme actress. Mary touches the depths of feeling, calling forth all her wealth of talent with a certain sureness that is inspiring to watch. It is Mary's picture from beginning to end. Exceptionally fine and entertaining."

Record: "Anybody who can sit through 'My Best Girl' without both laughing out loud and surreptitiously weeping is—if there are any such—unworthy of the picture. It has plenty of pure hokum. But it is, by and large, as interesting, as amusing and as appealing a picture as the Stanton is likely to have again in a long time. If 'My Best Girl' does not tickle the ribs and stir the tear ducts of some hundreds of thousands of persons before it is done, here is a woefully bad guess."

Inquirer: "Both the young and the old will laugh with a delicious thrill of appreciation for the heedless happiness that exudes from the lovers in this picture. The picture full of humor and a very human kind of pathos."

Bulletin: "All doubt as to who is Queen of the Screen was settled, so far as Philadelphia's movie fans are concerned, by the crowds that came and filled the Stanton theatre to capacity, time and again, to see Mary Pickford in her new film, 'My Best Girl.' Young and old they had to come to pay their tribute to the first lady of the screen, and, during the hour and a quarter of the film's unreeling, she held them in the hollow of her hand, sending them away, at the close, delighted beyond measure that she is still the same clever little mimic, with the same charm and grace as of old."

Classified Ads

For Sale

Four Gelb Portable Lights and Cable. Lang, 1650 Broadway, New York City.

FOR SALE—The only two theatres in a Southern Indiana City of twelve thousand population, with varied industries. Concrete trunk line highways. Traction, Bus and Railways serve great number of nearby towns. Long time lease with option to buy buildings at any time, centrally located. Box 331, care Motion Picture News, 729 7th Ave., N. Y. City.

A LEASE on a Theatre, with 500 seats. Has very good equipment. Will give lease to right man for five or ten years. Can be bought very reasonable. Has been in operation for twenty years and has never been closed. Reason for selling two partners and disagree. Address Box 332, care Motion Picture News, 729 7th Ave., N. Y. City.

FOR SALE: 700 upholstered opera chairs, $2.25 each; 600, $2.75 each; 500, $2.50 each; 1,000 veneer chairs, price $1.25 each. Good serviceable condition. Can be seen on request. Box 425, Motion Picture News, 729 7th Avenue, New York City.

FOR SALE: Corporation operating chain of six theatres in towns of 2,000 to 7,000 population. Will sell all or part. Inquire Box 323, care Motion Picture News, 729 7th Ave., New York City.

FOR SALE: Long lease on 500-seat theatre in Northern New York town, best location, small stage, only two houses operating. Address, J. S. B., care Motion Picture News, New York City.

FOR SALE—By Church Congregation moving into new building. 800 Opera Seats. Low price. High quality. Available April 1st. Write Epworth-Euclid Methodist Church, 2060 East 55th Street, Cleveland, Ohio.

Wanted to Buy

PROJECTORS WANTED TO BUY. Both Powers 6B and Simplex Used Projectors, and also Mazda Units wanted. Advise model, condition, price and location. Address Box 330, care Motion Picture News, 729 7th Ave., N. Y. City.

SHIP US YOUR SECOND HAND MACHINES. SIMPLEX POWERS MOTIOGRAPH. Generators, Compensares, Spotlights, Reflector Lamps. Also Acme, DeVry, Holmes, Cameras, Edisons, Royals. Any Theatre Equipment. We pay highest spot cash prices. Monarch Theatre Supply Co., Box 2042, Memphis, Tenn.

Position Wanted

ORGANIST, Male. Southern Exhibitors, attention! No finer soloist available for first run theatre, using organ exclusively. Present and past record to prove above statement. Your communication, address Box 328, Motion Picture News, will receive promptest attention.

POSTER ARTIST—Can make attractive lobby displays, posters, banners, signs, original newspaper ads. Will go anywhere. Young, married, ambitious. Address Box 329, care Motion Picture News, 729 7th Ave., N. Y. City.

A-1 MALE ORGANIST at liberty. Has played leading theatres. Organist, 1112 Lee St., Charleston-Ka., W. Va.

ORGANISTS and SINGERS, thoroughly trained and experienced in theatre work. Men and women now ready for good positions. Union or nonunion. Write salary, and other data. Address, Chicago Musical College, 64 E. Van Buren, Chicago.

Regional News from Correspondents

New England

ONE of the biggest shake-ups in Boston's film district in recent years has taken place at the Pathe exchange. It has been the talk of the district during the week. The change is not entirely unexpected for the consolidation of Producers with Pathe months ago brought about much duplication of effort.

District Manager L. J. Hacking has been transferred to the New Haven exchange as branch manager. Gerald Swaebe, district non-theatrical manager and district representative Chester Sawin have resigned. Resignations from the sales staff include Ralph Quive, Beau Hartford, Thomas Conlon and William Snyder. Tim Donohue has resigned as assistant cashier and four of the young women in the office have also resigned.

Hereafter the territories served from the Boston exchange will be covered by only one salesman in each. The salesmen selected are Phil O'Brien for Maine, Ernest Warren for New Hampshire and Vermont, Sam Hacking for Rhode Island, Frank Ross for eastern and southern Massachusetts, and Milt Ames for western Massachusetts

New England salesmen for Metro - Goldwyn - Mayer attended a sales conference at the Statler Hotel on Monday, at which Eastern Sales Manager W. F. Rogers of New York City was the principal speaker.

A. J. Powers, traveling auditor for First National, was at the Boston exchange on business during the week.

A benefit performance for William DeWolff was held at the Strand theatre, Quincy, Tuesday night, the show starting at 11:30 and continuing until four the holiday morning. Talent from all parts of New England volunteered their services and "Bossy" Gillis, the mayor of Newburyport, was master of ceremonies. This was the second annual benefit for DeWolff, one of the most popular former film men in New England, and was fully as successful as the first one.

The Carleton theatre, Providence, a first run theatre, has changed its policy to a split week.

Negotiations are under way for the sale of the Strand theatre at Willimantic, Conn., by Louis Coriarity to a group of local capitalists.

Two Worcester theatres, both Poli houses, advanced prices last week, owing to continued heavy business all this season. The Palace, formerly playing a 50 cent top, goes to 60 cents, while the Elm Street, formerly 35 cents top, is advanced to 50 cents.

Henri Brunet of the Pathe home office in New York is at Boston on business. He is an inspector booker.

George Jefferies, for many years a salesman in the film district, formerly with the Harold Lloyd productions and a special representative for Famous Players, has gone into business for himself on Tremont street, Boston, where he is conducting an automatic photo studio.

Edward Urschel, booker at Pathe, Boston, and formerly of Albany, surprised his friends by announcing his marriage to Miss Hilda Sartoris, of Schenectady, N. Y. The wedding took place several weeks ago and Mrs. Urschel arrived in Boston this week, where they are to take up housekeeping.

Miss Mildred Shore, assistant booker at Warner Brothers, Boston, and William Resnick, manager of the Old Colony theatre at Plymouth, Mass., were married Sunday, Feb. 26, in Boston. They will make their home in Plymouth.

The Strand theatre at Worcester, one of the Mark-Strand houses, is observing its eleventh birthday this week with special programs. The Strand, since it was started eleven years ago, has maintained the same policy continuously, a double feature bill with the same pictures showing seven days each week.

Charles Franks, who has been director of music and stage presentations at the Capitol theatre in Worcester, has resigned to become a member of Harry Lauder's company.

A large delegation of the Masonic fraternity connected with the film district of Boston were on hand at Metropolitan lodge Tuesday evening when Manuel Cohen, popular salesman of Metro, received his final degrees.

It is difficult to say whether boxing or hockey rank first in the opinion of film men. There is a big section reserved for the film representative at the Arena every Tuesday night for the Bruins games. The Bruins are at present league leaders.

The Mystic theatre, Malden, has gone into second run with three changes of bill weekly and a reduction of ten cents in top prices.

The date for the complimentary dinner to District Manager Maurice N. Wolf, which was postponed several weeks ago, has been set for March 5th, Monday evening, at the Statler Hotel, Boston. It is being tendered jointly by the exhibitors and distributors.

The Humboldt theatre in Dorchester has been acquired by Chas. Williams, who will also continue to operate the National theatre, Boston.

George Roberts of the Fox home office is at the Boston exchange for a week.

E. B. Connolly, formerly of the Pathe sales force, has been appointed New England representative for the National Screen Service. He returned to Boston Tuesday from a sales meeting in New York and will specialize in the small town theatres.

The Morse Opera House at Franklin, Mass., destroyed by fire a week ago, will be replaced by a modern theatre seating 1,000, it was stated by its owner, James Austin, this week. Plans are already being drawn and construction will start immediately.

Thomas Jennings is back on the job at the Fox exchange, having recovered from injuries sustained when his auto was overturned in collision with another machine in Roxbury several days ago. His car was demonlished.

E. M. Branca has sold the Winter Hill theatre in Somerville, Mass., to R. H. Cross, formerly manager of the theatre in Egleston Square, Boston.

San Francisco

GASTON J. LEY has taken full charge of the Alexandria theatre and Henry Pincus, who was assisting him until matters were adjusted, is again spending his full time at the Casino theatre, whose business he built up. Pincus manages the Casino theatre and not the Camea, as a mistaken note once stated.

The supervision of sales for Advance Trailer Service Corporation for the Western District is now under the direction of A. A. Shayer. Shayer will be in San Francisco for some time during the early part of March.

On his way to Seattle and the northwest territory in the interest of National Screen distribution, Jack Fier stopped off to say howdy to his friends in San Francisco. Jack, in company with W. J. Lee, of Supreme, the local distributors of National Screen Service, made the local calls together.

Motion picture executives from San Francisco and Hollywood and film exhibitors from all parts of the San Joaquin Valley attended an audience preview of a William Fox production at the Liberty theatre, Fresno, recently.

T. C. Reavis is taking a much needed respite from work and left on the S. S. Malola for a vacation in Honolulu. He has been connected with the Santa Rose theatres for several years. Reavis expects to spend about four weeks in the Hawaiian Islands.

An order for 3100 theatre chairs, the largest single order for theatre seats ever given in San Francisco, was placed Feb. 13th by Ackerman, Harris & Oppen for their new $1,250,000 El Capitan theatre, now rapidly nearing completion at Nineteenth and Mission streets. Announcement of the huge order, which was made from the offices of the firm at 334 Phelan building, added that 240 de luxe loge chairs were included in the order. All the chairs are exact duplicates of those installed in the new $5,000,000 Roxy theatre in New York. The El Capitan is expected to be formally opened in May or the early part of June. It will be the largest district theatre west of Chicago.

Screen programs, especially selected for children of the Richmond district, will be a regular Saturday afternoon feature of the Alexandria, starting Feb. 18th.

W. A. Crank, who has been the local manager of National Theatres, Inc., at Chico for several years, has resigned and is now identified with T. & D., Jr., as manager of their new theatre, the California, at Chico, which will open very soon.

Crank is a popular fellow in Chico and has brought forward his most varied experience in the motion picture business there. He has been salesman, branch exchange manager, theatre manager, and has had a wide association in several other lines of commercial business.

Paul J. Swift, general manager of Vitaphone Corporation, was at the Warner Bros. local exchange for about two weeks, making preparations for the opening of the Vitaphone branch at this exchange.

Mrs. J. Chapman has taken a position with the Vitaphone Corporation as cashier.

J. A. Harvey, manager of the Cameo theatre, Santa Cruz, was a recent visitor on film row.

The Universal Film exchanges have moved their Pacific district manager's headquarters from Los Angeles to San Francisco. G. E. Rosenwald, formerly branch manager in Los Angeles, has been promoted to district manager and has his office in the local Universal exchange. Mrs. Weinstein will have the position of secretary to Mr. Rosenwald and Mrs. Jean Olds succeeds Mrs. Weinstein as secretary to Heinman.

New York & New Jersey

PHIL E. MEYER, well known exchange man, has been appointed Branch Manager of the Tiffany-Stahl New York exchange, according to a recent announcement by General Sales Manager Edw. J. Smith. Mr. Meyer succeeds David Brill, who recently resigned from Tiffany in order to become engaged in his own film distributing business.

Harry Gibbs, who has been a special representative for Tiffany in the Eastern Division, has been appointed Sales Manager of the New York exchange.

Previous to his affiliation with Tiffany-Stahl, Mr. Meyer was connected with the old Associated-Pathe exchange at 1600 Broadway as an executive and is particularly well thought of among New York exhibitors. Meyers assumed his new duties February 27th.

Small and Straussberg are about ready to open a new theatre at Kew Gardens, L. I.

Herman Weingarten is the new owner of the Roosevelt theatre, Flushing, L. I. The Roosevelt was formerly owned by Hy Gainsboro. I. Dashkin, for some time connected with the Roosevelt as manager, recently left that position.

I. Fischer is the new manager of the Plaza theatre at West New Brighton, S. I.

It is reported that A. Pekelner has taken over the M. & S. Delancey theatre, Delancey Street, New York City.

Plans are said to have been drawn for new motion picture theatres at St. George, S. I. and on Jerome Avenue, N. Y. C.

A notice in a New York daily newspaper records that plans have been filed by the Paramount-Lasky Corporation for a new theatre to be erected at Flushing, L. I.

Theatre bandits are getting better and better organized around this town. Reports have it that the Metro, an uptown house, was entered this past week by robbers who carried the safe outside, loaded it on a motor truck and carried it away to be opened in the sanctuary of their own hangout.

The Newkirk theatre, formerly owned by J. McCormick, reopened last Friday under new management.

Lawrence Cox is now managing the Schmukler circuit's Rex theatre at East Rutherford, N. J.

Billy Walters is acting as master of ceremonies for Seider and Moley motion picture presentations.

N. Sifoy is the new partner in connection with the operation of Berghoff's Armory theatre, 7th Avenue and 14th Street, Brooklyn.

It is reported that Dollinger and Unger will dispose of their Movies theatre, 3d Avenue and 7th Street, March 5th. The new owner's name is not available at the present writing.

The Pearl Movies, 1901 Broadway, Brooklyn, is said to have closed for all time last Sunday night. J. Schaffet was the operator of this house.

J. A. de Mario reopened the Elite theatre, Crescent and Fulton Streets, Brooklyn, last Friday.

The Elton theatre, New Utrecht Avenue, Brooklyn, tired of bucking stiff motion picture presentation in the immediate neighborhood, will be reopened by Jack Linder and M. Thomeshefsky with a bill of English and Jewish vaudeville. The house will be operated under a leasing arrangement with the new owners.

J. Greene, former manager of the Elton, has resigned his position at that theatre.

"Tim" Leahy, at one time connected with a motion picture trade journal and since his departure from that field with a New England theatre operating firm, has recently joined the staff of the Boulevard theatre, Jackson Heights. The Boulevard is at present showing stock and it is said that the experiment is proving most profitable for the firm of Grobe and Noble.

Last week these columns carried a paragraph to the effect that it was rumored I. Ravitz had disposed of his Allerton theatre, White Plains and Allerton Avenues, New York City. The Allerton has not been sold up to the present writing and neither is Mr. Ravitz the sole owner of this house, he being one of a corporation which controls the theatre.

Harry W. Crull has been appointed managing director of the new Stanley theatre, Journal Square, Jersey City. John A. Matthews will be assistant manager.

For the past two years Mr. Crull has been managing director of the Branford theatre, Newark, where he will continue in his duties in addition to taking on supervision of the Jersey City house. Prior to his present affiliations he was advertising manager for twelve Keith-Albee theatres in and around Providence.

Mr. Matthews was formerly associated with the Capitol and Embassy theatres, New York City.

The New Stanley, seating between 4,000 and 5,000 people, is said to be the largest of the Stanley-Fabian circuit. A policy of pictures and presentations will be followed.

The Stanley-Fabian circuit recently acquired the 800 seat Roxy theatre at Maple Shade, N. J.

A new theatre, store and office structure is said to be planned for Elizabeth, N. J.

Murphy and Hender are the new operators of the Tip Top theatre, Brooklyn, N. Y.

Harold Rodner has moved his exchange from 1600 Broadway to 321 West 44th Street.

Chas. Hinck, of the Claridge theatre, Montclair, N. J., recently joined the married men's ranks. He and Mrs. Hinck are spending their honeymoon in the South.

L. F. Murphy, formerly with the United theatre and also the Harry Harris circuit, is now in charge of the Lincoln theatre, 58 West 135th Street.

A reception and dance in honor of the betrothal of her daughter, Julia Liane Tannenbaum, to Morris Seider, was given by the bride's mother at Leverich Towers Hotel, Brooklyn, on the evening of Sunday, February the 26th.

Mr. Seider is the manager of the Regent theatre, Bayshore, L. I., and is the son of I. Seider, an executive of the Prudential Film Delivery Company, New York City.

Pittsburgh

PHIL STEWART, local vaudeville agent, and also well known as a master of ceremonies at many functions hereabouts, is now putting on his popular Amateur Nights at the Cameraphone theatre, East Liberty, every Thursday evening. The stunt is building up the business every week and Phil knows how to put over his stuff with a bang.

Henry W. Gauding, former owner of the Lincoln theatre, Mt. Washington, is now touring in Florida and sends the following message via a post card: "Mrs. Gauding and I are visiting here for month or so, and have just seen the Everglades. Weather is very pleasant, just like summer, and bathing is fine. Give my regards to all the boys in the exchanges and theatres."

Looks like old times to see the Cameo theatre ballyhooing "Cohens and Kellys in Paris" about the streets of Pittsburgh. They are using two men, dressed in tuxedos with their faces brightly painted, to walk the streets, each of whom has an advertisement for the showing on their back, painted on canvas One of the men masquerades as "Kelly" and the other as "Cohen" and their appearance always causes the crowd to gape and stare.

Our sympathies are extended to C. M. Johnston, of Johnston & Gee, owners of the Opera House, Bolivar, in the death of his wife last week.

Charlie Freeman and Spear Marousis, from Newcastle, were film shopping Wednesday.

Iriving Rossheim, newly elected president for the Stanley Company of America, was in town last week, looking over the local theatres and also visiting the new Stanley house, which opens Feb. 27th.

W. A. Finney, division manager for Loew, is spending this week in Indianapolis, getting that house ready to open March 3rd. It will be a de luxe picture house. Formerly a Keith house, the lease was turned back to Loew, with that company entirely rebuilding the theatre.

The Stanley theatre, which opens Feb. 27th, is charging $1.65 for the orchestra, $1.10 for the balcony reserved seats only, and have already sold out, although half the house wil be invitation guests.

W. Byron McGill, lobby artist for Loew's Aldine theatre, has been kept on the jump doing all the opening posters for the Loew's Palace, Indianapolis, opening.

John Klappas, formerly assistant to W. R. Allen, publicity director at Loew's Penn and Aldine theatres, is no longer connected with that firm as he is entering the tailor business which his father opened recently.

All the First National salesmen have been furnished with spare tire covers for their automobiles, with the covers having the First Nation trade mark and copy on them.

Harry Reese, city salesman for United Artists, has been confined to his home for the past few days. Harry's many friends trust that his recovery will be complete and early so that he may again go about his daily tasks.

Exhibitor visitors to film row recently include "Andy" Battison, Irwin George Shaffer and George Ottte, Wheeling; Carl Becker, Butler, and C. B. Pascoe, Somerset.

Bill Birnkranz of the Globe theatre, McKeesport, has just reduced his admission price to 15 cents. He has a large stock of twenty-five cent tickets on hand and is selling these for 15 cents, advising his customers that they are getting a real bargain.

Oliver McCracken, former assistant shipper at First National, accompanied by his wife and daughter, is journeying to Hollywood. They will make their future home there as two two sons are also out there is the picture game. The McCrackens have been life-long residents of Pittsburgh.

Harold Dunn, branch manager of the Warner exchange, is now at home convalescing from his recent appendix operation. He is recovering quickly and it is possible that he will be on the job in another week.

St. Louis

THE Lyric Motion Picture Theatre, owned and operated by L. L. Lewis and completed but three weeks ago, was among a number of business houses destroyed by a fire which swept the business district of Lebanon, Mo., on February 22. The total loss from the blaze was estimated at $80,000.

The fire started at 3 A. M. and had gained considerable headway before being discovered. It started in the general store of W. C. Booth and quickly spread to the theatre. The entire building was one-story 100 by 100 feet and was owned by A. W. Curry, A. O. Mayfield and L. C. Mayfield. It was valued at $30,000 with $25,000 insurance.

The theatre and contents were placed at $6,000 with $4,000 insurance. Merchandise destroved was estimated to be worth $42,000 with $30,000 insurance.

St. Louis film stocks closed February 26 as follows: Skouras A, $39 asked. One year ago $43.50. St. Louis Amusement A, $36 asked. One year ago $43.

The Helena, Ark., American Legion plans to erect a motion picture theatre at a cost of about $50,000 on Porter street. Plans are being prepared by A. P. Coolidge, local architect. The theatre will seat 1,000 persons and cover a site 80 by 100 feet.

R. O. Hurley has purchased the Joyland theatre, Bloomfield, Mo., from John Biler.

The Wilson theatre, St. Louis, Mo., is now under the management of C. A. Zuehkle. B. Castelli formerly operated this house.

W. B. Trout has sold the Lyric theatre, Houston, Mo., to L. R. Burkhead.

D. J. Balmier has transferred the Grand theatre, Odin, Iill., to John Locken.

W. C. Calhoun is reported to have purchased the Princess theatre, Franklin, Ill., from H. L. Hamilton. Mrs. Louise Hamilton is opening a new theatre in Franklin to be known as the New Palace theatre.

John W. Street is the new owner of the theatre in Madisonville, Ky., formerly operated by J. Vell. He has changed the name from Vell's Playhouse to the People's theatre.

C. C. Cravens has transferred the Rex theatre, Lilbourne, Mo., and the Lyric theatre, Portageville, Mo., to L. B. Cravens.

L. Remey is the new district manager for Fox in the St. Louis territory.

John Karzin, owner of the Casino, Olympia and Lincoln theatres, St. Louis, recently was installed as president of the Order of Ahepa, a Greco-American benevolent society. The installation took place at a banquet and dance given at the Chose Hotel. Karzin for the past two years served as treasurer of the society.

Harry Redmon, managing director and part owner of the New Majestic theatre on Collinsville avenue near Missouri avenue, East St. Louis, now under construction, has anounced that the $1,000,000 picture palace will open officially on Saturday, February 25. Efforts had been made to have the theatre ready prior to the commencement of the Lenten season, but construction handicaps caused delays.

After secreting themselves in the Ritz theatre, 3147 South Grand boulevard, after the last show on the night of February 12, robbers forced their way into the office on the first floor and secured $1588.40 from the safe. They used a come-along to knock the combination from the strong box. The loot represented the receipts for Saturday and Sunday.

Cincinnati

WITH the conversion of Keith's theatre from a two-a-day vaudeville and picture house to straight pictures, Dan McKnapp, of Dayton, Ohio, has been named manager of Keith's to succeed Ned Hastings, who, it is understood, has severed his connections with the Keith-Albee interests.

Al. Irwin, who has been managing the Walnut theatre, Cincinnati, for some years, has been transferred to Terre Haute, Indiana, where he will have charge of a chain of theatres recently acquired by the Keith-Albee-Harris-Libson-Heidingsfeld interests.

The official school publication of the Ohio State University, Columbus, Ohio, is sponsoring a contest to determine the most beautiful girl on the campus, one of the judges being none other than Burns O'Sullivan, manager of the Keith house in Columbus.

The Regent theatre, Springfield, Ohio, has a new manager in the person of A. G. Longbrake, who formerly served in a similar capacity at the Band Box theatre in that city.

Daniel Kirwin and Adam J. Ritzler, both of Lima, Ohio, have purchased a valuable site at Tiffin, Ohio, where they expect to erect a house to cost $250,000. It will have seating capacity of 1,500. Work is to be started at once.

A new theatre to cost around $60,000 is contemplated by Robert and Joseph Stern at Jackson, Ohio. The Stern brothers now operate the Eastern, Marlow, Grand and Lyric theatres at Ironton, Ohio.

Title to the Loew theatre property at Dayton, Ohio, has been taken over by the First National Bank of Cincinnati in connection with the issuance of land trust certificates to the amount of $450,000. The Loew Dayton Theatre Co., which leases part of the property from the Dayton Theatre Building Co., has arranged for further financing, by giving a mortgage to the Fifth-Third National Bank of Cincinnati in amount of $150,000.

That theatrical and movie history, as well as the general variety, repeats itself was definitely proven in the shift in managers in Cincinnati recently.

Andrew G. Hettesheimer, otherwise known as "Andy," who began his theatrical career at the age of 12, when he was given a position in the box office of the old Heuck Opera House, and who has come up through the ranks, was treasurer of the Walnut theatre twenty years ago when this house was one of the leading legitimate theatres of Cincinnati. He subsequently took over the management of the Orpheum theatre, a neighborhood movie house, and guided its destiny for seventeen years, until a few weeks ago whne he joined the Keith-Albee-Harris-Libson-Heidingsfeld ranks, and was made managing director of the Walnut theatre, now a movie house. His supervision also includes the Family, Strand and Gifts theatres.

Hettesheimer, who is now near 60 years of age, is an acknowledged authority on motion picture procedure.

Chester M. Martin, manager of Chester Park, Cincinnati, and for whom the resort was named by his father, succeeds Hettesheimer as manager of the Orpheum.

Florida

WASHINGTON'S BIRTHDAY was celebrated in Tampa by the opening of the new airport, which drew immense crowds, and naturally cut into the matinee business of the theatres. The night business was very good.

The Baptist churches of Tampa conducted a city-wide evangelistic campaign last week and used the Strand theatre for their noon services.

J. O. Varn, manager of the Franklin theatre at Bushnell, was a Tampa visitor last week. Mr. Varn says that the business in his city is satisfactory.

J. H. McLaughlin, manager of the Franklin, Tampa, is conducting a hot campaign on the latest Chaplin picture. One of his stunts that clicked was a "Chaplin Contest" with a dozen worthwhile prizes given to the best Chaplin imitators.

N. V. Darley, owner of the Rivoli in Ybor City, has bought the Royal at Tarpon Springs. This house was owned by Gortatowsky Bros. of Albany, Georgia, who have a string of houses in that State and, besides the Royal, own the Circle at Sebring in Florida. Mrs. Darley, who has been assisting her husband for several years, will take charge of the Tarpon Springs house for the present.

The annual "Child Benefit" show staged at Palm Beach last week was a brilliant affair. Al Jolson (in person) acted as Master of Ceremonies, he having made the trip from St. Louis to give his services for this splendid charity. Dorothy Dalton and others who have won fame on the silver sheet participated in the monster program. The show was given at the Paramount theatre in Palm Beach. Prices were $5, $10 and $25.

It must have been very gratifying to Al Jolson on his flying visit to Florida to find his picture "The Jazz Singer" featured in the three largest cities of the State, and establishing new records.

Des Moines

NEVADA, IOWA is to have another theatre within a few months. The lot has been bought and the contracts are beng let but as to who is building the theatre is not yet general information. Nevada, which is a prosperous city of 4,000, now has one picture house. The new theatre is to be a 750 seat house and it is expected that the house will be completed within three or four months.

Ben Rosenberg, district manager for Fox Films, has been at the Des Moines office for the past two days.

Rube Wagel, who is now booker and office manager for Educational, is making himself popular at the new office. Mr. Wagel was formerly with Pathe.

A change of ownership took place at West Union, Iowa, where the Princess Theatre, which has been under the management of Pace and Bauma for some time, was sold to George Cohen. Mr. Cohen it seems is a new man in the theatre business. He called at the Des Moines exchanges last week to make contracts for new pictures.

At Grinnell, Iowa, the Strand Theatre, which has been owned by D. L. Sterns, who is one of the theatre men of some years' experience in the state, is now under new management. The theatre was bought by L. C. West, who is also an old hand at the theatre game.

M. R. Robertson, who has bought the Legion Theatre at Washta, Iowa, took possession immediately. He bought the house from C. Valkert.

There is again some argument as to who is ahead in the contest among the film exchanges as to bowling.

The interest is the more keen as it is about time to decide who will represent Des Moines in the contest with the Omaha bowlers. A return engagement to Omaha is to be played at a near date. Bill McGiven, who is a two hundred bowler, will probably be one of the Des Moines contestants. Bill is from Universal. Bow, Bill.

Ruby Willey, stenographer at the Universal office, is back again after a week's absence. She suffered an attack of the 'flu.'

Kenneth Thompson, who was until recently manager of the King Theatre at Albia, Iowa, has taken the management of a house at Columbus, Neb. Mr. Thompson was succeeded at the King Theatre by M. E. McClain, who was formerly at the Strand Theatre at Newton.

The special election at Nevada, Iowa, to decide on the Sunday show question, resulted in a 640 vote for as 460 against. W. P. Grossman, proprietor of the theatre there, paid for the costs of the special election which was held at his petition to the city council.

George Bronson at Tabor, Iowa, has received unfavorable response to his attempt to show pictures on Sunday there. He was arrested on the second showing of pictures and fined five dollars. After agreement to show no more pictures at his house, which is known as the Tabor Theatre, Mr. Bronson's case was dismissed. The city council, it is announced, will pass a resolution prohibiting the showing of pictures at Tabor at their next session.

C. A. Trumbull has opened the show as Mingo, Iowa, where there has not been a theatre for some time.

The Movies Theatre at Primghar, Iowa, which was operated by Harry Briggs, was transferred to Louis Rasmussen who is a theatre man of some years' experience in Iowa. Mr. Rasmussen purchased the lease of the theatre.

At Union, Iowa, where there is at present no regular picture house, a summer show is again to be operated by the business men of the town. The plan was tried last year and proved successful. The theatre business showed a slight profit after all expenses were paid.

Fremont, Iowa, is now dark. The Strand Theatre there has closed.

W. B. Franke, who is planning to build a theatre at Humboldt, Iowa, to replace the Strand, which was completely burned out last month, announces that the new house will be a 500 seat construction.

The theatre at Brandon, Iowa, which has been operated by the American Legion there, is now under the management of the Commercial Club there.

F. W. Williams of Manchester, Iowa, placed contracts last week for a new $50,000 theatre for this city. The theatre, which will be built on what is known as the W. H. Hutchinson lot, 66 by 115 feet, located between the Standard Oil filling station and the city's fire equipment building on Main Street, will be of modern fireproof construction. The Hutchinson house, which is now on the property, will be sold and moved in order to make way for the immediate construction of the theatre. It is planned that digging for the foundations will start within a month and that the theatre will be completed by October 1.

A. H. Blank, Iowa movie magnate, announces that he will try out the talking pictures at one of the leading theatres of his chain. The new pictures will be given audience at the theatre at Fort Dodge, Iowa. Work toward installing the necessary equipment was begun at once.

Among those ladies who made such an attractive addition to the recent Film Board of Trade's party for the Iowa exhibitors on February 13, was Mrs. Marie Clough, who though young in years is old in experience in the film game. She has charge of three of the city's theatres at Oskaloosa, Iowa.

Dallas

AN UNUSUAL event on the Dallas theatrical calendar and in the annals of theatrical history, was a dinner given by the board of censors for the managers of the Dallas first run theatres. The dinner was given Feb. 17th in the Pompeiian Room of the Dallas Athletic Club, and was a decided success.

When the guests entered the dining room only one very small light, and some candles on each end of the table were burning, and the room was practically dark. An usher in uniform with a flashlight found the place cards, and directed the guests to their respective places. Then the lights were flashed on.

A number of slips of paper were passed around, and each one drew a slip, on which was a question to be answered by the person drawing it. Some examples of the questions were, "What is the best picture of the year?" How is the best way to stop necking parties in the theatre?" How is the best way to stop talking out loud in a theatre?" and "How long should a feature picture be?"

The four sheet menus had the names of the first run theatres and their managers printed on the first inside page, and each item on the menu pertained to one of the theatres. Favors were distributed and each had a note attached which was a take off on the manager receiving it.

The theatrical managers were unable to censor the lovely dinner. Mrs. Ethel Boyce was in charge of the arrangements, and members of the board present were W. A. Browning (Chairman), W. L. Moore, Mrs. Ethel Boyce, Mrs. Morgan Cox, John H. Cullom, Mrs. Noah Roark, Mrs. Frank L. Smith, and Mrs. George C. Hopkins. Mrs. Albert Walker, city director of public welfare was a guest of honor. The theatre managers attending were Walter Crosbie, Majestic theatre; A. Hadyn Mason, Palace theatre; James O. Cherry, Melba theatre; Simon Charninsky, Capitol theatre; A. R. Lever, Old Mill theatre, and Harry A. Olmsted, president of the State Fair of Texas.

Roy V. Litsey, head booker in First National's Dallas office, is now representing First National in west Texas. Mr. Litsey took over the territory Feb. 26th, after six and one-half years' service in the Dallas office. Theo. Routt of the First National office of Memphis has been transferred to the Dallas office.

Milton H. Feld, new Publix southern division manager, was a Dallas visitor for two days. This was his first visit here, and and he was very much pleased with Dallas and the Publix Theatres here.

An event of much surprise and regret on film row was the resignation of Joseph E. Luckett, branch sales manager for the United Artists Dallas office. Mr. Luckett's resignation was effective Feb. 25th, and he was succeeded by Ralph Morrow, who assumed his new duties Feb. 27th. Cresson E. Smith, assistant general sales manager, is in Dallas to assist Mr. Morrow for a few days with the new position. Mr. Luckett opened the first office for United Artists in the southwest in 1919, and since that time has built up a wonderful record in business and friendship. He has not announced his future plans, although he has received several offers.

L. E. Harrington, manager of the Dallas FBO office, attended a conference of the home office executives and FBO branch managers in Chicago.

J. L. McKinney, branch sales manager for Pathe, has been released due the recent economic policy adopted by the Pathe-De Mille organization. Mr. Leeves assumes all sales activities for the Dallas office.

Burt King of the Alcove theatre, Stamford, Texas, was a visitor at the First National Exchange.

Homer Mulkey of the Pastime theatre, Clarendon, Texas, and William Epstein of the Aztec theatre, San Antonio, was on film row last week.

Murray Lea has purchased the Palace theatre at Jayton, Texas. Mr. Lea also owns the Spur theatre at Spur, Texas.

H. H. Starcke of the Palace theatre at Seguin purchased a Gardner screen from the King Scenic Company.

The Rivoli theatre, San Benito, Texas, has just finished installing a Kilgen organ.

Reuben Frels has purchased and installed new booth equipment in the Victoria theatre at Victoria, Texas.

True Thompson, manager of the State theatre, 3217 Thomas Ave., a theatre for negroes, and head of the True Film Co. of Dallas, was robbed on the 23rd. About 10 P. M. a young negro stepped inside the office and pointing a revolver at Thompson told him to put his hands up and keep them there. Thompson complied, and the negro put the night's receipts, about $59, in his overcoat pocket, and went out with the outgoing theatre crowd and disappeared.

Minneapolis

THE Minneapolis branch of Educational is expected to have a home of its own in film row before long. The plans of contractors and property owners in the district are under consideration by Max Stahl and the home office. There is yet some time before the lease on the present Educational offices in the Loeb arcade will expire but there is so much agitation against the housing of film exchanges in the loop district that the company has decided to make preparations for a move.

Details have been completed for the leasing of two theatres owned by Kaplan & Rubenstein in Minneapolis to F & R. The deal is said to involve a rental of $25,000 a year for a period of ten years with F & R paying taxes and all other expenses. One of the theatres involved is the New Arion on Hennepin near Lake St., which is almost completed.

Edwin Carewe, director for Caddon productions, distributed through United Artists, is now at the Mayo hospital at Rochester, Minn., where he underwent an operation. About twenty years ago Carewe toured this part of the country with a stock company with which he played the leading role in "The Count of Monte Cristo."

Z. O. Cummins has purchased a lot in De Smet, S. D., upon which he announces he will erect a modern theatre. There is already one theatre in this town of 1,000 population, the State theatre, operated by J. R. Woodring.

The State theatre at Redfield, S. D., has been leased to J. P. Hartman, who was formerly connected with the Orpheum at Aberdeen, S. D.

The Star theatre at Osmond, Neb., has been purchased by Matt Bonesteel, S. D.

The new Delchar theatre at Mayville, N. D., has been formally opened by Charles H. Tolan. The house will seat about 400.

The new State theatre at Huron, S. D., which is owned by Don J. Harris, has been opened. This was formerly the Lounge and has been entirely rebuilt and modernized. It seats 700.

H. B. Olin of Grand Forks, S. D., has leased the Dakota theatre in Hatton, N. D., to Joe Anderson of that city. The theatre is to be renamed the Crescent.

Fred Bowditch has been succeeded as booker at the Minneapolis branch of Tiffany-Stahl by W. M. Grant.

Visitors in Minneapolis last week included Charles Sonin, head of the M-G-M purchasing department, and Morton Van Prague of New York, western sales director for Universal pictures.

Two new salesmen have been added to the Minneapolis Columbia office, E. W. Booth and E. W. Jensen.

Miss Pearl Mae Sgutt has resigned from the F & R organization and is moving to California with her mother.

The Crystal theatre, located in the Minneapolis Gateway district, has been turned from a house that was just breaking even to a paying theatre by an idea of its manager, Anton Janssen. Recently he inaugurated a policy of a double feature show for 10 cents. There are 600 seats in the theatre and the complete show is run off in three hours. By booking productions anywhere from third to sixth run in the district he pays only about as much as would for a single feature on an earlier run.

The city council of Hayfield, Minn., has been presented with a petition asking that they declare Sunday shows illegal. The matter is to be submitted to the voters of the town at the next election, March 6. Ben Wrede, who owns the Ideal theatre, is getting ready to put up a stiff fight for the Sunday showings.

The Hennepin-Orpheum last week announced a "three a day" policy with continuous programs from 1 P. M. to 11 P. M. The change is an outgrowth of the recent merger of the Keith-Albee and Orpheum circuits. Under the new plan the Hennepin-Orpheum will give three vaudeville programs preceded and followed by the feature photoplay.

About 500 disabled veterans at the United States Veterans' hospital at Fort Snelling were treated to a special showing last week in the hopsital auditorium. Fred Barstow, representative of United Artists, was on the program for arrangements.

Detroit

THE new Kunsky-Royal Oak theatre, largest of the suburban houses to open this year, will be completed and ready for its formay opening during the week of March 4, according to an announcement by Claire Gardner, in charge of Kunsky suburban houses. In connection with the opening, various business organizations are planning a Royal Oak Booster Week—a four-day celebration during which the house will be dedicated. When the Royal Oak is completed, the Kunsky program of expansion into outlying communities will cease temporarily.

C. E. Hammerslough has resigned as manager at the United Artists theatre. To date, no successor has been named.

A special showing was arranged for the opening of the Loop theatre, Cass and Michigan avenues, which is operated and owned by Alex Schreiber. The house ceremonies, including special dedicatory exercises for exhibitors and film men, were extremely well attended. The Loop is a six hundred seat enterprise, featuring pictures, specialty acts and girlesk productions.

It is rumored that a new theatre will be erected by outside capital in Howell, Mich.

Col. W. S. Butterfield and his wife left last week for an extensive trip through Europe. They will be gone about three months.

The C. W. Munz Theatrical Enterprises have leased the Palace theatre on Monroe avenue to Irons and Clamage, who have already inaugurated their policy of stock burlesque and pictures. Until recently, the Palace has billed pictures and vaudeville. General offices of the Munz organization are being transferred to the second floor of the La Salle Gardens theatre building.

Oscar Doob, in charge of publicity for Kunsky theatres, was one of the party flying with Ruth Elder from Chicago to Detroit.

Mrs. N. P. Saunders is in sole charge of theatre parties for the Kunsky theatres, considerable business resulting from her plans. Three months ago, it was decided by officials that adequate accommodations should be provided to patrons desiring to avail themselves of this service. To judge by the numerous extra shows and enlarged attendance, the system has proved highly effective as a box office bet.

George Sampson, general manager for the Robertson theatres, tendered his resignation last week. Sampson became general manager when Jim Robertson built his first house, the Cinderella, more than three years ago.

Bill Flemion has been appointed Detroit manager for Standard Film Service, according to Jess Fishman, general manager, who was in town the other day.

John H. Kunsky has placed an order for $60,000 worth of new electrical equipment for the Capitl theatre. The improvements include replacements of the entire present stage switchboard.

Canada

THE Palace theatre, Toronto, Ontario, under the management of Charles Querrie since it opened, celebrated its seventh anniversary, during the week of February 20.

Practically all of the leading employees of the Palace have been with the theatre's staff since it opened, these including Tommy Callandar, assistant manager; Charles Bounsall, doorman; Harry Dobson, projection machine operator, and Mrs. Featherston, the cashier.

The annual winter fair of London, Ontario, consisting of many exhibits by local merchants and manufacturers, was held in the spacious lobby of the Capitol theatre for one week under the general supervision of Tom Logan, manager.

Harry Smith, formerly manager of the Teck and Classic theatres in Toronto, Ontario, has been appointed manager of the Trent theatre in Trenton, in succession to Sidney Peters, who replaced Lionel Harper some weeks previously.

Capt. Frank Badgley, M. C., director of the Canadian Government Motion Picture Studio, Ottawa, took a short return to theatrical life when he acted as stage manager for the Seventh Annual Kiwanis Jollies, a musical revue under the auspices of the Kiwanis Club of Ottawa, at the Russell theatre. Capt. Badgley has had considerable experience on the professional stage and in the films. He was a film luminary with a New York film producing company some years ago.

Lillian Franklin, the beautiful and talented daughter of J. M. Franklin, manager of B. F. Keith's theatre, Ottawa, was one of the outstanding performers at the annual revue at the Lisgar Collegiate Institute in the Canadian Capital. Miss Franklin, who is a fourth year student, is prominent in Canadian musical circles as a violinist and her solo numbers at the high school performances were a hit.

Albany

THE Castle theatre, together with a number of other buildings at Olcott Beach, 12 miles from Lockport, was destroyed by fire ealy one morning last week. For a time the entire business section was thereatened. This is the second bad fire within the past year.

Frank Lupien, of Ogdensburg, returned this week to his home city to become manager of the Strand theatre, one of the Schine houses. Buddy Hooton, who has been acting as manager, will resume his former duties along publicity lines. It is planned to remodel the Strand at once, the house to be closed for about a month, during which time the Star will be reopened.

For the third time in four years, the voters in the village of Newark will express themselves on Sunday movies at a village election scheduled for March 20. The fact that Canandaigua was recently given Sunday shows is said to have been responsible for Newark's awakening.

Gardner Hall, in Troy, operated by the Rosewind Corporation, was sold last week to Joseph H. Crouch, of Rensselaer, and Harry W. Lamont, of Troy. Ross F. Fayles acquired the Columbia in Rensselaer during the week from Abe Stone, of Albany, and will operate it in conjunction with the Bright Spot.

Sam Aaron, manager of the Regent in Albany, is now a dyed-in the-wool radio fan, having become the owner of a fine set during the past week, and which he admits is responsible for much loss of sleep.

Jack Kaplan, who operates the Rialto in South Fallsburgh, took over the Lyceum in Woodridge during the past week. B. F. Winne of Cherry Valley was along Albany's film row during the week.

Harry Lazarus, of Kingston, a former resident of Albany, made one of his periodical trips to film row last week and did considerable in the way of booking. Lew Fischer, of Fort Edward, and John Augello, of tica, were also at various exchanges.

Frank Learnan, who resigned several weeks ago as manager of the Strand in Schenectady, was in New York City during the past week, and may shortly announce his connection with one of the largest producers in the business.

The annual election of the Albany Film Board of Trade is scheduled to be held during the fore part of April. It now looks as though the present officers would be reelected.

Alec Sayles, manager of the Leland in Albany, is planning to take a two weeks' trip to Havana in the near future. Mrs. Sayles will accompany her husband on the trip. John Garry, who handles the Clinton Square theatre, will be transferred to the Leland during Mr. Sayles' absence.

Jack Krause, local manager for Tiffany, was in New York City for a day or two last week, conferring with Arthur Whyte and in going over various matters with the home office officials.

W. W. Farley, of the Farash theatres, is back from several weeks spent in Florida.

Before Harry Goldstein left Albany for Pittsburgh, to assume the management of the Paramount exchange in that city, he was presented with a set of Dunhill pipes and a tobacco pouch by his office force. The Albany Film Board of Trade also gave Mr. Goldstein a testimonial dinner at the DeWitt Clinton Hotel. The Albany exchange is now being handled by Kenneth Robinson.

Charles Stombaugh, one time manager of the Pathe exchange in Albany, but who of late has been employed by Pathe in New York City, in various capacities, returned last week to Albany to become manager of the exchange, succeeding Edward Hayes, who now has a road position. In the shake up, Amos Leonard, of Syracuse, salesman manager, and Milton Caplon, a salesman, tendered their resignations.

Frank Breymaier, who resigned several weeks ago as manager of the Wedgeway in Schenectady, is paying frequent visits to Albany these days in doing the booking for Morris Silverman's theatres in Schenectady, Mr. Breymaier having accepted a position as manager for Mr. Silverman.

Dick Hayes, booker of the Paramount exchange, will probably be covering the territory in the near future, as he is now busily engaged in breaking in another person to handle the books.

The Avon theatre in Watertown has been given over to Lenten meetings on each Friday until Easter. The idea is something new for Watertown and last Friday attracted a huge audience.

Mr. and Mrs. James Papayanakos, of Gouverneur, are spending several weeks in Florida. Mr. Papayankakos is manager of the Gray lin theatre in Gouverneur. During his absence his brother, Harry, of Potsdam, will look after the house.

The Odd Fellows in Watertown have taken over the Olympic theatre for this week and are staging a combination program of pictures and specialties.

A proposition to erect a new theatre in Fort Edward fell through last week. Lew Fischer has the only house in the village and appeared to be quite well satisfied with the news.

Kansas City

STEAM shovels last week began breaking ground for the new $750,000 Country Club Plaza theatre in Kansas City, seating 2,500 persons. The project is under the supervision of J. C. Nichols, realtor. The house will be of Spanish design. Noller Brothers and Edward W. Tanner, Kansas City, will be the architects. Jack F. Truitt, of Los Angeles, formerly of Sedalia, Mo., widely known independent exhibitor, will lease the theatre The policy will include a large orchestra, first run pictures, prologues and daily matinees. The theatre will be located at Forty-seventh and Wyandotte streets in a well populated residential district.

For the first time in the history of the Main Street theatre, first run downtown house of Kansas City, a special performance in the morning at 10:30 o'clock was given "The Patent Leather Kid," featuring Richard Barthelmess, Saturday. The weekly attendance exceeded 60,000 persons, which created a new attendance record for one week at any Kansas City motion picture house.

Will Hays and a party of friends paid a brief visit to Kansas City Friday. In the party were: Maurice McKenzie, Jason Joy, Carl W. Ackerman, James Connery, Joseph Connery, Irving Thalberg, Norma Shearer, Ben Lyons, Richard Gallagher and Rod Le Rocque. Thalberg and Norma were on their honey moon, which will take them to Europe.

When some oily rags caught fire at the Warwick theatre, large sububan house of Kansas City, Sunday night, what might have been a panic was quickly averted by L. C. Walker, manager, who assured patrons there was no danger. The rags, which were back-stage, were extinguished and the patrons returned to their seats and the show proceeded.

The following changes in management and improvements in the atres in the Kansas City territory were announced this week: Colonial theatre, St. Joseph, Mo., purchased by the Midland Theatre Circuit from the Universal Film Corporation; the Benton theatre, suburban house of Kansas City, recently purchased by Midwest Theatres, Inc., reopened Wednesday night; the Sprague theatre, Goodland, Kas., will be rebuilt, according to H. Sprague, the house recently having been destroyed by fire; Electric theatre, Clinton, Kas., purchased by Earl and Delmar Harris of Hoxie, Kas., from Mrs. Carl M. Worley.

The sidewalk in front of the Liberty theatre, first run downtown house of Kansas City, was the scene of a queer and unique form of picketing this week. One picket carried a brightly colored sign announcing that the theatre employed non-union help. A "flaming" sign carried by the other picket announced that the theatre was 100 per cent union in that the entire staff was affiliated with the proper unions, but that the sign painters were non-union because of "personal prejudice." In other words, it was a battle of union vs. union. The incident did not cause any decrease in attendance, according to Samuel Carver, manager.

In view of the belief that there is too much of a lack of strenuous exercise along Kansas City's movie row, an effort to organize a movie row basket ball league has been launched. Names of members of prospective teams should be sent to Russell Borg, manager of the Educational branch.

The Colonial theatre, Pittsburgh, Kas., was broken into Monday night by robbers, who escaped with $1,200, which was taken from a safe.

Elmer Pearson, vice-president of Pathe; C. S. Smith, general sales manager for United Artists, and Ben Levy, manager of the Hippodrome, Joplin, Mo., were Kansas City visitors last week.

The physical distribution of the Enterprise Film Corporation's product in the Kansas City territory has been taken over by Midwest Film Distributors, Inc.

R. J. Heft, First National sales man, not only was elected to the K. O. Club, an honorary society of First National, but received an extra week's salary.

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Cleveland

BILL ONIE, who has been connected with the Standard Film Service Company of Cleveland for the past nine years—a record in local film circles—has resigned to go into business for himself. Onie has bought a half interest in Security Corporation, of which Fred Schram is president. Security Pictures Corporations are Ohio distributors of Gotham pictures. The change became effective last week. During the nine years of his association with the Standard Film Service Company, Onie has been manager of the Cleveland branch, district manager over the four Standard Film office and, more lately, manager of the Detroit office.

"Eddie" Fontaine is back here as manager of the Paramount Lasky exchange. He takes over the reins of the office officially on March 1st. Fontaine was manager of the local Paramount exchange until two and a half years ago when he was transferred to Pittsburgh. Harry Dodge recently resigned as local Paramount exchange manager to enter the advertising field. Harry Goldstein, Albany branch manager, succeeds Fontaine as Pittsburgh branch manager, and K. G. Robinson, of the Boston sales force, has been advanced to the position of manager of the Albany exchange.

Robert Cotton, prominent film executive, and Pathe division manager until several months ago, is still in the amusement business, but not in the picture business. Cotton is vice president and general manager of Playgolf, Inc., 640 Union Trust Bldg., Cleveland, makers and distributors of golf balls, golf sticks, golf bags and a golf game to be played either outdoors or indoors.

Joe Ferte and Henry Laws of the local Pathe sales force, will alternate as road representatives, so it is understood. Both Ferte and Laws were city men. But the economy system recently introduced in the operation of distribution, has eliminated several road men, wherefore the change of internal policy.

Ed Beck, former manager of the local Pathe short subject department, will be basking in the sun of Florida when you read this. Mr. and Mrs. Beck and son left last Wednesday on an extended vacation in the south. When he gets back Beck will tell us what are his plans for the future.

I. F. Freiberger, president of the Cleveland Chamber of Commerce, was called upon last week to name three exhibitors to act on the board of arbitration. Freiberger was called upon to make the appointments because the exhibitor body refused to appoint association members to sit on a board in behalf of cases of non-association members. The Motion Picture Theatre Owners of Ohio passed a resolution recently which prohibits the appointment of any of its members to a board which is to consider cases of non-members. As a consequence the board of arbitration has been held up in its functioning. Last week 13 cases were heard. All of them were charges by distributors against non-association members. And in every case, the verdict was in favor of the distributor.

Security Pictures Corporation is getting ready to move from its present location in the Film Exchange Bldg. to larger space on the 7th floor. As soon as the new space is ready, the change will be made.

Lee Chapman has opened a new independent exchange in the Film Exchange Bldg., called Independent Pictures, Inc. Although he is not prepared at this time to make a full announcement of his product, he states that he will distribute Rayart product in this territory. H. Hirsch, formerly with J. S. Jossey in the Progress Pictures Corp., is associated with Chapman in the new enterprise.

Chester Loewe is now with United Artists in a sales capacity. Loewe has been in Cincinnati until just lately, as district manager in this section for Pathe non-theatrical films.

H. Graubner of the Opera House, Salineville, was one of the few out-of-town guests in the Film Bldg. last week. LeMotto Smith of the Smith Amusement Company was also in town. This is one of the first winters in many that LeMotto Smith has braved a northern winter. He usually answers the call of Florida as soon as snow begins to fly.

C. E. Wheland is busy these days installing a disappearing platform for his organ in the State theatre at Urichsville. When the job's done, he will feature organ numbers on his program. Wheland also has the Vale theatre, Urichsville, and the Lincoln at Dennison.

The Strand theatre at Steubenville is no more. It formerly belonged to A. G. Constant as his associates, who own a chain of houses in Ohio. The theatre has been entirely dismantled to make room for a commercial enterprise.

Dover, Ohio, exhibitors continue to operate their houses on Sunday, and just as regularly are being arrested and fined for it. This has been going on all winter. Some definite action in the matter has been promised, but as yet nothing has been done. Every Sunday the theatre owners are fined $15.45, and after payment are released to operate the theatres.

Harold Rodner, of Harold Rodner, Inc., New York, stopped off in Cleveland last week to call on the independent distributors.

Markham Miller, president of the Youngstown Hippodrome Theatre Company, died last week in a Youngstown hospital. Mr. Miller was also president of the H. L. McElroy Furniture Company of Youngstown.

The La Salle theatre, a new 1600-seat neighborhood house at East 185th St. and Kildeer Ave., was opened on Wednesday February 29th to over a thousand invited guests. The La Salle is the fifth addition to a chain of picture houses owned and operated by Paul Gusdanovic. The new house is said to have cost $200,000. It is English in design, and thoroughly modern in its equipment. Gisdanovic's other theatres are the Orpheum, Norwood, Corlett, and Regent.

Milwaukee

LEASES were signed last week by the Fox and M-G-M exchanges for space in the new exchanges nearing completion on the corner of 8th and State streets. It is rumored that other exchanges are contemplating building in that neighborhood.

Dan Kelliher, manager of the Princess at Elkhorn, was in the city for a short visit early last week Mr Kelliher is building a new house in Elkhorn which he expects to open not later than May. The Princess will be closed when the new theatre opens.

G. G. Bandy of the Majestic at Rhinelander, Gilbert Eiles of the Butterfly at Sheboygan and Walter Rourke of the Pastime at Horicon were numbered among out-of-town exhibitors in the city last week.

Houses that occupied the site of the Arabian, Universal's newest theatre, have been razed and it is expected digging will start as soon as soon as the weather becomes more mild.

I. G. Masik has announced April 8th as the opening date of the new Granada theatre at Racine.

Ben Brown, manager of the Temple theatre at Viroqua, visited the exchanges on Wednesday.

The Butterfly theatre at Palmyra has re-opened. L. A. Hoch, manager, closed the theatre when he took it over several months ago to complete extensive redecorating.

S. A. Shirley, M-G-M district manager, left recently on a trip to Florida.

Elmer Huhnke, salesman for First National, has replaced his Chrysler brougham with a Chrysler coupe. Mr. Huhnke has an accident recently which caused his car to be destroyed by fire.

Philadelphia

SINCE the formation of Equity Theatres, controlling fifteen theatres in Philadelphia and about fifteen other houses in towns surrounding Philadelphia, some of which are in Reading, Ben Amsterdam, who is managing director of this circuit and also a partner of Louis Korson's Masterpiece Film Attractions, will devote most of his time to Equity Theatres' interests.

Louis Korson will have entire charge of Masterpiece Attractions at 1329 Vine Street, Phila., and will spend Wednesdays and Thursdays of each week in New York City for the purpose of securing good independent product available for distribution in their territory. Mr. Korson will make his headquarters at the Astor hotel.

After one year's absence from the film industry Emanuel Marks, for ten years connected with Gotham and Progress pictures in Washington territory, has returned to Philadelphia and will cover Northeastern Penna. for the Liberty Film Corp., 1338 Vine Street.

Charles Stengel will soon reopen his Viola theatre, Germantown, after having it entirely refurnished.

A. Neufeld has recently severed his connection with the De Luxe Film Company of Philadelphia, his resignation to take effect March 1st. Mr. Neufeld is expected to soon announce a new connection in the motion picture field.

South East

W. C. SCHLEY, owner Broadway and Crescent theatres in Statesville, N. C., has assumed management of the Playhouse theatre in Statesville, formerly operated by Carolina Theatres, Inc., and owned by J. A. Stearnes.

D. M. Eaves, who operates the Eaves Circuit of Theatres in North and South Carolina, held a conference in Charlotte last week with his entire managerial force. He announces that these meetings will be held every two weeks hereafter.

Wilbur Smith, owner and manager of the Lyric theatre, Wilson, N. C., has returned from a vacation in Florida, being accompanied by his mother and father.

H. J. Paradis, of the Paradis Theatre Circuit, Wilson, N. C., is owner of a brand new Hudson car.

Friends of Mr. and Mrs. Rufus A. Davis will be glad to learn that their little daughter, Marylin, is improving after having been seriously ill for the past week.

The Carolina theatre, Elizabeth City, N. C., formerly operated by the Carolina Theatres, Inc., of Charlotte, before bankruptcy, is now being run by the Carolina Investment and Insurance Company of Elizabeth City, which has always owned the house.

The little daughter of Mr. and Mrs. Reynolds Wilbanks is reported improved after having been ill for several weeks. Mr. Wilbanks is Charlotte manager for Paramount.

Frank Ferrendini, of Richmond, Va., paid a visit this week to his former business associate, R. D. Craver.

Visitors in Charlotte last week were Jasper Gibson, Scotland theatre, Laurinburg, N. C.; L. L. Drake, Ansonia theatre, Wadesboro, N. C.; D. M. Eaves, Eaves Theatre Circuit, Union, S. C.; R. R. Kissell, Winner theatre, Louisberg, N. C.; J. E. Webb, Webb's theatre, Shelby, N. C.; M. R. Rose, Rose theatre, Mt. Holly, N. C.; C. I. Gresham, Artcraft theatre, Mooresville, N. C.; R. G. Sherrill, Strand theatre, Canton, N. C.; C. A. Peeler, Universal theatre, Lenoir, N. C.; Fred Young, manager Victory and Strand theatres, Salisbury, N. C.; Phelps Sasseen, general manager for the receivership of Carolina Theatres, Inc.; J. C. Wells, Playhouse theatre, Bennettsville, S. C.; E. L. Hearne, Alameda theatre, Albemarle, N. C.; Archie Earps, assistant manager Auditorium theatre, Winston-Salem, N. C.; S. W. Williamson, Majestic theatre, Camden, S. C.; Claude Edgerton, Peoples theatre, Roanoke Rapids, N. C.; Bill Kernegay, Victoria theatre, Mount Olive, N. C.; N. A. White, Community Mills theatre, Tucapau, S. C.; W. I. Davis, New and Annex theatres, Morganton, N. C.; J. A. McGee, manager new Plaza theatre, Gaffney, S. C.

Plans were completed last week for the erection of a new 1600 seat theatre at Rocky Mount, N. C., which will be owned and operated by C. H. Arrington, who now operates the Lyric, Palace and Cameo theatres in Rocky Mount.

Two theatres in North Carolina were destroyed by fire last week. The Colonial, at Dunn, was a total loss, according to news reaching Charlotte. The house has been operated by W. R. Jernigan. It is understood the theatre will be rebuilt immediately.

The other house burned was the Melba at Carrboro. The first in this theatre did not originate in the projection booth. No plans for its rebuilding have been announced.

The Orpheum theatre on Fourth street, Fulton, Ky., owned by W. Levi Chisof, was badly damaged by a fire which broke out in the operating booth. The film and two projection machines were destroyed, while much damage to the building resulted from smoke and water. Spectators who were witnessing the photoplay, left in an orderly manner. The house will be closed for a short time until repairs can be made.

Colonel Fred Levy, president Strand Amusement Company, Paducah, Ky., was in Mayfield, Ky., last week, with Leo Keiler, of Paducah, [illegible] one of the directors of the chain of theatres. They announced that extensive improvements on their theatre properties here would be made soon. The Princess will be greatly improved both inside and out.

C. O. Brown, Manring theatre, Middlesboro, Ky., has suffered the loss of his father, who died suddenly.

Ralph Goldberg, of Goldberg Enterprises, Clarksville and Dickson, Tenn., stopped over in Louisville on his way home from a trip to New York.

Bruce Aspley, Aspley theatres at Glasgow and Horse Cave, Ky., visited Louisville last week.

A play by local talent was presented by the Somerset, Ky., Chatauqua circles last Tuesday at the Gem theatre, the proceeds being used for the Mammoth Cave drive.

The Southland theatre, London, Ky., formerly operated by R. H. Crowell, has been taken over by Lee W. Moffitt.

A. L. Veatch, Princess theatre, Morganfield, Ky., has been ill for several days with a severe case of tonsilitis.

The Beech Creek theatre, Beech Creek, Ky., formerly operated by M. L. Sadler, has been taken over by L. A. Mahon.

Mrs. A. N. Miles, Eminence theatre, Eminence, Ky., recently visited relatives in Lexington, Ky.

Chicago

SECRETARY JOE ABRAMSON of the Chicago Film Board of Trade is arranging for the showing of first run pictures in the observation car during the trip of the Film Board secretaries who are to cross the continent for their convention in Los Angeles. Secretaries and other officials of the Boards of Trade, according to present arrangements, will leave Chicago on May 17th, via the Northwestern Railroad.

The Lawndale theatre on West Roosevelt road, which has been operating as a picture house, will go into burlesque starting Sunday, March 4th. The theatre has been taken over by the Yankee Amusement Company, which operates the State-Congress. The former operator of the Lawndale was the R. C. Amusement Company.

The many friends of Nat Wolf of the Orheum Circuit will be pleased to learn that he is recovering rapidly at the Presbyterian Hospital following a minor operation. It is expected that Mr. Wolf will be able to return to his desk within two weeks.

Charles Steele, supervisor of exchanges for First National, with headquarters in New York City, was in Chicago last week on a sad mission, having been called here by the death of his mother.

Catherine Moran and her son, Louis Moran, former owners of the thousand-seat Empress theatre in Decatur, have turned the house over to Great States, which plans to redecorate and refurnish the house. Jim Wallace, who has been manager of Great States' Lincoln Square theatre will, hereafter, be in charge of both houses with the title of general manager. The Empress has been operating under a vaudeville policy but in the future will be combined vaudeville and picture house, and will also offer Vitaphone programs for its patrons starting on March 16th.

George W. Gillman, manager of the Princess theatre, Fort Dodge, Iowa, was in Chicago this week and reports that, effective March 5th, this theatre, which is now playing stock, will install a policy of pictures and vaudeville. From Monday to Friday the bill will be devoted entirely to feature photoplays and short subjects and on Saturdays and Sundays five acts of vaudeville and short subjects. Admission prices during the week will be, adults twenty cents and children ten cents and for Saturday and Sunday performances, balcony twenty-five cents and main floor fifty cents. This is a large house and its revolutionary policy will, undoubtedly, affect the picture situation in Fort Dodge.

Vice-president John Flinn of Pathe, made a special trip to Chicago to supervise the opening of "The King of Kings" at the Erlanger theatre.

Billy Butts has resigned as manager of the Genesee theatre, Waukegan, and has gone to California for a vacation. Billy Elson, field manager for Great States, is in temporary charge of the Genesee, pending the appointment of a new manager.

E. B. Kopman, who has just been appointed sales representative for National Screen Service, with headquarters in Minneapolis, was in Chicago this week for a conference with Manager H. C. Young. Mr. Kopman is an experienced picture man and has a wide acquaintance in the territory which he will cover, which includes Minnesota, North and South Dakota.

R. C. Seery of First National returned from Florida this week after enjoying a vacation of several weeks in the south. Mr. Seery is planning to leave for California on March 1st, the trip being one in which he will combine business and pleasure.

Roy Alexander is no longer connected with Columbia Pictures' Chicago exchange, having resigned as associate manager. Mr. Alexander has gone to Florida for a brief vacation and will announce his future plans upon his return.

Midwest Divisional Sales Manager Stanly Jacques of Pathe was in Chicago this week, making his headquarters at his company's exchange. Mr. Jacques was divisional manager in charge of Pittsburgh territory and central west exchanges have recently been put under his jurisdiction.

A. M. Eisner, owner of the Gillis theatre, Kansas City, Missouri, was a visitor on film row this week.

O. J. Lambiotte has resigned as manager of the Tivoli theatre at Mishawaka, Indiana, and George L. Senger has been appointed to fill this position.

Frank Schaefer, treasurer of the Exhibitors Association of Chicago and owner of the Crystal theatre, who, accompanied by his family, has been enjoying a vacation in California, arrived home on March 1st. Mrs. Schaefer remained on the coast.

Denver

THE Gayety theatre of Paonia, Colo., was completely destroyed by first last Sunday. The fire started in an adjoining garage and spread to the theatre. The theatre was owned and managed by Harold Hammond and was the only theatre in the city. Mr. Hammond expects to have another amusement house ready within the next sixty days.

The Rex theatre, Basin, Wyo., closed for an indefinite period last week as a result of quarantine orders because of meningitis epidemic.

A bandit walked up to the box office of the Majestic theatre, Pueblo, Colo., last Wednesday afternoon, bought a ticket, entered the theatre and then went into the box office and scooped up about $50 in quarters and half dollars with one hand while he held the cashier, Miss Dorothy Menger with the other hand. Four employees of the theatre stood by, not realizing what was going on. The hold-up, a well dressed young man, escaped in the crowd of the street. The Majestic theatre is owned by the Mounatin Theatres, Inc., and managed by P. H. Hoppen.

Vandals visited the Palm theatre of Denver last Thursday sometime and did damage to the amount of $2,000. They broke the lens of both projection machines, tore the seats from the floor of the building and scattered music rool all over the place. The theatre, up to a month ago, has been operated by C. B. Mark. It has been closed since that time.

Claude Ezell, home office representative for Warner Bros., spent a few days in Denver this week visiting Chas. R. Gilmour, local branch manager for Warner Bros. He left Saturday afternoon.

T. F. Murphy, manager of the Rialto theatre of Raton, N. M., was a Denver visitor last week. While here he was an exhibitor representative on the board of arbitration, being appointed to act as substitute for a regular member who was absent.

Harry Huffman, manager of the Aladdin theatre, gave a full performance which included the "Jazz Singer" with Vitaphone accompaniment last Wednesday afternoon to about forty patients of the Tubercular Home on Montview Blvd., Denver.

Budd Rogers, vice-president of Gotham Productions, spent a few days in Denver last week visiting J. T. Sheffield, manager of Columbia exchanges, distributors of Gotham pictures here.

The Orpheum theatre of Denver, in addition to putting on first run pictures has again reduced admission prices.

Frank Culp, manager of the Oriental theatre, is seriously ill at his home here.

Messrs. Nation and Anderson up in Wallace, Neb., will soon open movie entertainment in the Community Hall there. The shows will be managed by J. G. C. Akers.

Saguache, Colo., will have another theatre next May, according to present plans. The theatre will be named the Ogden theatre and will be owned and managed by C. W. Ogden.

The Bighorn theatre, Greybull, Wyo., managed by Mrs. Gertrude McKay, has reopened after being closed for a short time because of a spinal meningitis epidemic.

Fire broke out in the projection booth of the Rialto theatre in Trinidad, Colo., last Friday night and caused damage to the extent of $2,000 before being extinguished. The damage consisted of the destruction of eleven reels of film in addition to the theatre itself. One projection machine was destroyed. Several patrons were in the theatre at the time but made a safe and orderly exit. Raymond Ortega, the operator, escaped without injury.

Another fire occurred in the Gem theatre, Yuma, Colo., on Friday, February 10th, which was confined entirely to the projection room with small damage. About fifty people were in the theatre at the time but all left the building in safety. The theatre is owned by Frank Bronte. This is the second time this theatre has suffered damage from fire within the last six weeks. The last fire was caused from an overheated furnace and caused dmaage to the extent of $300 to the building.

S. B. Rahn is the new Denver branch manager for Tiffany-Stahl Productions. Mr. Rahn will be remembered in this district as former manager for Pathe Exchange, Inc., in Denver. Mr. Rahn succeeds George Caldares, who returned to the Tiffany branch office in Los Angeles, California.

James Pace, manager and owner of the theatres in Chadron and Gordon, Neb., was a Denver visitor last week for a few days, his first visit to Denver in two years.

The Rialto theatre of Parco, Wyo., will resume operations under the management of W. A. Lyon. The theatre was formerly operated by James Ader.

E. J. Drucker is back in Denver with the Deluxe Feature Film Exchange.

Baltimore

GUSTAV KLEMM, motion picture critic of the Baltimore Evening Sun, was married Friday, February 24, to Miss M. Josephine Schriver. An uncle of the bride is George Schriver, vice-president of the Baltimore and Ohio Railroad. Mr. Klemm is also program supervisor of WBAL radio station, Baltimore, and a composer of music. While on his honeymoon, his work was done by Broughton Tall, Baltimore correspondent for Variety.

Tuesday, February 28, was set as the date upon which the Sunday Movie test case of the blue laws of Maryland was scheduled to come up before the Criminal Court in Baltimore.

John G. Callan, and Charles F. Mules, president and vice-president respectively of the Liberty Defense League, and Walter Stierhoff, an operator, are the persons involved.

J. Louis Rome, who was one of the delegates to the contract conference in Chicago, recently, left that city when he finished his work there and went to Bermuda, where he had an enjoyable time and has now returned to Baltimore. He is general manager of the Associated Theatres here controlling a number of playhouses.

He promoted the idea recently with Charles Schwartz, owner of WCBM radio station, of having the moving picture theatres and attractions broadcasted each evening and 143 letters favorable to the project were received the morning after the first night's broadcasting, he said.

Eighteen theatres are included on the list and the announcing takes up three minutes.

The father of Jules Sims, cellist at the Stanley theatre, died recently. He was a violinist.

Miss Florence Cross, formerly elevator director for Loew's Valencia, has become cashier for that theatre.

Archie Bangart, assistant manager at the Loew's Century, has become connected with Loew's Broad, Columbus, Ohio, M. Solomon, formerly assistant manager at Loew's Valencia, succeeds Bangart at the Century and Mike Maloney, formerly Chief of Service at the Century, has succeeded Soldmon at the Valencia.

Henry Boehme, organist at the Rivoli, has returned to his work after an illness of about three weeks. Miss Hazel Worrall associate organist, has taken over her regular work again.

Felice S. Iula, director of the orchestra at the Rivoli, was a guest at the Ad. Club banquet Saturday, February 18, at which Jimmy Walker, Mayor of New York, was the honored guest.

H. Wally Wilder, formerly with the B. A. Rolfe orchestra in New York, is now a trombone player with the orchestra at the Rivoli, here.

South West

G. W. AMERINE will open a new neighborhood theatre at Houston, Texas, soon.

W. H. Williams will give free passes to all aviators who stop at Midland, Texas, airport.

Harry Brown is erecting a new theatre at Odem, Texas, to seat 400.

It is reported that the Pantages Circuit will be extended to Oklahoma City, Tulsa, Dallas, Houston, San Antonio, Beaumont and New Orleans in near future.

Manson Floyd, manager Queen theatre, Houston, Texas, promoted to manage the Kirby at same place, with Robert Floyd as assistant manager.

The Crystal theatre at Gonzales, Texas, is being completely remodeled and newly refurnished and a new pipe organ included.

The New Martin theatre at Beaumont, Texas, is being newly refurnished.

Cecil Callahan of Seminole, Okla., has been appointed manager of the Rex theatre at Panhandle, Texas, succeeding C. F. Benefiel, transferred to Tonkawa, Okla.

D. B. English is installing modern booth equipment at Star theatre at Tahoka, Texas, at cost of about $2,500.

The East Texas Chamber of Commerce is proposing an ordinance to regulate traveling tent shows and carnivals, which if passed will prove of great benefit to the theatres throughout Texas.

Atlanta

T. J. CONNORS, southern sales manager for Metro-Mayer-Goldwyn, arrived for a visit to the Atlanta office last Thursday. Mr. Connors will be the guest of the company's five southern division offices, accompanied by C. E. Kessnich, southern division manager with offices in the Atlanta branch, before returning to the home office.

An item of social interest to Film Row is the marriage of Jimmie Harrison to Miss Katherine Laird on Valentine's Day, Tuesday, February 14. Mr. and Mrs. Harrison left for New Orleans and upon their return to Atlanta will be at home to their friends at 121 Seventh Avenue, Northeast.

Mrs. Harrison is a cousin to Sydney Laird, who is short subject booker for Metro-Mayer-Goldwyn. Mr. Harrison is well known in the film industry, being connected with R. B. Wilby, prominent figure in theatre enterprises.

Arthur Dickinson, of the Hays organization, arrived in Atlanta last Thursday (Feb. 23) for a visit to the Atlanta Film Board of Trade, remaining only a short time.

Manager W. W. Anderson, of Pathe's Atlanta exchange, left last Sunday for Jacksonville, Fla., to meet his two representatives, H. R. Kistler and B. A. Wallace, in conference.

W. G. Minder, southern division manager for Tiffany, with headquarters in Atlanta, spent part of last week in Tennessee.

E. A. Booth, of the Booth Enterprises, Greenville, Tenn., visited Film Row last week.

J. W. Mangham, manager of Liberty-Specialty's Atlanta office, spent last week in Florida.

E. W. Tolbert, of the Dixie theatre, Columbus, Ga., was recently seen on Film Row.

R. E. Martin and his manager, R. N. Morgan, of the Martin Theatres, Inc., Columbus, Ga., were visitors to Film Row last week.

M. J. Hogan, auditor for First National, who has spent several weeks in the company's Atlanta branch office, left last week.

John Crovo, manager of the Imperial theatre, Jacksonville, Fla., visited Atlanta last Monday. He was formerly manager of the Metropolitan theatre in Atlanta.

Dave Michalove, southern division manager for Pathe, is making a trip to all th eomcpany's southern branches. He is expected back in his office about March 3rd.

C. L. Peavey, branch manager for FBO's Atlanta office, accompanied salesman B. S. Bryant on a trip through the Alabama territory.

H. V. Manning, of Etowah, Tenn., visited Film Row last week.

W. C. Patterson, southern division manager for Universal's theatres, made a business trip through Florida last week. He was accompanied by his wife, [illegible] Patterson.

Bill Wood, of the Belle theatre, Gadsden, Ala., was a recent visitor to Atlanta exchanges.

Ben Y. Cammack, manager of Universal's Atlanta office, returned last Saturday from points in Tennessee and northern Alabama.

Earl E. Griggs, exploiteer for Universal's Atlanta branch, left his office last week for Montezuma, Go., from where he will go to Savannah.

R. B. Williams, southern division manager for Universal, with office at the Atlanta branch, is in Charleston, West Virginia, supervising the company's branch office there in the absence of T. O. Tuttle, branch manager, who is on a vacation

Arthur M. Cohen, of M-G-M's home office, is spending several weeks in the company's Atlanta branch.

E. J. (Bo) Lam, formerly checker for M-G-M's Atlanta office for "The Big Parade" and "Ben Hur" has been added to the local sale's force. Mr. Lane has made a wide acquaintance among the exhibitors in this district.

Many theatrical people are out of employment in Birmingham just now as a result of the closing of several houses.

The new [illegible] theatre opened Wednesday, February 15. There were many favorable comments on the beauty of the theatre and its lavish appointments.

Steady progress is reported by the committee pressing the Birmingham Sunday opening campaign. More than 10,000 signatures, it is claimed, have been obtained to the committee's petitions, which are now being carefully checked against voters' registration lists.

C. C. Siniard, who formerly operated the Comet theatre in Collinsville, Ala., has purchased the Cricket theatre from M. G. Weaver, Collinsville.

The Marvin Wise Theatres, of which Frank V. Merritt is general manager, have taken over the Five Points theatre, formerly operated by J. W. Peck.

It is rumored that the Empire theatre, which has been closed for several weeks, will be outfitted with Vitaphone and reopened within the next few weeks. It is known that a representative of the Marvin Wise interests visited Atlanta during the past week and spent considerable time investigating Vitaphone installations and effects. The Marvin Wise interests now have control of ten theatres in the Birmingham district.

Central Penn

CONTROL of the Palace theatre, Warrior's Run, and the Garden in Buttonwood, which were operated by John Marinos, has been turned back to their former owner, Stanley Podsaidlik. The towns are in the hard coal mining region of Pennsylvania, and the theatres had been running for three nights a week.

C. Floyd Hopkins, district head of the Wilmer & Vincent theatres in Harrisburg and Reading, invited 350 persons to be his guests at the State theatre, Harrisburg, in different groups on each of the first three nights of the week of March 5, when Henry Ditzler, blind organist and pianist, will give recitals.

Pennsylvania picture theatres in which, it is announced Marr & Colton pipe organs recently have been installed, include the Cameo, Allentown; the Plaza, East Stroudsburg, and the Palace, Johnsonburg.

Paul E. Glase, of the Franklin Theatre Company, Reading, has been elected vice president of the Penn Wheelmen's Club, a prominent social organization of that city.

The twenty-fifth anniversary of the organization of the Harrisburg branch of the musicians' union, which has a membership of more than 600 including many musicians employed in theatres of Harrisburg and vicinity, was celebrated with a banquet and musical program on the afternoon of Sunday, February 19, in the Chestnut Street Auditorium, Harrisburg. Governor John S. Fisher, of Pennsylvania, was among the guests invited. Others on the guest list included officers of locals from many cities in Pennsylvania and elsewhere. Oscar D. Feldser, formerly in control of the Broad Street picture house, Harrisburg, is president of the Harrisburg local.

Louis Appell, one of the officers of the Nathan Appell Amusement Enterprises, which control a chain of theatres in York and vicinity, was recently a visitor among the film exchanges in the Vine street section, Philadelphia, arranging bookings of film attractions for some of the Appell theatres.

The new Marr & Colton organ, just installed in the Victoria theatre, Harrisburg, was used for the first time on Washington's birthday when Howard Melvin, the chief organist, played a special program of patriotic music. Manager Lee Levy of the Victoria announced that Mr. Melvin will have as his permanent assistant organists, Miss Pauline McGarvey and Miss Lorene Baird.

Announcement is made that the new theatre that the Norris Amusement Company, controlled by Abe and Lou Sablosky, who are officially associated with the Stanley Company of America, will erect in Norristown, will have a seating capacity of 2,500 and will be known as the "Ritz." It will cost $750,000 and will be the largest building in Norristown. This will be the company's fourth theatre in Montgomery county, as it already controls the Grand, the Lyric and the Garrick.

Two motion picture theatre companies have just obtained Pennsylvania charters of incorporation at the capitol in Harrisburg. The M. & P. Amusement Company, Inc., of Philadelphia, organized to "conduct theatres, moving picture shows, etc.," is capitalized at $5,000, consisting of 500 shares of a par value of $10 each, of which $500 is paid in. The treasurer is B. Fasy, 2154 North Seventh street, Philadelphia. Mr. Fasy is also one of the incorperators, owning three shares of stock. The other incorporators are David H. H. Felix, 5441 Wayne avenue, Philadelphia, one share, and S. Levin, 3114 Wilt street, Philadelphia, one share.

The Latonia Theatre Company, of Pittsburgh, is organized to "erect, maintain and operate a motion picture house." It is capitalized at $250,000, and there are 2,500 shares of stock with a par value of $100 a share. The paid in capital is $50,000. C. S. Callen, 141 Chalfonte avenue, West View, Pa., is the treasurer. The incorporators are I. R. Grimm, 205 Division street, Oil City, Pa., owner of 20 shares; J. D. McMahon, 118 East First street, Oil City, 50 shares, and C. L. Payne, 19 East First

Chief of Police Thompson, of Harrisburg, has announced that hereafter the curfew law in that city, which requires all children under sixteen to be at their homes by 9 o'clock at night, will be strictly enforced. The ordinance has been on the statute books of the city for some years, and requires children unaccompanied by parent or guardian, to leave theatres and other public places, at 5 minutes before 9. The revived movment for enforcement of the law is beng led by Mrs. Edith Bergstresser, police matron, as a result of numerous complaints from publc school authorities that evening amusements were taking the children away from their studies.

Seattle

PRESENCE of mind of the organist, house manager and projectionist of the Madrona Garden theatre, one of the newest suburban playhousesc in Seattle, Washington, one night last week averted a serious panic when the house was seriously damaged by fire. An explosion in the heating apparatus of the house shortly after the beginning of the final evening performance sent dense clouds of smoke into the auditorium of the theatre and caused a sensation among the several hundred patrons.

Sensing the situation immediately, David Blair organist, despite the fact that he was almost blinded and choken by the smoke, remained at his console and swung into a cheerful popular tune. At the same time, Norman Taylor, projectionist, hastily leaned from the booth and cautioned the audience against any unnecessary pandemonium. House Manager Walter S. Merell hastily summoned two passing patrolmen and also assisted in restoring order and emptying the house in quick time. The speedy arrival og fire units prevented further trouble and averted more serious property damage. No injuries were reported.

The Liberty theatre at First avenue and Pike street, at one time the key house of the entire Pacific Northwest territory, closed for the last month by West Coast Theatres, Inc., was leased last week by that company to Joe Danz, Seattle exhibitor, and will be reopened by Mr. Danz next week. The programs at the Liberty under Mr. Danz's direction will be similar to those in vogue at his Embassy theatre, consisting of a first run feature and a local stage revue and orchestra, with weekly changes of program. Admission pricse are 15c. at all times. The house is one of the largest in the downtown district, seating about 1500 persons.

W. H. Peters, special representative of the Pathe company, out of the Los Angeles district, left last week after a brief visit here at Manager L. A. Samuelson's local exchange.

Announcement was received on film row last week from Benton City, Washington, to the effect that the Blue Bird theatre in that town has been taken over by Mark Carter, from P. H. Martinin, and will be operated by Mr. Carter under the name of the Virginia theatre.

Manager Matt Aparton and Charles Beale, special sales representative, both of the local Universal exchange, are each proudly exhibiting new brief cases to the boys on the row. The cases are prizes from the home office, as part of the recent National Joy Week contest operated by Universal exchanges.

Arnold Flink, associated with West Coast Theatres, Inc., returned to Seattle this week as assistant manager of the Fifth Avenue thearte, after having served in that capacity at the Broadway theatre in Tacoma for the last six weeks. Mr. Flink was originally connected with Manager Clemmer's house here, was then transferred to the United Artists theatre, and then moved to Tacoma as assistant to General Manager Jefferies. He succeeds Bernard J. Haynes at the Fifth Avenue, Mr. Haynes being moved to the new Seattle theatre in the same capacity.

Jack Lannon's Greater Features Exchange, Inc., forced out of their former location by new building operations, have finally been settled in new quarters at 2018 Third avenue, just a few doors from their former location at 2006. The present exchange is considered a temporary move, as Greater Features are planning a location among the other offices on the new film row within the coming season.

Advice from Troy, Idaho, received on film row, indicates that the Happy Canyon theatre in that city has been sold by H. L. Wright to Ivan Mushlitz, former owner.

Ed Dolan, veteran exhibitor of the Grays Harbor territory in this state, spent a short time in Seattle last week. He announced that he is soon to begin a contest for a name for his new 800 seat house, under construction at the present time in Hoquiam, and expected to open in April.

Another April opening, as announced last week, will be Rolla Duncan's 600 seat house in Olympia, Washington. Mr. Duncan is a former well-known theatre operator of Lewiston and Billings, Montana.

Ben F. Shearer, formerly associated with National Theatre Supply Company, and now president of B. F. Shearer, Inc., theatre equipment specialists of this territory. left this week for Los Angeles on a rapid business trip. As representatives for Heywood-Wakefield in the Pacific Northwest, Mr. Shearer's organization is in the midst of the largest seating installation ever completed in this territory, that of the 3500 seat Seattle Publix theatre to open in two weeks.

William Hartford, manager of the Granada theatre Universal's house in the West Seattle district, last week was leected a director of the West Seattle Commercial Club, District No. 1.

Mitchell Sutherland, for some some time associated with Pacific Northwest Theatres in this city as special advertising and publicity representative, and more recently connected in theatre publicity work in Los Angeles, returned to Seattle last week and is again located at the Seattle Times in an editorial capacity. Before his connection with the theatre business, Sutherland was motion picture editor of the Times.

J. J. Wood, popular exhibitor of this territory, spent a few days in Seattle last week among the equipment houses and organ shops, looking around for new equipment that he is planning to install in his Red Bluff theatre. It was his first visit to Seattle in many weeks.

West Coast Theatres, Inc., last week announced through local headquarters an introductory buffet lunchean for the press of the city to be held on the stage of the new Seattle-Publix theatre the week prior to the opening of the house, early in March. At that time, the house will be shown in detail and the opening program will be outlined for the persons present.

Martin VonPraag, assistant sales manager for the Universal Film Company, spent a few days here last week as guest of Manager Mat Aparton and the members of the local exchange. He arrived here after a trip to the Western sales conference a short time ago in San Francisco.

D. C. Millward and W. C. Gowen, associated with Western Film Company and the Tiffany Exchange in this city, were last week named as members of the board of directors of a new downtown first run house for Portland, to be known as the Capitol theatre. It will be built at Fourth and Morrison, and will seat more than 3000. Opening is planned for June. Other directors include A. H. McCurtain of the Arco and Irvington theatres of Portland and Howard G. Mapes, manager of the Star Film exchange.

T. E. Wakefield, formerly connected with a San Francisco film exchange, last week was appointed sales representative for Film Booking Offices in the Eastern Washington territory, according to Manager Art Huot. He succeeds Frank Heyfrom, who has been transferred to the Portland office to replace Lloyd Lamb. Mr. Lamb resigned last week to affiliate with Western Film Corporation in Oregon.

"Sheriff" George Hickey, Western district manager for Metro-Goldwyn-Mayer, left last week after a week's stay here with Manager Ben Fish and the staff of the local M-G-M exchange. He was en route to California, via the Portland territory.

Sam Siegel, well known in this city for his publicity and advertising work with local theatres, has recently been given increased scope in his connection with John Danz's chain of Sterling Theatres, Inc., by being entrusted with the handling of two more houses in the Danz circuit. He now takes care of all the key houses in the downtown chain

Ray Grombacher, head of the Liberty and Egyptian theatres in Spokane and president of the M P. T. O. W., spent a few days in this city last week on a business trip that included his personal work and also that of the association. A conference with Executive Secretary J. M. Hone was included in his schedule while here.

Frank A. Lacey, well known Northwest exhibitor, recently manager of the Majestic theatre in Portland, last week was reported to have leased the Alameda theatre, suburban Portland playhouse, from L. A. and O. D. Seltzer for a period of ten years. He was to take immediate charge.

In conjunction with Station KOMO, programs from the Fifth Avenue theatre in Seattel have been carried on the air daily to radio listeners over the entire Northwest. Each day, Manager James Q. Clemmer arranges a special organ recital and numbers from the current stage shows for the half-hour dinner-time broadcast.

Portland, Ore.

GENE DENNIS, the girl psychic marvel, who appeared at the West Coast Liberty, last year made a personal appearance at the house, as a return engagement, and did capacity business. Her brother, Austin Dennis, has left for Seattle, where he will accept a position with the new Seattle Publix house, scheduled for early opening.

For the second time in the history of the local Pantages, a feature picture was held for more than one week. "Seventh Heaven" is being held over for a second week. The other picture held for three weeks was "What Price Glory."

Eddie Hitchcock, publicity director of West Coast houses in California, is in town working on the opening campaign for the new Publix house.

Bob Blair, formerly city manager for Publix houses in San Antonio, comes to Portland as manager of the new Publix theatre, which is to be one of the largest in the Northwest. The house will be under the management of Richard Spier, Oregon division manager for West Coast Theatres, while R. A. Crabill of Publix home office is to supervise all Publix theatres on the Pacific Coast.

Midnite public previews at the Columbia are going over big, according to Bert Levy, manager. Levy allows his patrons to stay over for the preview without any cost, Monday nights.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Players	Distributed by	Length	Reviewed
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 27
Back to God's Country	R. Adoree-R. Frazer	Universal	5751 feet	July 28
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Big Parade, The	Gilbert-Adoree-Dane	M-G-M	11519 feet	Nov. 28, '25
Blackjack	B. Jones-B. Bennett	Fox	4777 feet	
Border Cavalier, The	Fred Humes	Universal	4427 feet	
Born to Battle	Bill Cody	Pathe-De Mille	4875 feet	
Boy of the Streets	J. Walker-M. Bennett-B. Francisco	Rayart (S. R.)	5059 feet	
By Whose Hand?	R. Cortez-E. Gilbert	Columbia	5432 feet	Jan. 7
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	9692 feet	May 6
Cancelled Debt, The	R. Lease-C. Stevens	Sterling Pict (S.R.)	5200 feet	
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Marshall-G. Astor	Universal	7790 feet	May 20
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F B O	5701 feet	Aug. 26
Cruise of the Helion, The	E. Murphy-D. Keith-T. Santschi	Rayart (S. R.)	6089 feet	Sept. 30
Drop Kick, The	R. Barthelmess-D. Revier-B. Kent	First National	6802 feet	Sept. 30
First Auto, The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Flying U Ranch, The	Tyler-N. Lane	F. B. O.	4924 feet	
Foreign Devils	T. McCoy-C. Windsor	M-G-M	4658 feet	
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5524 feet	Sept. 23
Girl From Gay Paree, The	Sherman-Bedford-McGregor-Blythe	Tiffany-Stahl	5233 feet	Sept. 23
Girl From Rio, The	Carmel Myers	Lumas	6990 feet	
Honor First (Re-issue)	J. Gilbert-R. Adoree	Fox	4851 feet	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.	6000 feet	Nov. 11
Isle of Forgotten Women	Tearle-Sebastian-A. Calhoun-G. Gowland	Columbia	5645 feet	Jan. 21
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros	5569 feet	Sept. 30
Joy Girl, The	O. Borden-N. Hamilton-M. Dressler	Fox	6162 feet	Sept. 23
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National	6712 feet	Sept. 16
Lone Eagle, The	R. Keane-B. Kent	Universal	5862 feet	
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox	8538 feet	Oct. 7
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O	4924 feet	Aug. 12
Nevada	G. Cooper-T. Todd	Paramount	6258 feet	Oct. 28
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
One Round Hogan	M. Blue-J. J. Jeffries-L. Hyams	Warner Bros	6375 feet	Oct. 7
One Woman to Another	F. Vidor-Von Eltz	Paramount	4551 feet	Sept. 30
Out All Night	R. Denny-M. Nixon	Universal	6170 feet	Oct. 7
Out of the Past	R. Frazier-M. Harris	Peerless Pict. (S. R.)	5701 feet	
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Prince of the Plains	Tex Maynard	Rayart (S. R.)	4134 feet	
Racing Romeo, The	"Red" Grange-J. Ralston-T. Friganza	F. B. O.	5992 feet	Dec. 16
Ragtime	J. Bowers-M. de la Motte	First Division (S. R.)	6700 feet	Sept. 9
Red Raiders, The	K. Maynard-A. Drew	First National	6280 feet	Dec. 9
Road to Romance, The	R. Novarro-M. Day-R. D. D'Arcy	M-G-M	6544 feet	Jan. 21
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros	5685 feet	Oct. 14
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia	5892 feet	
Slightly Used	M. McAvoy-C. Nagel-R. Agnew	Warner Bros	6412 feet	Sept. 30
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National	6548 feet	Sept. 9
Soda Water Cowboy, The	Wally Wales	Pathe-De Mille	4546 feet	Nov. 4
Stark Love	Special Cast	Paramount	6203 feet	Mar. 11
Swim, Girl, Swim	B. Daniels-G. Ederle-J. Hall	Paramount	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft-Hill-Luden	Paramount	6006 feet	Oct. 28
Three Miles Up	Al Wilson-E. Clair	Universal	4136 feet	June 10
Two Girls Wanted	J. Gaynor-G. Tryon	Fox	6293 feet	Oct. 7
We're All Gamblers	Meighan-M. Millner	Paramount	5935 feet	
Cheating Cheaters	B. Compson-K. Harlan	Universal	5623 feet	Dec. 23
Cherokee Kid, The	Tom Tyler	F B. O.	4837 feet	
Chinese Parrot, The	M. Nixon-H Bosworth-E. Burns	Universal	7304 feet	Jan. 7
College Hero, The	R. Agnew-P. Garon-R. Lease-B. Turpin	Columbia	5628 feet	Dec. 9
College Widow, The	D. Costello-Collier, Jr.	Warner Bros	6616 feet	Oct. 28
Combat	G. Walsh-G. Hulette-C. Adams	Pathe-De Mille	5100 feet	Nov. 11
Crystal Cup, The	D. Mackaill-J. Mulhall	First National	6386 feet	Nov. 25
East Side, West Side	G. O'Brien-V. Valli-F. McDonald	Fox	8154 feet	Nov. 4
Fair Co-ed, The	M. Davies-J. M. Brown	M-G-M	6408 feet	Nov. 4
Figures Don't Lie	E. Ralston-R. Arlen	Paramount	5386 feet	
Finnegan's Ball	B. Mehaffey-Landis-C. McHugh-M. Swain	First Division (S. R.)	6200 feet	Dec. 9
Gentleman of Paris, A	A. Menjou-S. O'Hara-A. Marchall	Paramount	6017 feet	Oct. 14
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O	6301 feet	July 29
Girl in the Pullman, The	M. Prevost-H. Ford	Pathe-De Mille	5990 feet	Dec. 16
Gun-Hand Garrison	Tex Maynard	Rayart (S. R.)	4879 feet	
Harp in Hock, A	Schildkraut-Coghlan-M. Robson-B. Love	Pathe-De Mille	5990 feet	Dec. 16
Highschool Hero	S. Phipps-N. Stuart	Fox	5498 feet	Nov. 11
In Old Kentucky	J. Murray-H. Costello	M-G-M	6646 feet	
Jake the Plumber	J. DeVorska-S. Lynn	F. B. O	5186 feet	Nov. 4
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros	7423 feet	Oct. 21
Jesse James	F. Thomson-N. Lane	Paramount	8656 feet	Oct. 28
Les Miserables	Special Cast	Universal	7713 feet	
Light in the Window, A	Walthall-P. Avery-C. Keefe	Rayart (S. R.)	5960 feet	Nov. 11
Magic Flame, The	Colman-Banky	United Artists	8300 feet	Sept 30
My Best Girl	M. Pickford-C. Rogers	United Artists	8500 feet	Dec. 2
No Place to Go	M. Astor-L. Hughes	First National	6403 feet	
Now We're in the Air	W. Beery-R. Hatton-L. Brooks	Paramount	5798 feet	Dec. 23
Obligin' Buckaroo, The	Buffalo Bill, Jr	Pathe-De Mille	4575 feet	Nov. 11
Once and Forever	P. R. Miller-J. Harron	Tiffany-Stahl	5639 feet	
Pajamas	O. Borden-L. Gray	Fox	5876 feet	Dec. [illegible]
Pretty Clothes	J. Ralston-J. Walker-G. Astor	Sterling Pict. (S. R.)	5652 feet	Nov. 4
Publicity Madness	E. Lowe-L. Moran	Fox	5893 feet	Feb. 11
Ranger of the North	Ranger (Dog)	F. B. O.	4977 feet	
Ride 'Em High	Buddy Roosevelt	Pathe-De Mille	4542 feet	Nov. 11
Ridin' Luck	Tex Maynard	Rayart (S. R.)		
Rose of the Golden West	G. Roland-M. Astor	First National	6447 feet	Oct. 7
Rough Riders, The	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	9443 feet	April 1
Sailor Izzy Murphy	G. Jessel-A. Ferris	Warner Bros	6020 feet	Oct. 28
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	8500 feet	June 10
Shanghai Bound	R. Dix-M. Brian	Paramount	5515 feet	Dec. 9
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount	5179 feet	
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal	6166 feet	Aug. 26
Silver Valley	T. Mix-D. Dwan	Fox	5011 feet	Oct. 14
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M	6705 feet	Oct. 28
Straight Shootin'	Ted Wells	Universal	4251 feet	Aug. 19
Tigress, The	J. Holt-D. Revier	Columbia	5357 feet	
Underworld	C. Brook-E. Brent-G. Bancroft	Paramount	7643 feet	Sept. 9
Way of All Flesh, The	E. Jannings-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
Wheel of Destiny, The	F. Stanley-G. Hale	Rayart (S. R.)	5869 feet	
Wine (re-issue)	Clara Bow	Universal	7 reels	
Wise Wife, The	P. Haver-T. Moore-J. Logan	Pathe-De Mille	5610 feet	Dec. 16
Wolf's Trail	Dynamite (Dog)-E. Cobb-D. Lamont	Universal	4167 feet	
Woman on Trial, The	Negri-E. Hanson	Paramount	5960 feet	Oct. 14
Women's Wares	Brent-Lytell-L. Kent	Tiffany-Stahl	5614 feet	Nov. 18
Wreck of the Hesperus, The	A. Hale-V. Bradford-S. de Grasse	Pathe-De Mille	6447 feet	

OCTOBER

Feature	Players	Distributed by	Length	Reviewed
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National	6333 feet	Oct. 21
Angel o: Broadway, The	L. Joy-V. Varconi	Pathe-De Mille	6555 feet	Dec. 16
Ben Hur	Novarro-McAvoy-Bronson-F. X Bushman-C. Myers	M-G-M	11693 feet	Jan. 16, '26
Blondes By Choice	Claire Windsor	Lumas	6987 feet	
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M	5902 feet	Nov. 25
Boy Rider, The	Buzz Barton	F. B. O	4858 feet	Sept. 30
Breakfast at Sunrise	C. Talmadge-D. Alvarado	First National	6222 feet	Dec. 16
Broadway Madness	M. de la Motte-D. Keith	Excellent Pict. (S.R.)	6945 feet	Oct. 14

NOVEMBER

Feature	Players	Distributed by	Length	Reviewed
Arizona Wildcat, The	T. Mix-D. Sebastian	Fox	4665 feet	
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict. (S.R.)	5980 feet	
Bandit's Son, The	B. Steele-A. Sheridan	F. B. O	4789 feet	
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M	6433 feet	
Blood Will Tell	B. Jones-K. Perry	Fox	4556 feet	
Bowery Cinderella, A	P. O'Malley-G. Hulette	Excellent Pict. (S.R.)	6900 feet	Nov. 25
Broadway After Midnight	P. Bonner-C. Landis-G. Hughes-B. Tennant	Krelbar Pict. (S. R.)	6199 feet	Nov. 4
Cheer Leader, The	R. Graves-Olmstead	Lumas	6000 feet	

Feature	Players	Distributed by	Length	Reviewed
City Gone Wild, The	T. Meighan-L. Brooks-M. Millner	Paramount	5408 feet	
College	B Keaton-A. Cornwall-G Withers.	United Artists	5362 feet	Sept. 23
Death Valley	C. Nye-R. Rae-R. Wells	First Division (S. R.)	588 feet	Aug 12
Discord	G. Ekman-L. Dagover	Pathe-De Mille	8586 feet	Nov. 11
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros	5003 feet	Nov. 11
Dress Parade	W. Boyd-B. Love	Pathe-De Mille	6599 feet	Nov. 11
Forbidden Woman, The	J. Goudal-V. Varconi-J. Schildkraut	Pathe-De Mille	6568 feet	Dec. 16
Fortune Hunter, The	S. Chaplin-C. Horton-H. Costello	Warner Bros.	6638 feet	Jan. 21
Galloping Fury	H. Gibson-S. Rand	Universal	5503 feet	
Garden of Allah, The	A. Terry-I. Petrovich	M-G	8200 feet	Sept. 16
Girl From Chicago, The	C. Nagel-M. Loy	Warner Bros	5978 feet	Dec. 31
Gold From Weepah	Bill Cody	Pathe	4968 feet	Dec. 23
Good-Time Charley	W. Oland-H. Costello	Warner Bros	6302 feet	Nov. 25
Gorilla, The	C. Murray-F. Kelsey-T. Marshall	First National	6300 feet	Dec. 2
Gun Gospel	K. Mayuard	First National	6288 feet	
Harvester The	N. Kingston-O. Caldwell	F. B. O	7045 feet	Nov. 25
Heroes in Blue	J. Bowers-S. Rand	Rayart (S. R.)	5000 feet	
His Foreign Wife	W. McDonald-E. Murphy-G. von Rue	Pathe	4890 feet	Feb. 11
Home Made	Johnny Hines	First National	6524 feet	
Hoof Marks	Jack Donovan	Pathe	4076 feet	Dec. 23
Hook and Ladder, No. 9	D. Ellis-E. Hearne-C. Keefe	F. B. O	5240 feet	Dec. 16
Judgment of the Hills	V. Valli-F. Darro-O. Caldwell	F. B. O.	6481 feet	Aug. 19
Ladies Must Dress	V. Valli-L. Gray	Fox	5599 feet	Dec. 23
Last Waltz, The	W. Fritsch-S. Vernon	Paramount	6940 feet	Dec. 30
Lure of the South Seas, The		First Division (S. R.)		
Main Event, The	V. Reynolds-R. Schildkraut-C Delany	Pathe-De Mille	6472 feet	Nov. 11
Man Crazy	Mulhall-Mackaill	First National	5542 feet	Dec. 30
Man, Woman and Sin	J. Gilbert-J. Eagles-G. Brockwell	M-G-M	6280 feet	
Night Life	A. Day-J. Harron	Tiffany-Stahl	6235 feet	Dec. 2
One Glorious Scrap	Fred Humes	Universal	4172 feet	
On the Stroke of Twelve	E. Torrence-J. Marlowe-D. O'Shea	Rayart (S. R.)	5970 feet	
On Your Toes	R. Denny-B. Worth	Universal	5918 feet	Jan. 14
Opening Night, The	C. Windsor-J. Bowers	Columbia	5524 feet	
Open Range	L. Chandler-B. Bronson	Paramount	5599 feet	
Quality Street	M. Davies-C. Nagel-H. J. Eddy	M-G-M	7193 feet	Nov. 18
Reno Divorce, A	M. McAvoy	Warner Bros.	5492 feet	Nov. 4
Roarin' Broncs	Buffalo Bill, Jr	Pathe	4375 feet	Dec. 30
Shame (Re-issue)	John Gilbert	Fox	5467 feet	
She's a Sheik	B. Daniels-R. Arlen W. Powell	Paramount	6015 feet	Dec. 9
Skyhigh Saunders	A. Wilson-E. Tarron	Universal	4393 feet	
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal	6218 feet	
Spotlight, The	E. Ralston-N. Hamilton	Paramount	4934 feet	
Stage Kisses	K. Harlan-H. Chadwick-J. Patrick	Columbia	5435 feet	
hirteenth Hour, The	Bonaparte (Dog)-J. Gadsdon-L. Barrymore	M-G-M	5252 feet	
Thirteenth Juror, The	F. X. Bushman-Nilsson	Universal	5598 feet	Dec. 9
Turkish Delight	R. Schildkraut-J. Faye-K. Thomson	Pathe-De Mille	5397 feet	
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists	8250 feet	Nov. 4
Very Confidential	M. Bellamy	Fox	5620 feet	Dec. 16
Wanderer of the West, A	Tex Maynard	Rayart (S. R.)		
Warning, The	J. Holt-D. Revier	Columbia	5791 feet	Jan. 7
Web of Fate	Lillian Rich	Peerless Pict. (S. R.)	5800 feet	
Wild Beauty	Rex (Horse)-J. Marlowe-H. Allen	Universal	5192 feet	
Wild Geese	B. Bennett-A. Stewart-D. Keith-J. Robards-E. Southern	Tiffany-Stahl	6448 feet	
Wolf Fangs	Thunder (Dog)-C. Morton-C. Lincoln	Fox	5331 feet	Dec. 16

DECEMBER

Feature	Players	Distributed by	Length	Reviewed
Aflame in the Sky	S. Lynn-J. Luden	F. B. O.	6034 feet	Nov. 11
Alice in Wonderland	Special Cast	Pathe	5 reels	
Almost Human	V. Reynolds-K. Thomson	Pathe-De Mille	5596 feet	
Brass Knuckles	M. Blue-B. Bronson	Warner Bros	6330 feet	Dec. 23
Buttons	Coogan-L. Hanson-G. Olmsted	M-G-M	6050 feet	
Come to My House	O. Borden-A. Moreno	Fox	5430 feet	
Desert Dust	Ted Wells	Universal	4349 feet	
Desert of the Lost	W. Wales-P. Montgomery	Pathe	4933 feet	Dec. 30
Desert Pirate, The	T. Tyler-D. Thompson-F. Darro	F. B. O.	4754 feet	
Devil's Twin, The	Leo Maloney	Pathe	5478 feet	
Devil's Twin, The	Leo Maloney	Pathe	6 reels	
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists	8400 feet	Jan. 7
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	4295 feet	
Fashion Madness	C. Windsor-R. Howes	Columbia	5513 feet	
Flying Luck	Monty Banks	Pathe	6403 feet	Nov. 18
Gay Defender, The	R. Dix-T. Todd	Paramount	6376 feet	Dec. 31
Get Your Man	C. Bow-C. Rogers	Paramount	5889 feet	
Golden Clown, The	G. Ekman-K. Bell	Pathe	7913 feet	
Grandma's Boy (re-issue)	H. Lloyd-M. Davis	Pathe-De Mille	4750 feet	
Ham and Eggs at the Front	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Haunted Ship, The	D. Sebastian-M. Love-R. Hallor-Santschi	Tiffany-Stahl	4753 feet	Feb. 4
Hero for a Night, A	G. Tryon-P. R. Miller	Universal	5711 feet	Dec. 2
Her Wild Oat	C. Moore-L. Kent-G. Lee-H. Cooley	First National	5711 feet	Dec. 2
He's My Man	Phyllis Haver	Pathe-De Mille		
Honeymoon Hate	F. Vidor-T. Carmenati	Paramount	5415 feet	Feb. 11
	ati	Paramount	5415 feet	
Husbands for Rent	H. Costello-O. Moore	Warner Bros	5200 feet	Jan. 7
If I Were Single	M. McAvoy-C. Nagel	Warner Bros	6320 feet	Dec. 31
Irresistible Lover, The	N. Kerry-L. Moran	Universal	6958 feet	Sept. 16
Land of the Lawless	J. Padian-P. Montgomery-T. Santschi	Pathe	4131 feet	Dec. 30
Law and the Man, The	G. Brockwell-Santschi-R. Rllis	Rayart (S. R.)	5916 feet	
Legionnaires in Paris	Al Cooke-Kit Guard-L. Lorraine	F. B. O.	5771 feet	
Little Mickey Grogan	F. Darro-J. Ralston-C. Nye	F. B. O.	6515 feet	
London After Midnight	L. Chaney-C. Nagel-M. Day-Walthall	M-G-M	5687 feet	Dec. 23
Lovelorn, The	S. O'Neill-L. Kent-M. O'Day	M-G-M	5950 feet	Dec. 30
Love Mart, The	B. Dove-G. Roland-N. Beery	First National	7388 feet	
Man's Past, A	C. Veidt-I. Keith-G. Siegmann-B. Bedford	Universal	6135 feet	Sept. 16
	Siegmann	Universal	6135 feet	Sept. 16
My Friend From India	F. Pangborn-E. Faire	Pathe-De Mille	5750 feet	
Polly of the Movies	G. Short-J. Robards	First Division (S. R.)	6900 feet	
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille	5880 feet	
San Francisco Nights	M. Busch-P. Marmont	Lumas	7000 feet	Dec. 31
Serenade	A. Menjou-K. Carver-L. Basquette	Paramount	5209 feet	Dec. 31
Silk Legs	M. Bellamy-J. Hall	Fox	5446 feet	
Silver Slave, The	I. Rich-A. Ferris-H. Herbert	Warner Bros	6124 feet	Dec. 9
Siren, The	D. Revier-T. Moore	Columbia	5996 feet	
Slingshot Kid, The	"Buzz" Barton J. Morgan-F. Rice	F. B. O.	4486 feet	
Sorrell and Son	H. B. Warner-Nilsson-M. McBain-A. Joyce	United Artists	9000 feet	Nov. 25
South Sea Love	P. R. Miller-L. Shumway-A. Brooks	F. B. O.	6388 feet	Feb. 18
Spoilers of the West	T. McCoy-M. Daw-W. Fairbanks	M-G-M	4784 feet	
Streets of Shanghai	P. Starke-K. Harlan-J. Robards	Tiffany-Stahl	5276 feet	
Swift Shadow, The	Ranger (Dog)	F. B. O.	4892 feet	Dec. 23
Tea for Three	L. Cody-A. Pringle-O. Moore-D. Sebastian	M-G-M	6273 feet	Nov. 11
Temptations of a Shopgirl	B. Compson-Garon-A. Kaliz	First Division (S. R.)	5604 feet	
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	First National	7419 feet	Nov. 18
Two Flaming Youths	C. Conklin-W. C. Fields-M. Brian	Paramount	5319 feet	Jan. 7
Valley of the Giants	M. Sills-D. Kenyon	First National	6376 feet	
Wild Born	Tex Maynard	Rayart (S. R.)		
Wilful Youth	K. Harlan-E. Murphy	Peerless Pict. (S.R.)	5800 feet	
Wizard, The	L. Hyams-E. Lowe-G. Katsonaros-von Seyffertitz	Fox	5629 feet	
You'll Never Get Rich		First Division (S. R.)		

JANUARY

Feature	Players	Distributed by	Length	Reviewed
Air Patrol, The	Al Wilson	Universal	4259 feet	
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	Oct. 21
Baby Mine	G.K. Arthur-K. Dane	M-G-M	5139 feet	Jan. 14
Ballyhoo Buster, The	Buffalo Bill, Jr.	Pathe	4805 feet	Dec. 30
Beau Sabreur	E. Brent-G. Cooper-W. Powell-N. Beery	Paramount	6536 feet	Jan. 28
Beware of Married Men	I. Rich-R. Tucker-S. Holmes-M. Loy	Warner Bros.	5421 feet	Jan. 28
Boss of Rustlers Roost, The	D. Coleman-E. Gilbert	Pathe	4833 feet	Jan. 14
Branded Sombrero, The	B. Jones-L. Hyams	Fox Films	5612 feet	Jan. 14
Burning Up Broadway	H. Costello-R. Frazer	Sterling Pict. (S. R.)	5245 feet	
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal	5261 feet	
Casey Jones	R. Lewis-J. Robards-A. Sheridan	Rayart (S. R.)	6673 feet	
Comrades	H. Costello-G. Hughes-D. Keith	First Division (S. R.)		
Circus, The	C. Chaplin-M. Kennedy	United Artists	6700 feet	Jan. 14
Cohens and the Kellys in Paris, The	G. Sidney-J. F. McDonald-V. Gordon-K. Price-S. Carrol-C. Delany	Universal	7481 feet	Feb. 18
Coney Island	L. Wilson-E. Strong	F. B. O.	6390 feet	Feb. 25
Cowboy Cavalier, The	B. Roosevelt O. Hasbrouck	Pathe	4526 feet	Jan. 28
Creole Love		First Division (S. R.)		
Dare Devil's Reward	T. Mix-N. Joyce	Fox	4987 feet	Jan. 21
Dead Man's Curve	Fairbanks, Jr.-S. Blane	F. B. O.	5511 feet	Dec. 21
Desperate Courage	W. Wales-O. Hasbrouck	Pathe	4398 feet	Jan. 21
Divine Woman, The	D. Garbo-L. Hanson-L. Sherman	M-G-M	7300 feet	Jan. 21
Driftin' Sands	Bob Steele	F. B. O	4770 feet	
Fearless Rider	F. Humes-B. Worth	Universal	4173 feet	
Four Flusher, The	G. Lewis-M. Nixon	Universal	6193 feet	Jan. 28
French Dressing	H. B. Warner-L. Wilson	First National	6344 feet	
Gateway of the Moon, The	Del Rio-Fenton-W. Pidgeon	Fox	5038 feet	Jan. 14
Gentlemen Prefer Blondes	A. White-F. Sterling-R. Taylor-Conklin-Friganza-Swain	Paramount	6871 feet	Jan. 21
Girl in Every Port, A	V. McLaglen-M. Casaiuana-M. Loy-N. Joyce-R. Armstrong	Fox		
Glory Girl, The	E. Ralston	Paramount		
Heart of Broadway, The	P. Garon-R. Agnew	Rayart (S. R.)	5853 feet	
Laddie Be Good	B. Cody-R. Blossom	Pathe	4155 feet	Dec. 30
Lady Raffles	E. Taylor-R. Drew-L. Tashman	Columbia	5471 feet	
Last Command, The	E. Jannings-E. Brent-W. Powell	Paramount	8234 feet	Jan. 28
Let 'Er Go. Gallegher	J. Coghlan-H. Ford-E. Fair	Pathe-De Mille	5888 feet	Jan. 28
Leopard Lady, The	J. Logan-A. Hale	Pathe-De Mille	6 reels	
Love	G. Garbo-J. Gilbert	M-G-M	7365 feet	Dec. 16
Love and Learn	E. Ralston-L. Chandler-H. Hopper	Paramount	5837 feet	Feb. 25
Merry Wives of New York	P. Garon	First Division (S.R.)		

Feature	Players	Distributed by	Length	Reviewed
Noose, The	R. Barthelmess-L. Basquette-A. Joyce	First National	7060 feet	
No Other Woman	D. Del Rio	Fox		
On to Reno	M. Prevost-C. Landis	Pathe-De Mille	6 reels	
Peaks of Destiny, The (Ufa film)	E. Peterson-L. Riefenstahl-L. Trenker	Paramount	6940 feet	Jan. 21
Perfect Gentleman, A	M. Banks-R. Dwyer	Pathe	5626 feet	Jan. 14
Pioneer Scout, The	F. Thomson-N. Lane	Paramount	6118 feet	
Private Life of Helen of Troy, The	M. Corda-L. Stone-R. Cortez	First National	7694 feet	Dec. 23
Race For Life, A	Rin - Tin - Tin - V. B. Faire-C. Nye	Warner Bros	4777 feet	Feb. 11
Rawhide Kid, The	H. Gibson-G. Hale	Universal	4777 feet	
Sadie Thompson	G. Swanson-L. Barrymore-R. Walsh	United Artists	8700 feet	Feb. 11
Sailors' Wives	Astor-Hughes	First National	5484 feet	
Satan and the Woman	C. Windsor-C. Keefe	Excellent Pict. (S. R.)	6400 feet	
Sharpshooters	G. O'Brien-L. Moran	Fox	5573 feet	Jan. 28
Shepherd of the Hills, The	A. B. Francis-M. O'Day-J. Boles	First National	8188 feet	Feb. 25
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M	9566 feet	Oct. 7
That Certain Thing	V. Dana-R. Graves	Columbia	6047 feet	
Tragedy of Youth, The	Collier, Jr.-P. R. Miller-W. Baxter	Tiffany-Stahl		
United States Smith	Special Cast	Lumas	7000 feet	
Walking Back	S. Carroll-R. Walling	Pathe-De Mille	6 reels	
West Point	W. Haines-J. Crawford	M-G-M	8134 feet	Jan. 7
What Price Beauty?	N. Naldi-P. Gendron-V. Pearson	Pathe	5 reels	Jan. 28
Wickedness Preferred	Lew Cody	M-G-M		
Wife Savers	W. Beery-R. Hatton-Z. Pitts	Paramount	5435 feet	Jan. 21
Wife's Relations, The	S. Mason-G. Glass-B. Turpin-A. Kaliz	Columbia	5508 feet	
Wizard of the Saddle	B. Barton-D. Thompson	F. B. O.	4805 feet	Dec. 30
Woman Against the World, A	G. Olmstead-H. Ford-G. Hale-S. Rand	Tiffany-Stahl		
Woman Wise	W. Russell-J. Collyer-W. Pidgeon	Fox	5050 feet	
Traveling Salesman, The (tentative)	R. Dix-F. Sterling-G. Olmsted	Paramount		
Under the Tonto Rim	R. Arlen-M. Brian-J. Linden	Paramount	5991 feet	
Valley of Hunted Men	Buffalo Bill, Jr.-K. Collins	Pathe	4520 feet	
Wagon Show, The	Ken Maynard	First National		
Wall Flowers	H. Trevor-J. Arthur-L. Todd	F. B. O.		
Wedding March, The (road show)	von Stroheim-F. Wray	Paramount	12 reels	
When the Law Rides	T. Tyler-F. Darro	F. B. O		
Whip Woman, The	E. Taylor-A. Moreno-L. Sherman	First National		
Woman's Way, A	M. Livingston-W. Baxter	Columbia		
You Can't Beat the Law	L. Lee-C. Keefe	Rayart (S. R.)	5260 feet	

FEBRUARY

Feature	Players	Distributed by	Length	Reviewed
Across the Atlantic	M. Blue-E. Murphy	Warner Bros.		
Age of Sex, The		First Division (S. R.)		
Alice Through the Looking Glass	Special Cast	Pathe	5 reels	
Apache Raider, The	L. Maloney-E. Gilbert-D. Coleman	Pathe	5755 feet	Feb. 18
Bare Knees	V. L. Corbin-D. Keith-J. Winton-J. Walker	Lumas	5800 feet	Jan. 28
Battles of Coronel and Falkland Islands (English film)	Special Cast	Artlee Pict. (S. R.)	8400 feet	
Big City, The	L. Chaney-M. Day-B. Compson-J. Murray	M-G-M	6838 feet	
Big City, The	L. Chaney	M-G-M		
Blonde for a Night, A	M. Prevost-H. Ford	Pathe-De Mille	6 reels	
Blue Danube, The	L. Joy-R. LaRocque-J. Schildkraut	Pathe-De Mille	6 reels	
Bronc Stomper, The	D. Coleman-E. Gilbert	Pathe	6 reels	
Chaser, The	H. Langdon-G. McConnell	First National		
Clean Up Man, The	T. Wells-P. O'Day	Universal	4232 feet	
Crashing Through	J. Padjans-S. Rand-T. Santschi	Pathe	4480 feet	
Devil Dancer, The	G. Gray-C. Brook	United Artists	7000 feet	Dec. 30
Doomsday	F. Vidor-G. Cooper	Paramount	5665 feet	
Douglas Fairbanks as the Gaucho	D. Fairbanks-E. Southern-L. Valez	United Artists	9256 feet	Dec. 2
Enemy, The	L. Gish-R. Forbes	M-G-M	8189 feet	Dec. 31
Fangs of the Wild	Ranger (Dog)-S. Nelson-D. Kitchen	F. B. O	4578 feet	Jan. 14
Finders Keepers	La Plante-Harron	Universal	6081 feet	
Feel My Pulse	B. Daniels-R. Arlen-W. Powell	Paramount		
Fleetwing	B. Norton-D. Janis	Fox		
Flying Romeos	C. Murray-G. Sidney	First National		
Free Lips		First Division (S. R.)		
Her Summer Hero	D. Thompson-H. Trevor-S. Blane-J. Pierce	F. B. O	5146 feet	Dec. 30
Latest From Paris, The	N. Shearer-G. Sidney-R. Forbes	M-G-M		
Little Snob, The	M. McAvoy-R. Frazer-A. B. Francis	Warner Bros.		
Love in a Cottage	B. Compson	First Division (S. R.)		
Midnight Rose	L. de Putti-K Harlan	Universal		
Napoleon (French Film)	Special Cast	M-G-M		
Night Flyer, The	W. Boyd-J. Ralston	Pathe-De Mille	6 reels	
Painted Trail, The	Buddy Roosevelt	Rayart (S. R.)	4571 feet	
Passion Island	Special Cast	Pathe-De Mille	7 reels	
Phantom Flyer, The	Al Wilson	Universal	4253 feet	
Port of Missing Girls, The	B. Bedford-M. McGregor	Brenda Pict. Corp		
Riding Renegade, The	Bob Steele	F. B. O.		
Rose-Marie	J. Crawford-J. Murray-H. Peters	M-G-M	7745 feet	Feb. 18
Secret Hour, The	P. Negri-Hersholt-K. Thomson	Paramount	7194 feet	
Shield of Honor, The	R. Lewis-D. Gulliver-N. Hamilton	Universal	6172 feet	Dec. 30
Show Down, The	Bancroft - Brent - N. Hamilton	Paramount		
Smart Set, The	W. Haines	M-G-M		
So This Is Love	V. Dana-W. Collier, Jr.-J. Walker	Columbia		
Sporting Goods	R. Dix-G. Olmstead	Paramount	5951 feet	Feb. 18
Stand and Deliver	La Rocque-L. Valez-W. Olnad	Pathe-De Mille		
Stronger Will, The	P. Marmont-E. La Bissioniere-R. Carewe	Excellent Pict. (S.R.)	6600 feet	
That's My Daddy	R. Denny-B. Kent-J. La Verne	Universal	6073 feet	
Tillie's Punctured Romance	C. Conklin-W. C. Fields-Fazenda M. Swain-D. Hill	Paramount	6 reels	

MARCH

Feature	Players	Distributed by	Length	Reviewed
Adventure Mad (Ufa film)	E. Barclay-N. Asther-L. Hall-Davis	Paramount	5897 feet	
Arkansas		First Division (S. R.)		
Beauty Doctor, The	Adolphe Menjou	Paramount		
Beyond London's Lights	L. Shumway G. Elliott-J. Gadsden H. Evans-A. Dore	F. B. O.	5573 feet	Feb. 25
Brunettes Preferred		First Division (S. R.)	6551 feet	Feb. 4
Buck Privates	de Putti-McGregor-Z. Pitts	Universal	6914 feet	Feb. 4
Burning Daylight	M. Sills-D. Kenyon	First National		
Chicago After Midnight	J. Mendez-R. Ince-Seiter	F. B. O.	6249 feet	
Chicago After Midnight	J. Mendez-R. Ince	F. B. O.		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		Feb. 25
Drums of Love	E. Taylor-D. Alvarado-M. Philbin-L. Barrymore	United Artists	9000 feet	Jan. 28
Forbidden Hours	R.Novarro-R.Adoree	M-G-M		
Four Footed Ranger, The	Dynamite (Dog)	Universal	4426 feet	
Freckles	J. Fox, Jr.-G. Stratton-H. Bosworth	F. B. O.	6131 feet	Jan. 28
Garden of Eden, The	C. Griffith-C. Ray-L. Sherman	United Artists		
Golden Shackles	Priscilla Bonner	Peerless Pict. (S. R.)	5600 feet	
Heart of a Follies Girl, The	B. Dove-L. Kent- L. Sherman-M Harris	First National		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Legion of the Condemned, The	G. Cooper-F. Wray-L. Chandler-F. McDonald-B. Norton	Paramount	7415 feet	
Little Buckaroo, The	Buzz Barton	F. B. O		
Love Me and the World Is Mine	Philbin-Kerry	Universal	6813 feet	Feb. 11
Mad Hour, The	S. O'Neil-L. Kent-L. Sherman-A. White	First National		
Man Higher Up, The		Lumas		
Marry the Girl	B. Bedford-R. Ellis	Sterling Pict. (S. R.)		
Move On		First National		
My Home Town	G. Rockwell-G. Glass	Rayart (S. R.)		
Old Ironsides	E. Ralston-C. Farrell-W. Beery-G. Bancroft	Paramount	7910 feet	Dec. 18, '26
Once There Was a Princess	Billie Dove	First National		
Pair of Sixes, A	Johnny Hines	First National		
Partners in Crime	W. Beery-R. Hatton-W. Powell-M. Brian	Paramount		
Phantom of the Turf, The	H. Costello-R. Lease	Rayart (S. R.)		
Powder My Back	Irene Rich	Warner Bros		
Put 'Em Up	Fred Humes	Universal	4200 feet	
Ramona	D. Del Rio-W. Baxter-R. Drew-V. Lewis	United Artists	Feb. 4	
Red Hair	C. Bow-W. Austin-L. Chandler	Paramount		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pict. (S.R.)	5032 feet	
Something Always Happens	E. Ralston-N. Hamilton	paramount		
Speedy	Harold Lloyd	Paramount		
Stop That Man	A. Lake-B. Kent-E. Gribbon	Universal	5389 feet	
Surrender	M. Philbin-I. Moskine	Universal		
Tempest	J. Barrymore-C. Horn-Wolheim	United Artists		
Trick of Hearts, A	H. Gibson	Universal	5495 feet	
Women Who Dare	H. Chadwick	Excellent Pict. (S.R.)		

APRIL

Feature	Players	Distributed by	Length	Reviewed
Bell of Avenue A		First Division (S. R.)		
Bit of Heaven, A		Excellent Pict. (S. R.)		
Breed of the Sunset	Bob Steele	F. B. O.		
Canyon of Adventure, The	K. Maynard	First National		
Chinatown Charlie	J. Hines-L. Lorraine	First National		
Crooks Can't Win	R. Lewis-T. Hill-S. Nelson	F. B O.		
Danger Patrol, The	W.Russell-V.B.Faire	Rayart (S. R.)		
Gypsy of the North	H. Gordon-G. Hale	Rayart (S. R.)		
Ladies' Night in a Turkish Bath	Mackaill-Mulhall	First National		
Law of Fear, The	Ranger (Dog)	F-B-O		
Lilac Time	C. Moore-G. Cooper	First National		
Little Shepherd of Kingdom Come	Barthelmess-G. James-O'Day-Seyffertitz	First National		
Little Yellow House, The	O. Coldwell-M. Sleeper	F. B. O.		
Phantom of the Range, The	T. Tyler-D. Thompson-F. Darro	F. B. O.	4781 feet	Feb. 11
Pinto Kid, The	B. Barton-H. Trevor-G. Lee	F-B-O	4884 feet	Jan. 7
Red Riders of Canada, The	P. R. Miller-C. Byer	F. B. O	6419 feet	Dec. 23
Royal American, The	Ken Maynard	First National		
Steamboat Bill, Jr	Keaton-E. Torrence	United Artists		
Street of Sin, The	E. Jannings-F. Wray	Paramount		
Thanks For the Buggy Ride	L. La Plante .-G. Tryon	Universal	6197 feet	Feb. 4

Feature	Players	Distributed by	Length	Reviewed
Three-Ring Marriage	M. Astor-L. Hughes	First National		
Two Lovers	R. Colman-V. Banky	United Artists		
Under the Black Eagle	Flash (Dog)-M. Day-R. Forbes	M-G-M		

MAY

Feature	Players	Distributed by	Length	Reviewed
Alex the Great	"Skeets" Gallagher	F. B. O.		
Devil's Trade Mark, The	B. Bennett-W. V. Mong	F-B-O		
Harold Teen	A. Lake-M. Brian-W. Bakewell-J. Duffy	First National		
It's All Greek to Me	C. Murray-L. Fazenda-T. Todd	First National		
Man in the Rough, The	B. Steele-M. King	F-B-O		
Skinner's Big Idea	B. Washburn-M. Sleeper-H. Trevor	F. B. O.		
Wine, Woman and Song	Charlie Murray	First National		

JUNE

Feature	Players	Distributed by	Length	Reviewed
Baby Face	Colleen Moore	First National		
Dog Justice	Ranger (Dog)-E. Hearn-N. Martan	F. B. O.		
Lady Be Good	D. Mackaill-J. Mulhall	First National		
Loves of Ricardo	George Beban	F. B. O.		
Roulette	Richard Barthelmess	First National		
Texas Tornado, The	Tom Tyler	F. B. O.		
Upland Rider, The	K. Maynard-M. Douglas	First National		

JULY

Feature	Players	Distributed by	Length	Reviewed
Fighting Redhead, The	Buzz Barton	F. B. O.		
Kelly's Kids	Charlie Murray	First National		
Trail of Courage, The	R. Steele-M. Bonner	F-B-O		

AUGUST

Feature	Players	Distributed by	Length	Reviewed
Bantam Cowboy, The	Buzz Barton	F. B. O		
Barker, The	Milton Sills	First National		
Oh Kay	Colleen Moore	First National		

Coming Attractions

Feature	Players	Distributed by	Length	Reviewed
Abie's Irish Rose	F. McDonald-J. Hersholt-N. Carroll-C. Rogers	Paramount		
Abie of the U. S. A.	George Jessel	Lumas		
Ace High	Hoot Gibson	Universal		
Actress, The	N. Shearer-R. Forbes-G. Lee-O. Moore-D'Arcy	M-G-M		
Adventurer, The	T. McCoy-D. Sebastian-C. Delany	M-G-M	**3709 feet**	
After the Storm	Hobart Bosworth	Columbia		
Albany Night Boat, The		Tiffany-Stahl		
Bellamy Trial, The		M-G-M		
Better Man, The		F. B. O.		
Betty's a Lady	J. Ralston-C. Ray	Universal		
Be Yourself	R. Denny-M. Nolan	Universal		
Big Game Hunt, The	W. Beery-R. Hatton	Paramount		
Big Gun, The	George Lewis	Universal		
Big Noise, The	A. White-C. Conklin-S. Hardy	First National		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Big Top, The		M-G-M		
Black Ace, The	D. Coleman-J. Loff	Pathe		
Blossom Time (Movietone)	J. Gaynor-C. Farrell	Fox		
Body Punch, The	J. Dougherty-V. B. Faire	Universal		
Boss of Little Arcady, The	Charlie Murray	First National		
Boy of the Streets ,A	J. Walker-B. Francisco-M. Bennett	Rayart (S. R.)		
Bride of the Colorado	J. Boles-D. Blossom	Pathe		
Brides Will Be Brides	Laura La Plante	Universal		
Bright Aisle, The		Lumas		
Bringing Up Father	F. McDonald	M-G-M		
Broken Hearts		Hercules Film Prod. (S. R.)		
Butter and Egg Man, The	J. Mulhall	First National		
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		**Feb. 4**
Chicago	P. Haver-V. Varconi	Pathe-De Mille	**9992 feet**	
China Bound	R. Navarro-J. Crawford	M-G-M		
Chorus Kid, The		Lumas		
Circus Rookies	K. Dane-G. K. Arthur	M-G-M		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
City of Sin	M. Loy-L. Hyams-R. Tucker	Warner Bros		
Clown, The (Vitaphone)	Al Jolson	Warner Bros.		
Cock-Eyed World, The	V. McLaglen-E. Lowe	Fox		
Code of Honor	A. Menjou-N. Lane-Collier, Jr-E.Brent	Paramount		
Cop, The	W. Boyd	Pathe-De Mille		
Cossacks, The	J. Gilbert-R. Adoree	M-G-M		
Count of Ten, The	C. Ray-J. Gleason	Universal		
Cream of the Earth, The	M. Nixon-C. Rogers	Universal		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Dance Fever (Ufa film)		Brill, Inc.		
Dancing Girl		M-G-M		
Dawn (English Film)	Sybil Thorndyke	Arch Schoyn		
Desert Bride, The	B. Compson-A. Forrest-O. Mattieson	Columbia		
Detectives	K. Dane-G. K. Arthur	M-G-M		
Devil's Skipper, The	B. Bennett-M. Love-M. McGregor-M. McAllister	Tiffany-Stahl		
Diamond Handcuffs	Special Cast	M-G-M		
Dirty Work	Johnny Burke	Pathe		
Divine Lady, The	Corinne Griffith	First National		
Dolorora		Tiffany-Stahl		
Domestic Relations		Tiffany-Stahl		
Don't Marry	Lois Moran	Fox		
Down Grade, The	Wm. Fairbanks-A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O		
Dressed to Kill	E. Lowe-M. Astor	Fox		
Easy Come, Easy Go	R. Dix-N. Carroll	Paramount		
Empty Saddle, The	Fred Humes	Universal		
Escape, The	V. Valli-W. Russell	Fox		
Enemy, The	L. Gish-R. Forbes	M-G-M	**8189 feet**	**Dec. 31**
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fallen Angels	N. Kerry-P. Starke-K. Harlan	Universal		
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	**5000 feet**	
Fazil	C. Farrel G; Nissen-M. Busch	Fox		
Foreign Legion, The	N. Kerry-L. Stone-J. Marlowe	Universal		
Four Devils, The	F. Macdonald-M Duncan-C. Morton-N. Drexel-J. Gaynor	Fox		
Four Sons	J. Hall-M. Mann-Bushman, Jr.-C. Morton-E. Foxe-J. Collyer	Fox	**9412 feet**	**Feb. 18**
Freedom of the Press	L. Stone-M. Day-D. Keith	Universal		
Ginsberg the Great	G. Jessel-A. Farris	Warner Bros	**5390 feet**	
Girl Downstairs, The	L. Moran-G. O'Brien	Fox		
Give and Take	G. Sidney-S. Lynn-G. Lewis-J. Hersholt	Universal		
Glorious Betsy	D. Costello-C. Nagel	Warner Bros		
Godless Girl, The	L. Basquette-G. Duryea-Prevost-N. Beery	Pathe-De Mille		
Good Morning, Judge		Universal		
Green Grass Widows		Tiffany-Stahl		
Gypsy Love (tentative)		Lumas		
Hangman's House	V. McLaglen-J. Collyer-L.Kent-E.Foxe	Fox		
Has Anybody Here Seen Kelly?	T. Moore-B. Love	Universal		
Hawk, The	M. Sills	First Nationa.		
Heat (tentative)	Greta Garbo	M-G-M		
Hello, Cheyenne!	T. Mix-C. Lincoln	Fox		
Hell's Angels	B. Lyon-J. Hall-G. Nissen	United Artists		
He Learned About Women	William Hines	M-G-M		
His Country	R. Schildkraut-M. Dressler	Pathe-De Mille		
Hold 'Em Yale	R. La Rocque-J. Loff-H. Allan	Pathe-De Mille		
Hold Everything (tentative)	J. Hall	Paramount		
Home, James		Universal		
Honor Bound	G. O'Brien-E. Taylor-L. Hyams	Fox		
Hoofbeats of Vengeance	Rex (Horse)	Universal		
Hot Heels	Glenn Tryon	Universal		
Horseman of the Plains	T. Mix-S. Blane	Fox		
House of Scandals, The	D. Sebastian-P. O'Malley	Tiffany-Stahl		
Hyprocrite, The (Ufa film)		Brill, Inc.		
I'll Tell the World	Colleen Moore	First National		
Jazz Mad	J. Hersholt-Nixon-G. Lewis	Universal		
Jealousy (Ufa film)		Brill, Inc.		
Jungle Rose	Dolores Del Rio	Fox		
King of Kings, The	Special Cast	Pathe-De Mille	**13500 feet**	**April 29**
Ladies of Leisure		Tiffany-Stahl		
Ladies of the Mob	C. Bow-R. Arlen-M. Alden	Paramount		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
La Piava	Lupe Valez	United Artists		
Last Cab, The	Rudolph Schildkraut	Pathe-De Mille		
Laugh Clown, Laugh	Chaney-L. Young-N. Asther	M-G-M		
Law of the Range, The	McCoy-Crawford-R. Lease	M-G-M		
Leave It to Me	Glenn Tryon	Universal		
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict. (S.R.)		
Lion and the Mouse, The (Vitaphone)	M. McAvoy-L. Barrymore-A. B. Frances-Collier, Jr	Warner Bros.		
Little Wild Girl, The	L. Lee-C. Landis-F. Merrill	Hercules Film Prod. (S. R.)		
Lonesome	G. Tryon-B. Kent	Universal		
Love Hungry	L. Moran-L. Gray	Fox		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Matinee Idol, The	J. Walker-B. Love-A. Forrest	Columbia		
Meet the Prince	Glenn Tryon	Universal		
Michigan Kid, The	C. Nagel-R. Adoree	Universal		
Midnight Madness	J. Logan-C. Brook	Pathe-De Mille		
Modern Du Barry, The (Ufa film)		Brill, Inc.		
Monkey Business	K. Dane-G. K. Arthur	M-G-M		
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox	**6863 feet**	
Nameless Men	C. Windsor-A. Moreno	Tiffany-Stahl		
Naughty Marietta	Marion Davies	M-G-M		
News Parade, The	N. Stuart-S. Phipps	Fox		
Outcast Souls	P.Bonner-C.Delaney	Sterling Pict. (S.R.)		
Out of the Night	C. Palmer-F. Stanley-A. Ayres	Rayart (S. R.)		
Painted Post, The	T. Mix-N. Kingston	Fox		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National	**11412 feet**	**Aug. 26**
Patriot, The	E. Jannings-L. Stone-F. Vidor-N. Hamilton	Paramount		

Feature	Players	Distributed by	Length	Reviewed
Patsy, The	Marion Davies	M-G-M		
Pay As You Enter	C. Cooke-L. Fazanda	Warner Bros		
Phantom Buster, The	Buddy Roosevelt	Pathe		
Phyllis of the Follies	M. Nixon-C. Rogers	Universal		
Pigskin	D. Rollens-S. Carrol	Fox		
Polly Preferred	Marion Davies	M-G-M		
Port of Missing Children, The		Sierra Pictures (S. R.)		
Power (tentative)	D. Fairbanks, Jr.-J. Ralston	Tiffany-Stahl		
Quick Lunch	Fields-Conklin-M. Alden-S. Blane-J. Luden	Paramount		
Rachel	P. Negri-G. Cooper	Paramount		
Red Dancer of Moscow, The	D. Del Rio-C. Farrell-D. Revier	Fox		
Red Mark, The	G. von Seyffertitz-N. Quartaro	Pathe-De Mille		
Riders of the Dark	T. McCoy-D. Dwan	M-G-M		
Ridin' Like Fury	Hoot Gibson	Universal		
Rip Van Winkle	Rudolph Schildkraut	Pathe-De Mille		
Robert Flaherty's Southern Skies	M. Blue-R. Torres	M-G-M		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Saddle Mates	Wally Wales	Pathe		
Sally of the Scandals	B. Love-A. Forrest	F. B. O.		
Sally of the South Seas		Hercules' Film Prod. (S. R.)		
Saturday Night (tentative)	S. O'Neil-R. Graves	Tiffany-Stahl		
Scarlet Dove, The		Tiffany-Stahl		
Shadows of the Night		Hercules Film Prod. (S. R.)		
Show Down, The		Paramount		
Show Boat		Universal		
Side Show, The	Fields-Conklin-Brian	Paramount		
Simba	Jungle Film	Martin Johnson African Expedition Corp.	8000 feet	Feb. 4
Sin Town	H. Allen-E. Fair	Pathe-De Mille		
Skyscraper, The	S. Carroll	Pathe-De Mille		
Square Crooks	R. Armstrong-J. M. Brown-D. Dwan	Fox		
Soft Living	M. Bellamy-J. Mack Brown	Fox		
Span of Life, The	Lon Chaney	M-G-M		
Sport Girl, The	M. Bellamy-J. M. Brown	Fox		
Sporting Age, The	B. Bennett-C. Nye-H. Herbert	Columbia		
Stocks and Blondes	J. Logan-"Skeets" Gallagher-G. Astor	F. B. O.		
Street Angel, The	J. Gaynor-C. Farrell	Fox		
Streets of Algers (Ufa film)		Brill, Inc		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox	8729 feet	Oct. 14
Super of the Gaiety	A. Menjou-E. Brent	Paramount		
Sunset Legion	Fred Thomson	Paramount		
Survival of Slim, The	W. Wales-P. Montgomery	Pathe		
Tenderloin (Vitaphone)	D. Costello-C. Nagel	Warner Bros		
Tenth Avenue	P. Haver-V. Varconi	Pathe-De Mille		
Their Hour	D. Sebastian-J. Harron-J. Marlowe	Tiffany-Stahl		
Thirteen Washington Square	A. Joyce-J. Hersholt-Z. Pitts	Universal	6274 feet	Feb. 4
Three Sinners	P. Negri-W. Baxter	Paramount		
Thoroughbreds	M. Nixon-R. Walling	Universal		
Thrill Seeker, The	R. Clifford-J. Fulton	Superlative Pict. (S.R.)		
Thunder Riders	Ted Wells	Universal		
Tide of Empire	J.Crawford-J.Murray	M-G-M		
Times Square		Tiffany-Stahl		
Tomorrow	Colleen Moore	First National		
Trail of '98	K. Dane-P. Starke-R Forbes-Del Rio	M-G-M		
Turn Back the Hours	M. Loy-W. Pidgeon-S. Hardy	Lumas		
Two Brothers (Ufa film)		Brill, Inc.		
Uncensored Woman, The		Lumas		
Uncle Tom's Cabin	Special Cast	Universal		Nov. 18
Valley Beyond the Law, The	D. Coleman-J Loff	Pathe		
Vamping Venus	C. Murray-Fazenda-T. Todd	First National		
Victory	George Bancroft	Paramount		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
Walking Back	Sue Carrol	Pathe-De Mille		
Watch My Speed	R. Denny-B. Worth	Universal		
We Americans		Universal		
Western Suffragettes	H. Gibson-G. Hale	Universal		
What Holds Men	Leatrice Joy	Pathe-De Mille		
Wheels of Destiny The	G. Hale-E. Hilliard	Rayart (S. R.)	5869 feet	
When Danger Calls	W. Fairbanks-E. Sedgwick	Lumas	5000 feet	
Whip, The	Dorothy Mackaill	First National		
Why Sailors Go Wrong	S. Cohen	Fox		
Wild West Romance	R. King-L. Gilmore	Fox		
Wild West Show, The	H. Gibson	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
Woman Between, The		Lumas		
Woman Disputed, The	N. Talmadge	United Artists		
Wyoming	T. McCoy-W. Fairbanks-D. Sebastian	M-G-M		
Yellow Contraband	L. Maloney-G. Goatz	Pathe		
Yellow Lily, The	B. Dove	First National		

Comedies and Short Subjects

BRAY PRODUCTIONS

Title	Star	Rel. Date	Length	Reviewed
Bare Co-Ed, The	Murdock-Cavalier-Lancaster	Feb. 10	2 reels	Jan. 7
Barnyard Rivals	W. Lantz-M. Shaw-T. Ward	Mar. 10	2 reels	
Cat Tales	McDougall Kids	Feb. 20	2 reels	
Daze of '49	J. Cooper-L. Carver	Jan. 1	2 reels	Feb. 4
Cutting Up	McDougall Kids	Mar. 20	2 reels	
Fat and the Canary	McDougall Kids	Dec. 20	2 reels	Dec. 9
Fowl Play	McDougall Kids	April 20	2 reels	
Duke's Dirty Doings	P. Murdock-N. Cavalier	Feb. 1	2 reels	
Fresh and a Devil	Clyde Malone Irving	Sept. 1	2 reels	Oct. 21
Here's Another One	Novelty	Oct. 15	1 reel	Oct. 7
Here's Another One	Novelty	Dec. 15	1 reel	Dec. 2
His Ticklish Predicament	Jack Cooper	Oct. 1	2 reels	Oct. 21
Iron Derby, The		Oct. 10	2 reels	Oct. 21
Lost in a Pullman		July 13	2 reels	Sept 23
Lost in the Lurch	P. Murdock-N. Cavalier	Mar. 1	2 reels	
Gagic Game, The	McDougall Kids	Nov. 20	2 reels	Dec. 2
Mr. Pooh	McDougall Kids	Jan. 20	2 reels	Jan. 7
Orphans, The	McDougall Kids	Sept. 6	2 reels	
Way of All Fish, The	J. Cooper-N. Cavalier	Dec. 1	2 reels	Dec. 9

EDUCATIONAL

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Ain't Nature Grand	Eddie Quillan		Nov. 20	1 reel	Nov. 25
All Set	W. Lupino-Sargent-L. Hutton		Jan. 29	1 reel	Feb. 4
All Set	Wallace Lupino		Jan. 29	1 reel	
Always a Gentleman	Lloyd Hamilton		Feb. 5	2 reels	Feb. 18
Angel Eyes	"Big Boy"		Dec. 25	2 reels	Dec. 31
At Ease	Lloyd Hamilton		Sept. 4	2 reels	Sept 2
Back Home	Curiosities		Sept. 25	1 reel	Sept. 23
Batter Up	George Davis		Sept. 11	2 reels	Sept. 16
Between Jobs	Lloyd Hamilton		Mar. 18	2 reels	
Builders of Bridges—When Twilight Comes	Bruce Outdoor Sketch		Feb. 26	1 reel	
Brunettes Prefer Gentlemen	Jerry Drew		Nov. 6	2 reels	Oct. 28
Burning Timber — Rough Country	Bruce Outdoor Sketch		Oct. 23	2 reels	Oct 7
Call o fthe Sea, The (Color Film)	H. Hampton-M. Valles-N. Kelley		Jan. 1	2 reels	Dec. 31
Character Studies	Carter De Haven		Nov. 20	1 reel	Jan. 14
Chilly Days	"Big Boy"		Feb. 19	2 reels	Feb. 18
Circus Blues	Dorothy Devore		Mar. 25	2 reels	
County Me Out	Barney Hellum		Mar. 11	1 reel	
Cry of Winter, The—Hot Place, The	Bruce Outdoor Sketch		Sept. 18	1 reel	Sept. 2
Cutie	Dorothy Devore		Jan. 15	2 reels	Feb. 18
Delving Into the Dictionary	Hodge-Podge		Sept. 11	1 reel	Sept. 23
Dog Days—The Sun and the Rain	Bruce Outdoor Sketch		Jan. 29	1 reel	Feb. 25
Dummies	Larry Semon		Jan. 1	2 reels	Dec. 23
Eats for Two	Dunham-Thompson		Oct. 9	1 reel	Oct. 14
Fall In	Monte Collins		Jan. 1	1 reel	Dec. 23
Felix the Cat Hits the Deck	"Sullivan Cartoon"		Dec. 11	1 reel	Feb. 11
Felix the Cat in Behind in Front	"Sullivan Cartoon"		Dec. 25	1 reel	Jan. 14
Felix the Cat in Daze and Knights	"Sullivan Cartoon"		Oct. 30	1 reel	Nov. 18
Felix the Cat in Draggin' the Dragon	"Sullivan Cartoon"		Jan. 22	1 reel	Feb. 25
Felix the Cat in Flim Flam Films	"Sullivan Cartoon"		Sept. 18	1 reel	Oct. 7
Felix the Cat in Japanicky	"Sullivan Cartoon"		Mar. 4	1 reel	
Felix the Cat in No Fuelin'	"Sullivan Cartoon"		Oct. 16	1 reel	Nov. 11
Felix the Cat in Ohm Sweet Ohm	"Sullivan Cartoon"		Feb. 19	1 reel	
Felix the Cat in Polly-tics	"Sullivan Cartoon"		Mar. 18	1 reel	
Felix the Cat in the Early Bird	"Sullivan Cartoon"		Feb. 5	1 reel	
Felix the Cat in the Smoke Screen	"Sullivan Cartoon"		Jan. 8	1 reel	Feb. 18
Felix the Cat Switches Witches	"Sullivan Cartoon"		Oct. 2	1 reel	Oct. 21
Felix the Cat in Uncle Tom's Crabbin'	"Sullivan Cartoon"		Nov. 13	1 reel	Dec. 2
Felix the Cat in Whys and Otherwise	"Sullivan Cartoon"		Nov. 20	1 reel	Dec. 30
Felix the Cat in Wise Guise	"Sullivan Cartoon"		Sept. 4	1 reel	Sept. 23
Feline Frolics—The Tonquin Valley	Bruce Outdoor Sketch		Mar. 25	1 reel	
Fighting Orphans, The—Evening Mist	Bruce Outdoor Sketch			1 reel	
Follies of Fashion	Curiosities		Sept. 25	1 reel	
For Men Only	Curiosities		Oct. 30	1 reel	Oct. 21
Fox Tales	Drew-Dunham		Sept. 25	2 reels	Sept. 23
Fox Tales	Hutton-Dunham		Sept. 25	2 reels	Sept. 23
Green-Eyed Love	Ruby McCoy			1 reel	
Half-Pint Hero, A	Lupino Lane		Sept. 18	2 reels	Sept. 2
Hello Sailor	Lupino Lane		Dec. 25	2 reels	Dec. 16
Here and There in Travel Land	Hodge-Podge		Oct. 16	1 reel	Oct. 28
High Strung	Jerry Drew		Jan. 29	2 reels	Feb. 4
Hints on Hunting—A Day By the Sea	Bruce Outdoor Sketch			1 reel	
His Maiden Voyage	George Davis		Feb. 26	2 reels	Feb. 18
Hope Hampton Displaying Creations Parisienne in Color (Color Film)	Hope Hampton		Dec. 4	1 reel	Dec. 9
How to Please the Public	Hodge Podge		Mar. 11	1 reel	
Indiscrete Pete	Jerry Drew		Mar. 11	2 reels	
Injun Food—Moods of the Sea	Bruce Outdoor Sketch		Dec. 25	1 reel	Dec. 23
It's Me	Monte Collins		Dec. 4	1 reel	Dec. 9
Kilties	Dorothy Devore		Oct. 9	2 reels	Oct. 7
Little Rube, The	Dorothy Devore		Nov. 20	2 reels	Nov. 11
Love's Springtime (Color Film)	H. Hampton-J. Catalaine		Feb. 12	2 reels	
Lovingly Yours	Curiosities		Dec. 4	1 reel	Dec. 9
Lucky Dog	P. Dunham-L. Billetts		Sept. 11	1 reel	Sept. 23
Many Wings—Beside the Still Waters	Bruce Outdoor Sketch		Nov. 20	1 reel	Nov. 4
Models in Mud	Hodge-Podge		Nov. 13	1 reel	Dec. 16
Mother Birds	Curiosities		Mar. 4	1 reel	Feb. 18
Mysterious Night, A	Monte Collins		Feb. 12	1 reel	Feb. 4
New Wrinkles	Lloyd Hamilton		Oct. 30	2 reels	Oct. 21
New York's Sweetheart	Curiosities		Jan. 1	1 reel	Feb. 11
Nothing Flat	George Davis		Dec. 11	2 reels	Dec. 16
Off Again	J. Lloyd-B. Boyd		Sept. 25	1 reel	Oct. 14
Oh, What a Man!	Larry Semon		Dec. 4	2 reels	Nov 25
Papa's Boy	Lloyd Hamilton		Dec. 18	2 reels	Dec. 9
Paris Fashions in Color (Color Film)	Hope Hampton		Dec. 25	1 reel	Jan. 7
Peculiar Pair of Pups, A—Nobody Home	Bruce Outdoor Sketch			1 reel	
Pretty Baby	Monty Collins		Feb. 26	1 reel	Feb. 18
Racing Mad	Al St. John		Jan. 8	2 reels	Jan. 28
Recollections of a Rover	Hodge-Podge		Jan. 8	1 reel	Feb. 4
Red Hot Bullets	E. Quillan-G. Davis		Nov. 27	1 reel	Nov. 18
Red Hot Bullets	Eddie Quillan		Nov. 27	2 reels	Nov. 18
Rest Day	Monte Collins		Nov. 27	1 reel	Nov. 18

Title	Star	Rel. Date	Length	Reviewed
Rubbernecking	Curiosities	Feb. 5	1 reel	Feb. 4
Running Ragged	Lewis Sargent	Jan. 29	1 reel	Feb. 4
Say Ah-h	Charley Bowers	Feb. 19	2 reels	Feb. 18
Scared Silly	Johnny Arthur	Nov. 13	2 reels	Nov. 11
Seeing Stars	George Davis	Oct. 16	2 reels	Oct. 7
Shamrock Alley	"Big Boy"	Nov. 27	2 reels	Nov. 25
She's a Boy	"Big Boy"	Oct. 2	2 reles	Oct. 7
Shooting Wild	Jack Lloyd	Oct. 23	1 reel	Oct. 21
Simple Sap, A	Larry Semon	Feb. 12	2 reels	Feb. 25
Some Scout	Lupino Lane	Nov. 6	2 reels	Oct. 21
Spring Has Come	Monty Collins	Mar. 25	1 reel	
Star Shots	Hodge-Podge	Feb. 5	1 reel	Feb. 4
Stunt Man, The	Larry Semon	Oct. 23	2 reels	Sept. 30
Sword Points	Lupino Lane	Feb. 12	2 reels	Dec. 31
There It is	Charley Bowers	Jan. 1	2 reels	Jan. 7
Thoughts While Fishing—Silver Shadows	Bruce Outdoor Sketch		1 reel	
Visitors Welcome	Johnny Arthur	Mar. 4	2 reels	
Wedding Slips	Monte Collins	Jan. 15	1 reel	Feb. 11
What a Girl	Lupino Lane	Mar. 25	2 reels	
Whirl of Activity, A	Hodge-Podge	Dec. 11	1 reel	Dec. 31
Whoozit	Charley Bowers		2 reels	
Wildcat Valley	Johnny Arthur	Jan. 22	2 reels	Feb. 4
Wild Wool—Night Clouds	Bruce Outdoor Sketch		1 reel	

F B O

Title	Star	Rel. Date	Length	Reviewed
Alice Cartoons (Released Twice a Month)			1 reel	
All Washed Up	Al Cooke		2 reels	Feb. $8
Beloved Rogue, The	Eason-Hill-Cooke-Guard	Oct. 5	2 reels	
Chin He Loved to Lift	Eason-Hill-Cooke-Guard	Sept. 14	2 reels	
Fleshy Devils	Carr-Alexander-Ross	Nov. 14	2 reels	Oct. 7
Fresh Hair Fiends	Eason-Hill-Cooke-Guard	Sept. 21	2 reels	
Krazy Kat Cartoons (released twice a month)			1 reel	
Mickey's Battle	Mickey Yule	Dec. 5	2 reels	Dec. 9
Mickey's Circus	Mickey Yule	Sept. 4	2 reels	
Mickey's Eleven	Mickey Yule	Nov. 7	2 reels	
Mickey's Pals	Mickey Yule	Oct. 3	2 reels	Oct. 7
Mickey's Parade	Mickey Yule	Jan. 2	2 reels	
New Faces for Old	Eason-Hill-Cooke-Guard	Oct. 12	2 reels	Dec. 16
Panting Papas	Karr-Ross-Alexander	Jan. 9	2 reels	
Peter's Pan	Eason-Hill-Cooke-Guard	Sept. 28	2 reels	Nov. 25
Rah! Rah! Rekie	Al Cooke		2 reels	Feb. 18
She Troupes to Conquer	Eason-Hill-Cooke-Guard	Oct. 19	2 reels	
Social Error, A	Al Cooke		2 reels	Feb. 11
Tanks of the Wabash	Karr-Ross-Alexander	Oct 10	2 reels	
Three Missing Links	Karr-Ross-Alexander	Dec. 12	2 reels	Nov. 11
Toupay or Not To Pay	Eason-Hill-Cooke-Guard	Sept. 7	2 reels	
Wanderers of the Waistline	Karr-Ross-Alexander	Sept. 11	2 reels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Argentina, The Rich	Variety	Oct. 2	1 reel	Nov. 4
Arkansas Traveler	Variety	Jan. 8	1 reel	
Art Treasures of the Vatican	Variety	Dec. 25	1 reel	
Capt. Kidd's Kittens	Animal Comedy	Oct. 23	2 reels	Nov. 4
Desert Blooms, The	Variety	Feb. 5	1 reel	
Exploring Norway	Variety	Aug. 7	1 reel	
Fool and His Honey	Tyler Brooks	Sept. 25	2 reels	Nov. 4
Four Faces West	Tyler Brooks	Nov. 6	2 reels	Dec. 16
Headhunters of Ecquador, The	Variety		1 reel	Feb. 4
Her Blue Black Eyes	M. Casajuana-E. Clayton	Oct. 9	2 reels	Nov. 4
Hot House Hazel	T. Brooke-T. Hill	Jan. 1	2 reels	
Jungles of the Amazon	Variety		1 reel	Jan. 21
Lady Lion	C. Lincoln-E. Clayton-B. Bletcher		2 reels	
Lights and Shadows of Sicily	Variety	Nov. 27	1 reel	
Lords of the Back Fence	Variety	Jan. 22	1 reel	
Love Is Blonde	D. Ellis-D. Rollens	Dec. 18	2 reels	
Low Necker, A	Marjorie Beebe		2 reels	Jan. 14
Moose Country, The	Variety	Nov. 13	1 reel	
Mum's the Word			2 reels	Sept. 2
Northern Alaska Today	Variety	Oct. 16	1 reel	
Old Wives Who Knew	Hallam Cooley		2 reels	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Romantic Alhambra, The	Variety	Oct. 30	1 reel	
Silly Sailor, A	G. Cameron	Nov. 20	2 reels	
Sky Frontiers	Variety	Sept. 4	1 reel	
Solitudes	Variety	Dec. 11	1 reel	
Too Many Cookies	T. Brooks-L. Miller		2 reels	
Twenty Legs Under the Sea	R. Walling-J. Lorraine	Sept. 11	2 reels	Oct. 7
Under Colorado Skies	Variety	Sept. 18	1 reel	
Wild Puppies	Kid Comedy	Dec. 4	2 reels	Jan. 28

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
African Adventure, An	Ufa Oddities	Aug. 2		
All For Nothing	Charley Chase	Jan. 21	2 reels	Jan. 14
Amazing Lovers	Ufa Oddities		1 reel	
Assorted Babies	Ufa Oddities	Nov. 5	1 reel	Nov. 25
Barnum and Ringling, Inc.	"Our Gang"		2 reels	
Battle of the Century	Laurel-Hardy	Dec. 31	2 reels	
Bird Man, The	Charley Chase		2 reels	
Buffalo Bill's Last Fight (Technicolor)	Special Cast	Nov. 26	2 reels	Dec. 9
Call of the Cuckoo, The	Max Davidson	Oct. 15	2 reels	
Came the Dawn	Max Davidson		2 reels	
Children of the Sun	Ufa Oddities	Feb. 11	1 reel	
Czarina's Secret, The (Technicolor)	O. Baklanova-D. Mir-S. Rand		2 reels	
Death Traps	Ufa Oddities	Oct. 22	1 reel	
Dog Days	"Our Gang"	Oct. 8	1 reel	
Dog Heaven	Ufa Oddities	Dec. 17	2 reels	
Dumb Daddies	Max Davidson	Feb. 4	2 reels	Feb. 25
Edison, Marconi and Co	"Our Gang"		2 reels	
Family Group, The	Charley Chase		2 reels	Feb. 18
Fight For Life, A	Ufa Oddities	Nov. 19	1 reel	
Fighting Feathers	Max Davidson	Dec. 10	2 reels	
Finishing Touch, The	Laurel Hardy		2 reels	
Fishing With a Microscope	Ufa Oddities		1 reel	
Flag, The (Technicolor)	E. Bennett-F. X. Bushman-J. Walker-A. Calhoun	Oct. 1	2 reels	Feb. 18
From Soup to Nuts	Laurel-Hardy		2 reels	
Golden Fleeces	Ufa Oddities		1 reel	
Happy Omen, A	Ufa Oddities		1 reel	
Hats Off	Davidson-Hardy	Nov. 5	2 reels	
Heavenly Bodies	Ufa Oddities		1 reel	
Heebee Jeebees	"Our Gang"	Nov. 19	2 reels	Dec. 9
Hidden Death Traps	Ufa Oddities	Oct. 22	1 reel	Dec. 11
Jewels of Venus	Ufa Oddities	Sept. 10	1 reel	
Jungle Round-Up, A	Ufa Oddities	Jan. 28	1 reel	Oct. 9
Lady of Victories, The (Technicolor)	A. Ayres-O. Mattieson-G. Irving	Jan. 21	2 reels	Feb. 25
Leave 'Em Laughing	Laurel-Hardy	Jan. 28	2 reels	
Let George Do It	Laurel Hardy		2 reels	
Lighter That Failed, The	Charley Chase	Oct. 1	2 reels	
Lion Hunt, The	Ufa Oddities	Dec. 17	1 reel	Dec. 9
Love 'Em and Feed 'Em	Max Davidson	Nov. 12	2 reels	Dec. 9
Monarch of the Glen, The	Ufa Oddities	Feb 25	1 reel	Jan. 21
Nature's Wizardry	Ufa Oddities		1 reel	
Never the Dames Shall Meet	Charley Chase	Dec. 24	2 reels	Dec. 9
Old Wallop, The	"Our Gang"	Oct. 22	2 reels	
Palace of Honey, The	Ufa Oddities		1 reel	
Pathfinders, The	Ufa Oddities		1 reel	
Parasol Ant, The	Ufa Oddities	Dec. 31	1 reel	
Pass the Gravy	Max Davidson	Jan. 7	2 reels	Jan. 14
Perfume and Nicotine	Ufa Oddities	Jan. 14	1 reel	
Pets and Pests	Ufa Oddities	Jan. 28	1 reel	
Primitive Housekeeping	Ufa Oddities		1 reel	
Putting the Pants on Phillip	Laurel-Hardy	Dec. 3	2 reels	Dec. 9
Rainy Days	"Our Gang"	Feb. 11	2 reels	
Sanctuary	Ufa Oddities		1 reel	
Second Hundred Years, The	Laurel-Hardy	Oct. 8	2 reels	
Secrets of the Sea	Ufa Oddities	Feb. 25	1 reel	
Sleeping Death	Ufa Oddities		1 reel	
Soaring Wings	Ufa Oddities	Sept. 24	1 reel	
Spook-Spoofing	"Our Gang"	Jan. 14	2 reels	Jan. 14
Sting of Stings, The	Charlie Chase	Sept. 3	2 reels	
Sugar Daddies	All Star Cast	Sept. 10	2 reels	
TallyHo	Ufa Oddities		1 reel	
Tokens of Manhood	Ufa Oddities		1 reel	
Us	Charley Chase	Nov. 26	2 reels	
Way of All Pants, The	Charley Chase	Oct. 29	2 reels	
What Every Iceman Knows	Max Davidson	Sept. 17	2 reels	
Wicked Kasimir, The	Ufa Oddities		1 reel	
Winged Death	Ufa Oddities	Dec. 3	1 reel	Dec. 9
Wonders of the Blue Gulf of Mexico	Ufa Oddities		1 reel	
Yale vs. Harvard	"Our Gang"	Sept. 24	2 reels	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Adoration	Novelty	Feb. 25	1 reel	
Behind the Counter	E. E. Horton	Mar. 3	2 reels	
Bugs My Dear (Christie)	Bobby Vernon	April 21	2 reels	
Campus Cuties	Billy Dooley	April 7	2 reels	
Crazy to Fly (Christie)	Bobby Vernon	Sept. 17	2 reels	
Dad's Choice	E. E. Horton	Jan. 7	2 reels	
Dizzy Sights (Christie)	Billy Dooley	Dec. 17	1 reel	
Easy Curves (Christie)	Billy Dooley	Nov. 12	2 reels	
Fantasy	Novelty	Oct. 15	1 reel	
Fighting Fanny (Christie)	Featured Cast	Jan. 21	2 reels	
Find the King	E. E. Horton	Nov. 5	2 reels	
For Crime's Sake	Krazy Kat Cartoon	Nov. 19	1 reel	
French Fried (Christie)	Neal Burns	Sept. 3	2 reels	
Frenzy	Novelty	Jan. 14	1 reel	
Goofy Ghosts (Christie)	Jimmie Adams	April 28	2 reels	
Grid Ironed	Krazy Kat Cartoon	Dec. 31	1 reel	
Halfback Hannah (Christie)	Ann Cornwall	April 14	2 reels	
Holy Mackerel (Christie)	Jimmie Adams	Feb. 11	2 reels	
Hot Papa (Christie)	Jack Duffy	Oct. 1	2 reels	
Hunger Stroke, A	Krazy Kat Cartoon	Feb. 25	1 reel	
Ice Boxed	Krazy Kat Cartoon	Feb. 11	1 reel	
Just the Type (Christie)	Neal Burns	Feb. 18	2 reels	
Ko-Ko's Bawth	Inkwell Cartoon	Feb. 18	1 reel	
Ko-Ko Chops Suey	Inkwell Cartoon	Oct. 29	1 reel	
Ko-Ko Explores	Inkwell Cartoon	Oct. 15	1 reel	Nov. 11
Ko-Ko Hops Off	Inkwell Cartoon	Sept. 17	1 reel	
Ko-Ko's Jerm Jam	Inkwell Cartoon	Feb. 4	1 reel	
Ko-Ko Kicks	Inkwell Cartoon	Nov. 26	1 reel	
Ko-Ko's Earth Control	Inkwell Cartoon	Mar. 31	1 reel	
Ko-Ko's Kink	Inkwell Cartoon	Jan. 7	1 reel	
Ko-Ko's Klock	Inkwell Cartoon	Nov. 12	1 reel	
Ko-Ko's Kozy Korner	Inkwell Cartoon	Jan. 21	1 reel	
Ko-Ko's Smoke	Inkwell Cartoon	Mar. 3	1 reel	
KoKo's Tattoo	Inkwell Cartoon	Mar. 17	1 reel	
Ko-Ko's Quest	Inkwell Cartoon	Dec. 10	1 reel	
Ko-Ko the Kid	Inkwell Cartoon	Dec. 24	1 reel	
Ko-Ko the Knight	Inkwell Cartoon	Sept. 3	1 reel	
Ko-Ko the Kop	Inkwell Cartoon	Oct. 1	1 reel	
Loco Motifs	Krazy Kat Cartoon	Sept. 24	1 reel	
Love Sunk	Krazy Kat Cartoon	Mar. 24	1 reel	
Long Hose (Christie)	Jack Duffy	Mar. 17	2 reels	
Love Shy (Christie)	Jimmie Adams	Mar. 24	1 reel	
Mad Scramble (Christie)	Neal Burns	Nov. 26	2 reels	
Milk Made	Krazy Kat Cartoon	Dec. 3	1 reel	
Moony Mariner, A (Christie)	Billy Dooley	Sept. 24	2 reels	
Nifty Nags (Christie)	Jack Duffy	Dec. 24	2 reels	
Ocean Blues (Christie)	Jimmie Adams	Nov. 19	2 reels	
Oh Mummy (Christie)	Jimmie Adams	Oct. 8	2 reels	
Pie Curs, The	Krazy Kat Cartoon	Nov. 5	1 reel	
Pig Styles	Krazy Kat Cartoon	Jan. 14	1 reel	
Rail Rode	Krazy Kat Cartoon	Sept. 24	1 reel	Oct. 4
Save the Pieces (Christie)	Bobby Vernon	Jan. 28	2 reels	
Scared Pink (Christie)	Jack Duffy	Oct. 29	2 reels	
School Daze	Krazy Kat Cartoon	Sept. 10	1 reel	
Shadow Theory	Krazy Kat Cartoon	Jan. 28	1 reel	
Short Tail, A	Novelty	Sept. 10	1 reel	
Splash Yourself (Christie)	Bobby Vernon	Dec. 3	2 reels	
Stork Exchange, The	Krazy Kat Cartoon	Dec. 17	1 reel	
Sweeties (Christie)	Bobby Vernon	Mar. 10	2 reels	
Swiss Movements (Christie)	Jimmie Adams	Dec. 31	2 reels	
Tired Wheels	Krazy Kat Cartoon	Oct. 8	1 reel	
Toddles	Novelty	Dec. 10	1 reel	Oct. 7
Topsey Turvey	Krazy Kat Cartoon	Oct. 22	1 reel	
Uncle Tom's Caboose	Krazy Kat Cartoon	Oct. 22	1 reel	
Water Bugs(Christie)	Billy Dooley	Feb. 4	2 reels	
Wedding Wows (Christie)	Bobby Vernon	Oct. 22	2 reels	
Wired and Fired	Krazy Kat Cartoon	Mar. 10	1 reel	

PATHE-DE MILLE

Title	Star	Rel. Date	Length	Reviewed
Alien Antics	Sportlight	Nov. 13	1 reel	Nov. 11
All Bull and a Yard Wide	"Aesop Fables"	Oct. 9	1 reel	Oct. 7
Assistant Wives	Charley Chase	Dec. 4	2 reels	Dec. 2
Beach Club, The	Bevan-Hurlock	Jan. 22	2 reels	Jan. 14
Benares (Educational)	Geographical Number	Jan. 24	1 reel	
Best Man, The	Bevan-A. Bennett-V. Dent	Feb. 19	2 reels	Feb. 11
Big Tent, The	"Aesop Fables"	Oct. 23	1 reel	Oct. 21
Blaze of Glory, A	"Aesop Fables"	Feb. 26	1 reel	
Boats and Fishermen of the Arctics and Tropics (Educational)	Science Number	Mar. 4	2 reels	

Title	Star	Rel. Date	Length	Reviewed
Boy Friend, The	"Aesop Fables"	Jan. 22	1 reel	
Brave Heart, A	"Aesop Fables"	Oct. 30	1 reel	
Broncho Buster, The	"Aesop Fables"	Jan. 1	1 reel	
Bucking the Handicap	Sportlight	Dec. 25	1 reel	Dec. 23
Buddhists of Burma, The (Educational)	Geographical Number	Feb. 5	1 reel	
Bull Fighter, The	Bevan-Hurlock	Nov. 27	2 reels	Dec. 2
Busy Bodies	Sportlight	Jan. 8	1 reel	Dec. 31
Calcutta (Educational)	Geographical Number	Dec. 11	1 reel	
Carnival Week	"Aesop Fables"	Dec. 4	1 reel	
Chicken Feed	"Our Gang"	Nov. 6	2 reels	Nov. 4
Christmas Cheer	"Aesop Fables"	Dec. 18	1 reel	
Comrades in Work	Mabel Normand		2 reels	
County Fair, The	"Aesop Fables"	Mar. 4	1 reel	
Crowned Heads	Sportlight	Feb. 19	1 reel	
Cups and Contenders	Sportlight	Nov. 27	1 reel	Nov. 26
Cutting a Melon	"Aesop Fables"	Sept. 11	1 reel	Sept. 2
Daddy Boy	Ben Turpin	Oct. 23	2 reels	Oct. 21
Defensive Ends, The	"Football Sense"	Nov. 27	1 reel	
Defensive Half, The	"Football Sense"	Nov. 6	1 reel	
Delhi (Educational)	Geographical Number	Feb. 29	1 reel	
Do Detectives Think?	Stan Laurel	Nov. 20	2 reels	Nov. 18
Down to the Sea	Sportlight	Oct. 30	1 reel	Oct. 28
Exploring England with Will Rogers	Travelesque	Dec. 18	1 reel	Dec. 16
Fair Catch, The	"Football Sense"	Nov. 13	1 reel	
Family Frolics	Sportlight	Jan. 22	1 reel	Jan. 14
Fiddlesticks	Harry Langdon	Nov. 7	2 reels	Nov. 25
Flying Elephants	Roach Stars	Feb. 12	2 reels	Feb. 11
Flying Fishers	"Aesop Fables"	Nov. 27	1 reel	
Flaming Fathers	Max Davidson	Dec. 18	2 reels	Dec. 16
Football Field Officials	"Football Sense"	Oct. 23	1 reel	Oct. 21
For Sale a Bungalow	Hurlock-Quillan	Oct. 30	2 reels	Oct. 28
Forward Pass, The	"Football Sense"	Oct. 9	1 reel	
Fox Hunt, The	"Aesop Fables"	Nov. 20	1 reel	
Frolics in Frost	Sportlight	Dec. 18	1 reel	
From Soup to Nuts	Rarebits	Oct. 23	1 reel	Oct. 21
Fundaments of Football	Sportlight Special	Oct. 23	1 reel	
Girl From Everywhere	D. Pollard-S. Halloway	Dec. 11	2 reels	
Gold Digger of Weepah, A	Bevan-Bennett-Burke	Oct. 2	2 reels	Sept. 30
Golf Nut, The	Bevan-Quillan-A. Bennett	Sept. 4	2 reels	
Good Ship Nellie, The	"Aesop Fables"	Feb. 5	1 reel	
Have a Drink	Rarebits	Nov. 20	1 reel	Dec. 2
Hawaii, the Beautiful (Educational)	Geographical Number	Nov. 27	1 reel	
High Stakes	"Aesop Fables"	Jan. 15	1 reel	
Honeymoon Hints	Rarebits	Jan. 15	1 reel	
Horses, Horses	Sportlight	Sept. 4	1 reel	
How Man Suits His Life to Differing Surroundings	Science Series		2 reels	
Houses of the Arctic and the Tropics (Educational)	Science Number	Feb. 12	2 reels	
Human Fly, The	"Aesop Fables"	Sept. 25	1 reel	Sept. 30
In Again, Out Again	"Aesop Fables"	Sept. 18	1 reel	
Junk Man, The	"Aesop Fables"	Dec. 25	1 reel	
Just Kidding	Rare-Bits	Dec. 18	1 reel	Dec. 23
Kashmir, Old and New (Educational)	Geographical Number	Jan. 10	1 reel	
Keeping Fit	Sportlight Special	Nov. 20	1 reel	
Kick, The	"Football Sense"	Oct. 2	1 reel	
King Harold	L. Baird-T. Holmes	Nov. 13	2 reels	Nov. 11
Ladies' Day	Sportlight	Dec. 11	1 reel	Dec. 9
Lateral Pass, The	"Football Sense"	Oct. 16	1 reel	Oct. 14
Lindy's Cat	"Aesop Fables"	Oct. 16	1 reel	Oct. 28
Love at First Flight	Pollard-Hurlock-Cowley	Jan. 29	2 reels	Jan. 21
Love in a Police Station	E. Quillan-M. Hurlcok	Dec. 25	2 reels	Dec. 23
Man Without a Face (Serial)	A. Ray-W. Miller	Jan. 15	10 episodes	Jan. 14
Mark of the Frog, The (Serial)	M. Morris-D. Reed		10 episodes	
Masked Menace, The (Serial)	L. Kent-J. Arthur	Nov 6	10 episodes	Nov. 4
Nature's Cathedral (Educational	Geographical Number	Dec. 18	1 reel	
Now I'll Tell One	Chase-Laurel	Oct. 9	2 reels	Oct. 14
Olympic Games	"Our Gang"	Sept. 11	2 reels	Sept. 2
Outwitting Time	Spotlight	Oct. 2	1 reel	
Over the Bounding Blue with Will Rogers (Travelesque)		Feb. 12	1 reel	Feb. 11
Playing Hookey	"Our Gang"	Jan. 1	2 reels	
Prowling Around France with Will Rogers	Travelesque	Sept. 18	1 reel	
Rats in His Garret	"Aesop Fables"	Dec. 11	1 reel	
Reeling Down the Rhine with Will Rogers	Travelesque	Jan. 15	1 reel	Jan. 7
River of Doubt, The	"Aesop Fables"	Oct. 2	1 reel	Sept. 30
Run Girl, Run	Sennett Girls	Jan. 15	2 reels	Jan. 14
Sailors, Beware!	Stan Laurel	Sept. 25	2 reels	Sept. 30
Saved By a Keyhole	"Aesop Fables"	Nov. 13	1 reel	
Season to Taste	Sportlight	Mar. 4	1 reel	
Shalimar Gardens, The (Educational)	Geographical Number	Mar. 18	1 reel	
Signs of Spring	"Aesop Fables"	Nov. 6	1 reel	
Should a Mason Tell?	L. Baird-T. Holmes	Sept. 18	2 reels	
Should Second Husbands Come First?	Max Davidson	Oct. 23	2 reels	Oct. 21
Should Tall Men Marry?	Roach Stars	Jan. 15	2 reels	Jan. 7
Small-Town Sheriff, The	"Aesop Fables"	Sept. 4	1 reel	Sept. 2
Smile Wins, The	"Our Gang"	Feb. 26	2 reels	
Smith's Army Life	Hiatt-McKee-Jackson	Feb. 5	2 reels	Feb. 4
Smith's Bargain	Hiatt-McKee-Jackson		2 reels	
Smith's Candy Shop	Hiatt-McKee-Jackson	Aug. 21	2 reels	
Smith's Cook	Hiatt-McKee-Jackson	Oct. 16	2 reels	Oct. 21
Smith's Cousin	Hiatt-McKee-Jackson	Nov. 13	2 reels	Nov. 11
Smith's Farm Days	Hiatt-McKee-Jackson	Mar. 4	2 reels	
Smith's Holiday	Hiatt-McKee-Jackson	Jan. 8	2 reels	Dec. 31
Smith's Modiste Shop	Hiatt-McKee-Jackson	Dec. 11	2 reels	Dec. 9
Smith's Pony	Hiatt-McKee-Jackson	Sept. 18	2 reels	
Soldier Man	Harry Langdon			
Spider's Lair, The	"Aesop Fables"	Feb. 19	1 reel	Feb. 18
Sunnyside (Re-issue)	Charlie Chaplin	Dec. 25	3 reels	
Swim Princess, The	D. Pollard-A. Clyde-C. Lombard	Feb. 26	2 reels	
Tackles and Touchdowns	Sportlight	Sept. 18	1 reel	
Their Second Honeymoon	Baird-Holmes	Oct. 16	2 reels	
Twenty-Four-Dollar Island	Novelty		1 reel	Dec. 23
Up the Ladder	Sportlight	Oct. 16	1 reel	Oct. 21
Versatility	Sportlight	Feb. 5	1 reel	Jan. 28
Volcanoes (Educational)	Geological Number	Feb. 19	1 reel	
Wandering Minstrel, The	"Aesop Fables"	Jan. 29	1 reel	
Weaker Sex, The	Rarebits	Sept. 25	1 reel	
Winging Around Europe With Will Rogers	Travelesque	Nov. 20	1 reel	Nov. 18
Women Workers of Ceylon (Educational)	Geographical Number	Dec. 27	1 reel	
Work of Running Water (Educational)	Geological Number	Mar. 11	1 reel	
Yellow Cameo, The (Serial)	Allene Ray		10 episodes	
Young Hollywood	Special Cast	Nov. 27	2 reels	Dec. 9

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Bear Escape, A	Parker-Reavis	Capitol Prod		2 reels	Aug. 1
Berth Mark	Tarbell-Finch-Shaw	Red Seal		2 reels	
Dream of the Sea, A (Binocolor)		Film Dist. Corp		1 reel	May 27
Helpless Helper	Al Joy	Cranfield-Clarke		2 reels	
Here Comes the Bride	Sketchograf	Cranfield-Clarke		1 reel	
Heroes of the Wild (Serial)	Jack Hoxie	N. Levine	Dec. 1	10 episodes	
His Off-Day	Tommy Albert	Cranfield-Clarke		2 reels	
Isle of Sunken Gold, The (Serial)	A. Stewart	Nat Levine	Sept. 1	10 episodes	
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal		1 reel	July 22
Lunches and Punches	Sid Smith	Capitol Prod		2 reels	Sept. 1
Ma and the Auto (Guest Jewel)		A. C. A		1 reel	
Mysterious Airman, The (Serial)		Weiss Bros		10 episodes	
Nothing to Live For	Al Joy	Cranfield-Clarke		2 reels	
Police Reporter, The (Serial)	W. Miller-E. Gilbert-	Weiss	Mar.	10 episodes	
She Beast, The	Sid Smith	Capitol Prod		2 reels	July 1
Silence of the Snows (Guest Jewel)		A. C. A.		1 reel	
Sophomore, The	G. O'Neil-L. Graydon	Hi-Mark			
Spooky Money	Al Joy	Cranfield-Clarke		2 reels	
Who's Who	Al Joy	Cranfield-Clarke		2 reels	
Yellow Dog, The (Guest Jewel)		A. C. A		1 reel	April 15
You Can't Win (Serial)		Weiss Bros		10 episodes	

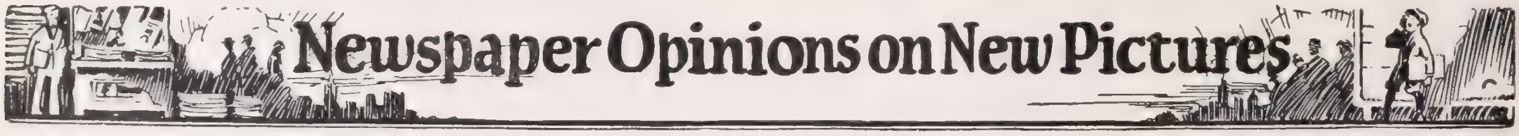
TIFFANY-STAHL

Title	Star	Rel. Date	Length	Reviewed
Bridal of Pennacock, The	Color Classic	Nov. 1	1 reel	Dec. 2
Comrades	Color Classic	Nov. 15	1 reel	Dec. 2
King of Sports	Color Classic	Sept 15	1 reel	
Medallion, The	Colot Classic		1 reel	
Memories	Color Classic	Oct. 1	1 reel	Sept. 9
North of Suez	Color Classic	Jan. 1	1 reel	
Roaming 'Round the Carribbean	Color Classic	Oct. 15	1 reel	
Romany Love	Color Classic	Dec. 1	1 reel	Feb. 18
Rose of Killarney	Color Classic	Dec. 15	1 reel	
Scarface	Color Classic	Jan. 15	1 reel	
Souvenirs	Color Classic		1 reel	
Treasure Land	Color Classic	Feb. 1	1 reel	

UNIVERSAL

Title	Star	Rel. Date	Length	Reviewed
Africa Before Dark	Oswald Cartoon	Feb. 20	1 reel	
All Balled Up (O. R. Cohen story)	Charles Puffy	Feb. 27	2 reels	Feb.
All For Uncle	C. King-C. Doherty	Oct. 19	2 reels	Oct. 7
All Wet	Oswald Cartoon	Oct. 31	1 reel	
And How	"The Gumps"	Oct. 31	2 reels	
Andy Knows His Onions	"The Gumps"	Dec. 12	2 reels	Dec. 9
Any Old Count	"The Gumps"	Jan. 23	2 reels	
Back to Nature	Arthur Lake	Feb. 27	1 reel	Feb. 11
Banker's Daughter, The	Oswald Cartoon	Nov. 28	2 reels	
Bare Fists	Jack Perrin	Jan. 14	2 reels	Dec. 23
Battle Scarred Hero, A	"The Gumps"	Oct. 3	2 reels	Sept. 30
Battling Buckaroo, The (Western)	Bob Curwood	Nov. 10	2 reels	
Battling Justice	Fred Gliman	Mar. 24	2 reels	Feb. 25
Blind Man's Bluff	Jack Perrin	Nov. 19	2 reels	Oct. 28
Boss of the Rancho	Bob Curwood	Jan. 7	2 reels	
Brand of Courage, The	B. Curwood-P. Montgomery	Feb. 4	2 reels	Jan. 7
Bright Lights	Oswald Cartoon	Mar. 19	1 reel	
Buckskin Days	Newton House	Feb. 18	2 reels	Jan. 28
Buster's Big Chance	Trimble, Turner and Dog	Jan. 11	2 reels	Dec. 23
Buster Come On	Trimble, Turner and Dog	Sept. 14	2 reels	Sept. 9
Buster's Home Life	Trimble, Turner and Dog	Oct. 12	2 reels	Sept. 30
Buster Shows Off	Trimble, Turner and Dog	Mar. 14	2 reels	
Buster Steps Out	Trimble, Turner and Dog	Feb. 8	2 reels	Jan. 28
Buster, What's Next?	Trimble, Turner and Dog	Nov. 16	2 reels	Oct. 28
By Correspondence	Arthur Lake	Jan. 30	1 reel	Jan. 14
Case of Scotch, A	"The Gumps"	Jan. 9	2 reels	Dec. 23
Clearing the Trail (Western)	Newton House	Nov. 26	2 reels	
Cloud Buster, The	"The Gumps"	Feb. 6	2 reels	Jan. 21
Crimson Colors	Lewis-Gulliver	Sept. 12	2 reels	June 17
Dancing Fools	C. King-C. Doherty-E. Clair	Sept. 21	2 reels	Sept. 2
Danger Ahead (Western)	Jack Perrin	Sept. 24	2 reels	Sept. 2
Dangerous Double, The (Western)	Bob Curwood	Oct. 15	2 reels	Sept. 23
Dates for Two	C. King-C. Doherty	Jan. 18	2 reels	Dec. 31
Daze of the West (Mustang)	Fred Gilman	Sept. 3	2 reels	
Dazzling Co-Eds	Lewis-Gulliver	Oct. 10	2 reels	
Disordered Orderly, The	Sid Saylor-Jean Doree	Nov. 9	2 reels	
Empty Socks	Oswald Cartoon	Dec. 12	1 reel	
Fighting Finish, The	Lewis-Sullivan-Phillips	Oct. 24	2 reels	
Fighting Texan, The (Mustang)	Fred Gilman	Sept. 10	2 reels	Aug. 19
George's False Alarm	Sid Saylor	Feb. 29	2 reels	Feb. 4
George Steps Out	Sid Saylor	Sept. 28	2 reels	
Great Guns	Oswald Cartoon	Oct. 17	1 reel	Aug. 19
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster	Mar. 26	10 episodes	
Harem Scarem	Oswald Cartoon	Jan. 9	1 reel	
Her Only Husband	Long-Adams-Laymon-McPhaill	April 4	2 reels	
High Flyin' George	Sid Saylor	Jan. 25	2 reels	
His In Laws (O. R. Cohen story)	Charles Puffy	Mar. 12	2 reels	Feb. 18
Horns and Orange Blossoms (O. R. Cohen story)	Charles Puffy	Jan. 29	2 reels	Jan. 7
Horse Play	Long-Adams-Laymon-McPhaill	Jan. 4	2 reels	Dec. 16
Hot Stuff	Ben Hall	Oct. 24	1 reel	Oct. 14
Indoor Golf	Long-Adams-Layman-McPhail	Mar. 7	2 reels	Feb. 11
Keeping in Trim	Long-Adams-Laymon-McPhail	Sept. 7	2 reels	Aug. 19
King of Hearts (Northwest Series)	Jack Perrin	Dec. 17	2 reels	Dec.
Law Rider, The (Western)	Fred Gilman	Nov. 5	2 reels	
Lone Ranger, The	Fred Gilman	Dec. 31	2 reels	
Looters, The	Bob Curwood	Mar. 3	2 reels	Feb. 4
Love Wallop, The	Arthur Lake	Nov. 7	1 reel	
Madden of the Mounted	Jack Perrin	Mar. 10	2 reels	Feb. 11
Man of Letters, A	Sid Saylor	Feb. 15	2 reels	Jan. 28
Married Bachelors (O. R. Cohen story)	Charles Puffy	April 9	2 reels	
Mechanical Cow, The	Oswald Cartoon	Oct. 3	1 reel	Aug. 19
Mild West, The	"The Gumps"	Dec. 26	2 reels	
Mistakes Will Happen	Ben Hall	Feb. 13	1 reel	Jan. 21
Model George	Sid Saylor	Dec. 28	2 reels	
Monkey Shines	Ben Hall	Dec. 26	1 reels	
Neck n' Neck	Oswald Cartoon	Jan. 23	1 reel	
Newlyweds' Advice		Jan. 2	2 reels	Dec. 16

Title	Star	Rel. Date	Length	Reviewed
ewlyweds Christmas Party, The	Snookums-Saylor-Clair	Dec. 5	2 reels	Nov. 4
Newlyweds' Friends, The	Snookums-Bartlett-McPhaill	April 1	2 reels	
Newlyweds' Mistake, The	Snookums-Saylor-Clair	Nov. 7	2 reels	
Newlyweds' Servant, The	Snookums-Bartlett-McPhaill	Feb. 6	2 reels	Feb. 4
Newlyweds Success, The	Snookums-Bartlett-McPhaill	Mar. 5	2 reels	Feb. 11
Newlyweds' Surprise, The	Snookums-Saylor-Clair	Oct. 3	2 reels	Sept. 10
Newlyweds' Troubles, The	Snookums-Saylor-Clair	Sept. 5	2 reels	Aug. 19
No Blondes Allowed	C. King-C. Doherty	Mar. 21	2 reels	Feb. 25
Ocean Bruises	"The Gumps"	Nov. 14	2 reels	Oct. 28
Ocean Hop, The	Oswald Cartoon	Nov. 14	1 reel	Oct. 28
Ole Swimmin' 'Ole, The	Oswald Cartoon	Feb. 6	1 reel	Feb. 25
On Deck	Sid Saylor-Jean Doree	Nov. 30	2 reels	
Oh Mabel!	C. King-C. Doherty	Nov. 23	2 reels	
Oh Teacher!	Oswald Cartoon	Sept. 19	1 reel	Sept. 5
On Special Duty (Western)	Fred Gilman	Oct. 8	2 reels	Sept. 30
Out in the Rain	"The Gumps"	Feb. 20	2 reels	Jan. 28
Passing the Joneses	Long-Adams-Laymon-McPhail	Nov. 2	2 reels	
Payroll Roundup, The	Bob Curwood	Mar. 31	2 reels	
Picking on George	Sid Saylor	Oct. 26	2 reels	Oct. 14
Prince and the Papa (O. R. Cohen story)	Charles Puffy	Feb. 12	2 reels	Jan. 21
Racing Wizard, The	Newton House	Dec. 24	2 reels	
Rattling Good Time, A	Ben Hall	Dec. 19	1 reel	Dec. 16
Red Warning (Western)	Newton House	Oct. 29	2 reels	Oct. 14
Rickety Gin	Oswald Cartoon	Dec. 26	1 reel	
Riding Gold	Newton House	Jan. 21	2 reels	
Riding Whirlwind, The (Western)	Newton House	Oct. 1	2 reels	Sept. 23
Riding Wild	Bob Curwood	Dec. 10	2 reels	
Ring Leader, The	Jack Perrin	April 7	2 reels	
Ringside Romeos	Arthur Lake	Mar. 26	1 reel	
Rival Romeos	Oswald Cartoon	Mar. 5	1 reel	
Run Buster!	Trimble, Turner and Dog	Dec. 14	2 reels	Dec. 9
Running Wild	Lewis-Gulliver-Phillips	Dec. 5	2 reels	Nov. 18
Sagebrush Sadie	Oswald Cartoon	April 1	1 reel	
Samson at Calford	Lewis-Gulliver	Nov. 7	2 reels	June 17
Saxophobia	Arthur Lake	Oct. 10	1 reel	Sept. 30
Scarlet Arrow, The (Serial—F. X. Bushman Jr.)			10 episodes	
Scrambled Honeymoon, The	Ben Hall	Nov. 21	1 reel	
Scrappin' Fool, The (Mustang)	Bob Curwood	Sept. 17	2 reels	Sept. 9
Sealed Orders	Jack Perrin	Feb. 11	2 reels	Jan. 28
Shady Rest	"The Gumps"		2 reels	
Showing Off	Long-Adams-Laymon-McPhail	Dec. 7	2 reels	Nov. 18
Sliding Home	Lewis-Gulliver-Phillips	Jan. 16	2 reels	Dec. 30
Smiling Wolf, The (Western)	Fred Gilman	Dec. 3	2 reels	
Social Lions	Ben Hall	Mar. 12	1 reel	
Society Breaks	Long-Adams-Laymon-McPhail	Oct. 5	2 reels	Sept. 30
Sodas and Shebas	Arthur Lake	Sept. 12	1 reel	Sept. 9
Some Babies (O. R. Cohen story)	Charles Puffy	Mar. 26	2 reels	
Some Pets	Arthur Lake	Jan. 2	1 reel	Dec. 16
So This Is Sapp Center	Ben Hall	Jan. 16	1 reel	Dec. 30
South of Northern Lights (Western)	Jack Perrin	Oct. 22	2 reels	Oct. 7
Splashing Through	Lewis-Gulliver-Phillips	Dec. 19	2 reels	
Start Something	Long-Adams-Laymon-McPhaill	Feb. 1	1 reel	Jan. 14
Swell Clothes	Arthur Lake	Dec. 5	1 reel	Nov. 18
There's a Will	C. King-C. Doherty	Dec. 21	2 reels	
Too Much Sleep	"The Gumps"	Sept. 19	2 reels	Sept. 9
Total Loss, A	"The Gumps"	Nov. 28	2 reels	
Trail of the Tiger, The (Serial)	Jack Daugherty	Nov. 7	2 reels	Aug. 5
Trolley Troubles	Oswald Cartoon	Sept. 5	1 reel	Aug. 19
Unexpected Hero, An	F. Gilman-M. King	Feb. 25	2 reels	Jan. 28
Valiant Rider, The (Western)	Bob Curwood		2 reels	
Vanishing Rider, The (Serial)	Wm. Desmond	Jan. 16	10 episodes	
Watch George	Sid Saylor	Mar. 28	2 reels	
What a Party	C. King-C. Doherty	Feb. 22	2 reels	Feb. 4
When Greek Meets Greek	"The Gumps"	Oct. 17	2 reels	Oct. 7
Winged Hoofs	Newton House	Mar. 17	2 reels	Fdb. 25
Winning Five, The	Lewis-Gulliver-Phillips	Sept. 26	2 reels	Sept. 19
Winning Goal, The	Lewis-Gulliver-Phillips	Jan. 2	2 reels	
Winning Punch, The	Lewis-Gulliver-Phillips	Nov. 21	2 reels	
Wolves of the Range	Fred Gilman	Jan. 28	2 reels	



Newspaper Opinions on New Pictures

"The Circus"—United Artists, Los Angeles

Times: "Chaplin hits peak in comedy. Triumphant laugh festival. One of his most triumphant achievements. A show for everybody. Glorious fun. Unalloyed comedy. One of his cleverest inventions for its comedy. Almost unrivalled in Chaplin repertoire. Typical Chaplin tricks that are all hilarious. Chaplin at his smartest. A study in rhythmical timing. High spot of all for laughs is the finish. For those who are seeking the nuances of the Chaplin art, is virtually worth the whole evening."

Record: "Charlie at best. There probably never was a circus or a clown any funnier than Chaplin is. Hearty abdominal laughter. Novel gags productive of hearty laughs than any of his other most recent films."

Examiner: "Irresistible mimicry of Chaplin and his fine art of pantomime has seldom, if ever, had such a medium. Brings out all Chaplinesque qualities that are so appealing, so devastatingly funny and so representative of the highest form of screen artistry. Brought forth roars of laughter. An example of what can be done with the right type of comedy. Intrigues the imagination and pleases the great majority."

Express: "It sent them away still laughing at crazy antics of Chaplin. Undeniably the funniest of Charlie's output in years. Just a stream of looney events in the realm of the sawdust gypsies and ingenious beyond Charlie's usual efforts. Gags ingenious and hilariously effective. Nowhere has there been a funnier thing."

Evening Herald: "Chaplin at best. Unforgettable pantomime and spontaneous comedy. Another arresting contribution to screen by its premier comedian. Presents Chaplin in his most contagious mood of comedy, and is further proof of his mastery of pathos. Enough gags for a dozen comedies. Pantomime receives a classic interpretation in more than one scene."

Illustrated News: "In a class by himself. Heavy laughter and applause."

"Wings"—Paramount, Biltmore Theatre, Los Angeles

Evening Herald: "Most thrilling motion picture scenes ever taken. I believe that war scenes in 'Wings' are greatest ever filmed. I guarantee it will give you greatest thrill you ever experienced in motion picture theatre."

Record: "A picture so big it can't be exaggerated. The mightiest picture ever made. Completely dwarfs its sister films of the war and as for the other 'best' pictures of recent years, they are nowhere. Even without its air scenes, 'Wings' would probably be best war picture made."

Examiner: "Gripping aviation drama. Cannot be judged by ordinary standards of criticism because of path it blazes in advanced photography and direction of unprecedented air scenes. Direction grand."

Daily News: "Easily best war picture ever filmed from standpoint of giving uninformed portrayal of combatic conditions during World War. To describe it adequately is impossible. Immensity of portrayal leaves spectator awed."

Times: "Spectacle of season! 'Wings' assumes that designation. Huge, imposing and at times well-nigh monumental. Large throng overwhelmed by magnificence of this air epic. Startling blending of almost bewildering effects, sounds and action for which there has so far been no equal. War is background, but though there has been war picture upon war picture, 'Wings' is bound by very character of aerial panorama to be reckoned essentially a novelty."

Evening Express: "Two hours of spellbinding by most original of all war pictures, 'Wings.' Devices that accompany film aid immeasurably in making excitingly graphic its depiction of warfare in air. Nothing approaching vividness has ever been done in pictures. One thrill after another and new experience in theatre."

"The Patent Leather Kid"—First National, Metropolitan Theatre, Washington, D. C.

Herald: Picture that we might call an epic in screen dramas. Magnificent climax found audience tense with emotion. Powerful story. Gives all phases of human emotion. Barthelmess has never done better work or had a greater part. See it by all means."

Post: "Story of many moving human qualities, rich in comedy and vibrant with dramatic power. Greeted by cheering crowds that seemed to presage eminently successful extended run. Barthelmess does tremendously capable piece of work. A magnificent achievement."

News: "Rated rather generally for a place in the 'Best Ten Pictures' of the year. Should be good for longer stay than announced booking. Well-told story with thrilling incident . . . . Barthelmess in role worthy of his talents. Splendid acting . . . .convincing."

Star: "Thrilling with echoes of late war."

Times: "Brings to screen another graphic and thrilling war picture. One of best of war films.

"Drums of Love"—United Artists, Liberty Theatre, New York City

Telegraph: "'It' dominates story. Red-hot love story. Sock 'em with sex. Bursting into spontaneous applause at utterly exalted beauty of several scenes. For sheer pictorial splendor I fail to recall anything excelling. Has pyramided suspense to terrific climax."

Mirror: "Griffith's best. Beautiful film. Held and enchanted by the sheer pictorial beauty of the action. Mary Philbin is exquisite. A good picture."

"The Dove"—United Artists Rialto Theatre, New York City

Brooklyn Daily Eagle: "Photodrama gorgeously mounted."

News: "It is a cinema of rare charm and much pictorial beauty."

Tribune: "Miss Talmadge looks charming and acts competently. The film has the virtues of being perfectly beautiful in its pictorial qualities, entirely modern in the interestingly direction and considerably better—oh, miles better—than the usual program picture. Also, it is quite faithful to its stage predecessor."

Graphic: "Provides good entertainment. Miss Talmadge is as beautiful as ever. She made a most appealing dancing girl, and attractive enough to have inspired some of the exciting episodes of 'The Dove.'"

"Four Sons"—Fox Films, Gaiety Theatre, New York City

Herald-Tribune: "Margaret Mann gives notable performance in picture replete with good performances."

Morning Telegraph: "Hats off to new star! Miss Mann gives new meaning to perennial inspiration of mother image. . . . Acceptance of fate that strums sad but beautiful melodies on heart strings."

American: "Picture comprised of all that goes toward making good screen entertainment . . . safe to predict it will long reside at Gaiety."

Morning World: "Splendid effort."

Times: "Graphic conception."

Graphic: "Is essentially box office picture."

Journal: "Great audiences will love it."

Telegram: "Mother picture with dignity at last, with pathos instead of bathos—excellently made—credit to all."

Mirror: "Margaret Mann is star of picture."

Roy Press
Printers

The VOICE of The SILENT Drama

IN those tense moments which give the thrill of life and action to a photo-play, reality of impression depends on *two* senses— the message to *ears* as well as eyes. Let the Kilgen Wonder Organ delight your patrons with its vivid story! For with the resources of a full band, and the richness of a symphonic orchestra, it combines special devices which faithfully reproduce every imaginable sound, and truly make the silent drama *live!* With it, indeed, are *moving* pictures; since what the screen shows, the Organ tells!

from the Kilgen Organ:

— the lion's roar
- the clicking camera
— the rifle's crack
the song of the jungle
the thunderstorm
the slashing rain
the steamer's siren
— rattling chains
the anchor's splash
— homeward bound
- the hurricane
the calm; the rolling deep
moonlight and music
- the busy harbor
home, sweet home.

these and a thousand sound-pictures *true to life* are daily told by the great Kilgen Theatre Organ.

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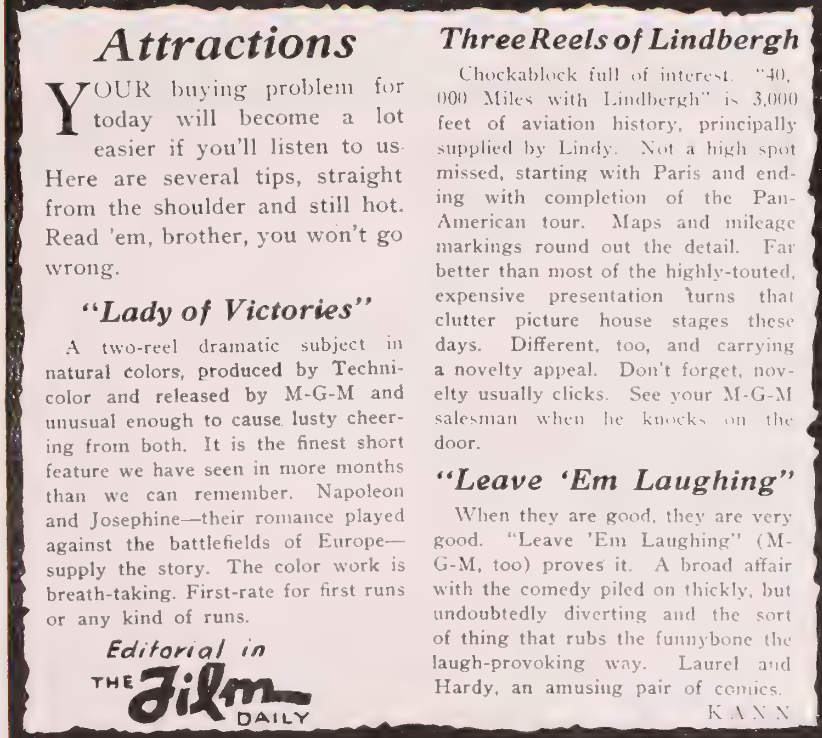
Theatre ....
Seating Capacity....................
City and State ....

March 10, 1928

Motion Picture News

Reg. U. S. Patent Office

READ WHAT FILM DAILY SAYS ABOUT METRO-GOLDWYN-MAYER SHORTS. ISN'T IT GREAT THE WAY M-G-M HAS SHOWN THE WHOLE INDUSTRY HOW SHORTS CAN BE MADE TO BRING REAL CASH TO THE BOX-OFFICE INSTEAD OF JUST FILLING TIME ON A PROGRAM. NO WONDER EXHIBITORS LOOK TO M-G-M FOR SHORTS NOW AND FOR THE FUTURE!



Attractions

YOUR buying problem for today will become a lot easier if you'll listen to us. Here are several tips, straight from the shoulder and still hot. Read 'em, brother, you won't go wrong.

"Lady of Victories"

A two-reel dramatic subject in natural colors, produced by Technicolor and released by M-G-M and unusual enough to cause lusty cheering from both. It is the finest short feature we have seen in more months than we can remember. Napoleon and Josephine—their romance played against the battlefields of Europe—supply the story. The color work is breath-taking. First-rate for first runs or any kind of runs.

Three Reels of Lindbergh

Chockablock full of interest. "40,000 Miles with Lindbergh" is 3,000 feet of aviation history, principally supplied by Lindy. Not a high spot missed, starting with Paris and ending with completion of the Pan-American tour. Maps and mileage markings round out the detail. Far better than most of the highly-touted, expensive presentation turns that clutter picture house stages these days. Different, too, and carrying a novelty appeal. Don't forget, novelty usually clicks. See your M-G-M salesman when he knocks on the door.

"Leave 'Em Laughing"

When they are good, they are very good. "Leave 'Em Laughing" (M-G-M, too) proves it. A broad affair with the comedy piled on thickly, but undoubtedly diverting and the sort of thing that rubs the funnybone the laugh-provoking way. Laurel and Hardy, an amusing pair of comics.

KANN

Editorial in THE Film DAILY

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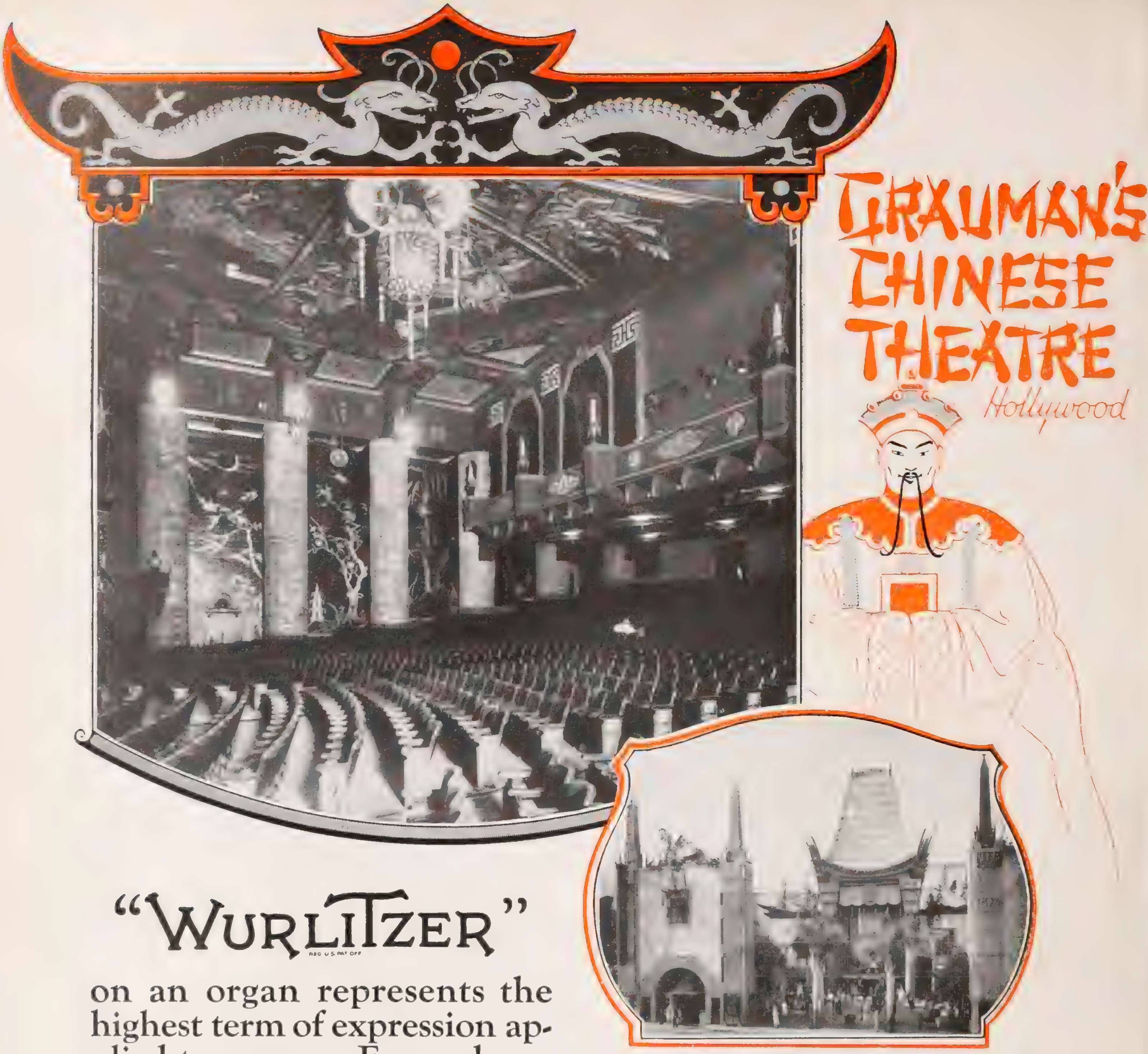

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on an organ represents the highest term of expression applied to organs. Every showman regards the Wurlitzer with admiration for its dependability and versatility; every discriminating organist speaks of the Wurlitzer with enthusiasm and eloquence.

WURLITZER Residence Organs, Church Organs and Auditorium Organs

The same recognition of superiority accorded the Wurlitzer Theatre Organ is also conceded to the Wurlitzer Residence Reproducing Organ—each a masterpiece in construction and tonal beauty—each type of organ distinctively designed for each installation.

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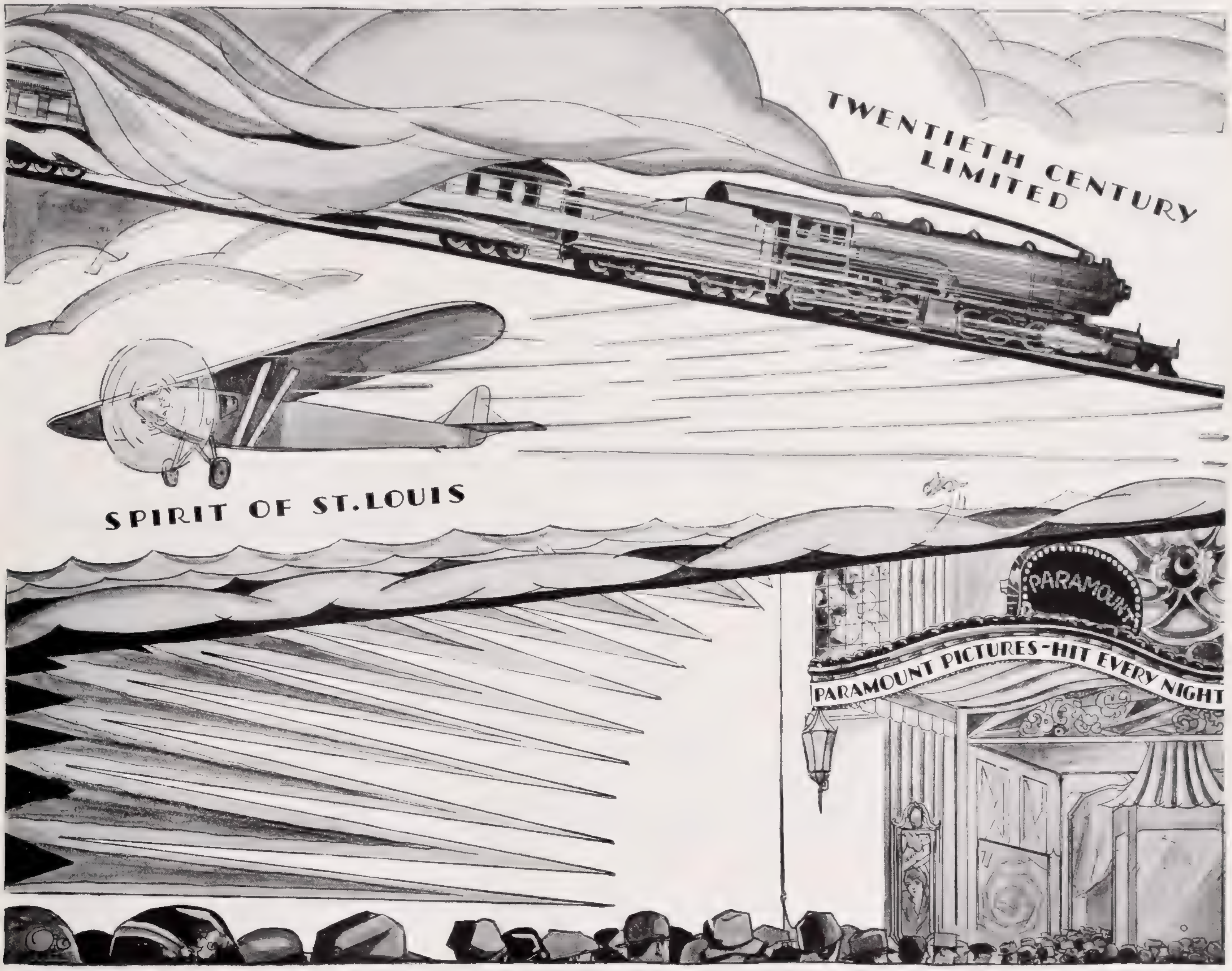
LOS ANGELES

consistency!



¶ Consistency, thy name is PARAMOUNT!

CONSISTENTLY good pictures. That's what fills theatres week after week. ¶ Because Paramount alone of all companies consistently supplies this essential, Paramount leads this industry. :: :: ::

CHECK back the records of the various companies since the present season started last August. Spot the outstanding hits. ¶ You'll be surprised how many of them were produced by one company—Paramount.

1927

BEAU GESTE
UNDERWORLD
WAY OF ALL FLESH
METROPOLIS
HULA
BEERY AND HATTON

WINGS
CHANG
BARBED WIRE
SERVICE FOR LADIES
SWIM, GIRL, SWIM
BEBE DANIELS

THE ROUGH RIDERS
GET YOUR MAN
EMIL JANNINGS
CLARA BOW
RICHARD DIX
ESTHER RALSTON

ALL exhibited between August, 1927, and the start of 1928. Big specials, sparkling star successes, all smartly made in the modern manner. Backed by splendid exploitation and national advertising. ¶ Came 1928, and the flood of consistent Paramount hits increased even more.

1928

THE LAST COMMAND
OLD IRONSIDES
GENTLEMEN PREFER BLONDES
TILLIE'S PUNCTURED ROMANCE

BEAU SABREUR
THE SHOWDOWN
FEEL MY PULSE
SPORTING GOODS

RED HAIR
CLARA BOW
RICHARD DIX
GEORGE BANCROFT

more this season

HAROLD LLOYD in "Speedy"*
LEGION OF THE CONDEMNED
STREET OF SIN (Jannings)
LADIES OF THE MOB (Bow)
SOMETHING ALWAYS HAPPENS (Ralston)
PARTNERS IN CRIME (the best Beery-Hatton yet)

THE DRAG NET (Bancroft)
EASY COME, EASY GO (Dix)
A NIGHT OF MYSTERY (Menjou)
THE 50-50 GIRL (Daniels)
THREE SINNERS (Negri), etc., etc.

**Produced by Harold Lloyd Corp., A Paramount Release.*

RIGHT through the season—this mighty stream of consistent clickers. And, in addition, the fast stepping Paramount News, the de luxe quality Christie Comedies, the novelties and cartoons that round out Paramount's splendid short features line-up. No wonder showmen agree:

"The one consistent, dependable product on the market today, as always—

PARAMOUNT

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coming soon

announcement of the greatest PARAMOUNT product ever seen!

Life

LAUGHTER
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GAYETY-MUSIC

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Truth Naked Truth

evening for all on MARCH 31st
a real original "NAKED TRUTH" dinner:

BIGGER! BETTER! FUNNIER!

Ladies! you'll say
it was a wonderful night

Men! you'll laugh
... your sides out.

no Speeches

Music by the **CLEF CLUB**
the greatest of it's kind

TICKETS $10. PER PERSON
worth $20. this year ...

Stunts and Sketches by
A.M.P.A. MEMBERS

PHONE RESERVATIONS *Now*

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BRYant 6700	BRYant 7300

WHAT YOU ARE ALWAYS SEEKING TO BOOK—

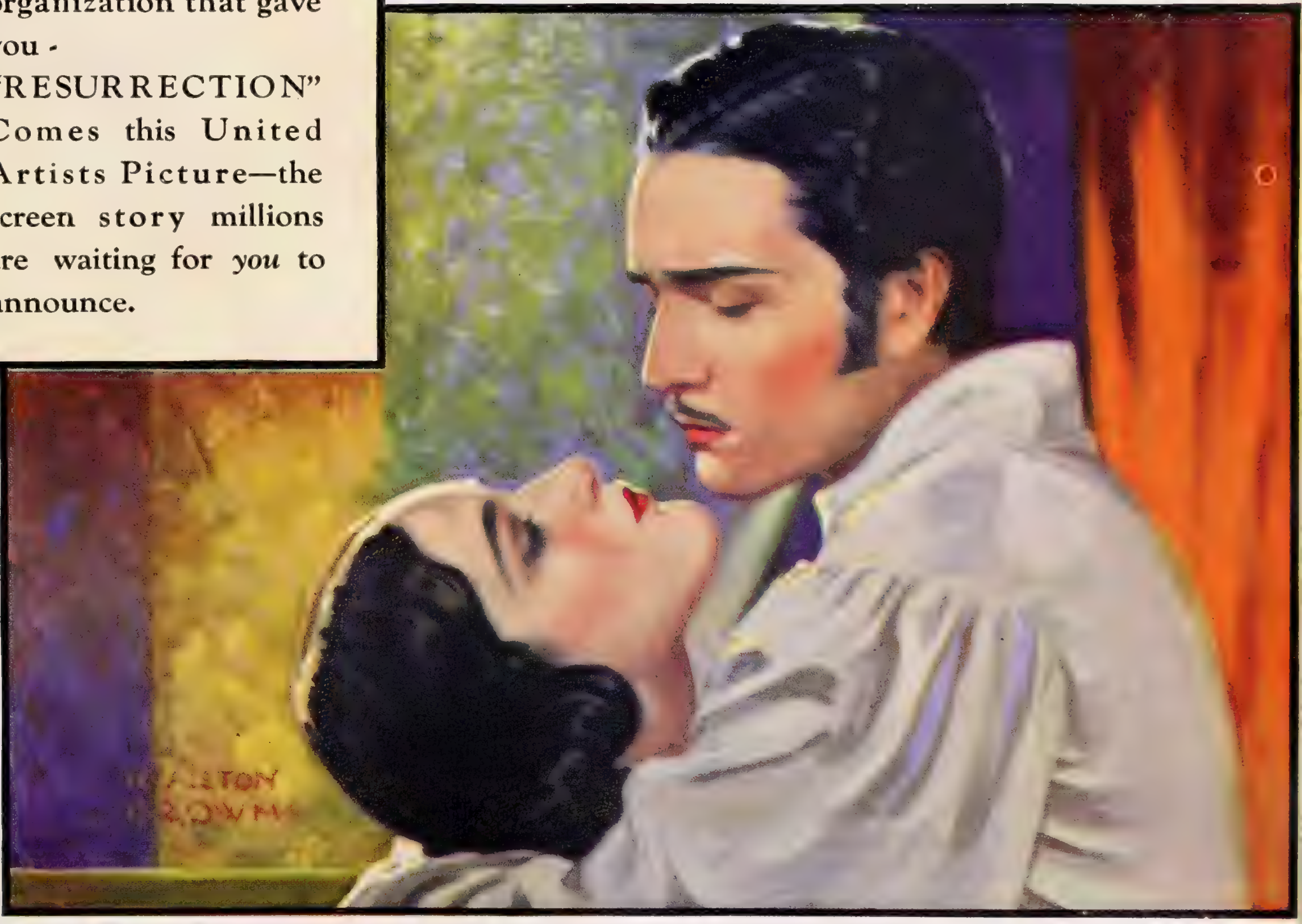
What you are always hoping you have booked—

is here in

"RAMONA"

A Truly Great Box-Office Picture

FROM the director—Edwin Carewe - and the star DOLORES DEL RIO and the organization that gave you - "RESURRECTION" Comes this United Artists Picture—the screen story millions are waiting for *you* to announce.



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DOLORES DEL RIO

One of the most popular sensational screen stars of the day.

In HELEN HUNT JACKSON'S great American novel—today in its 92nd edition.

Presented by INSPIRATION PICTURES INC.
and EDWIN CAREWE

"RAMONA"

One of the most gorgeous romances ever written with WARNER BAXTER as Alessandro and ROLAND DREW as Felipe and also Vera Lewis and Michael Visaroff in the Supporting Cast.

AN

EDWIN
CAREWE
Production

Screen play by FINIS FOX

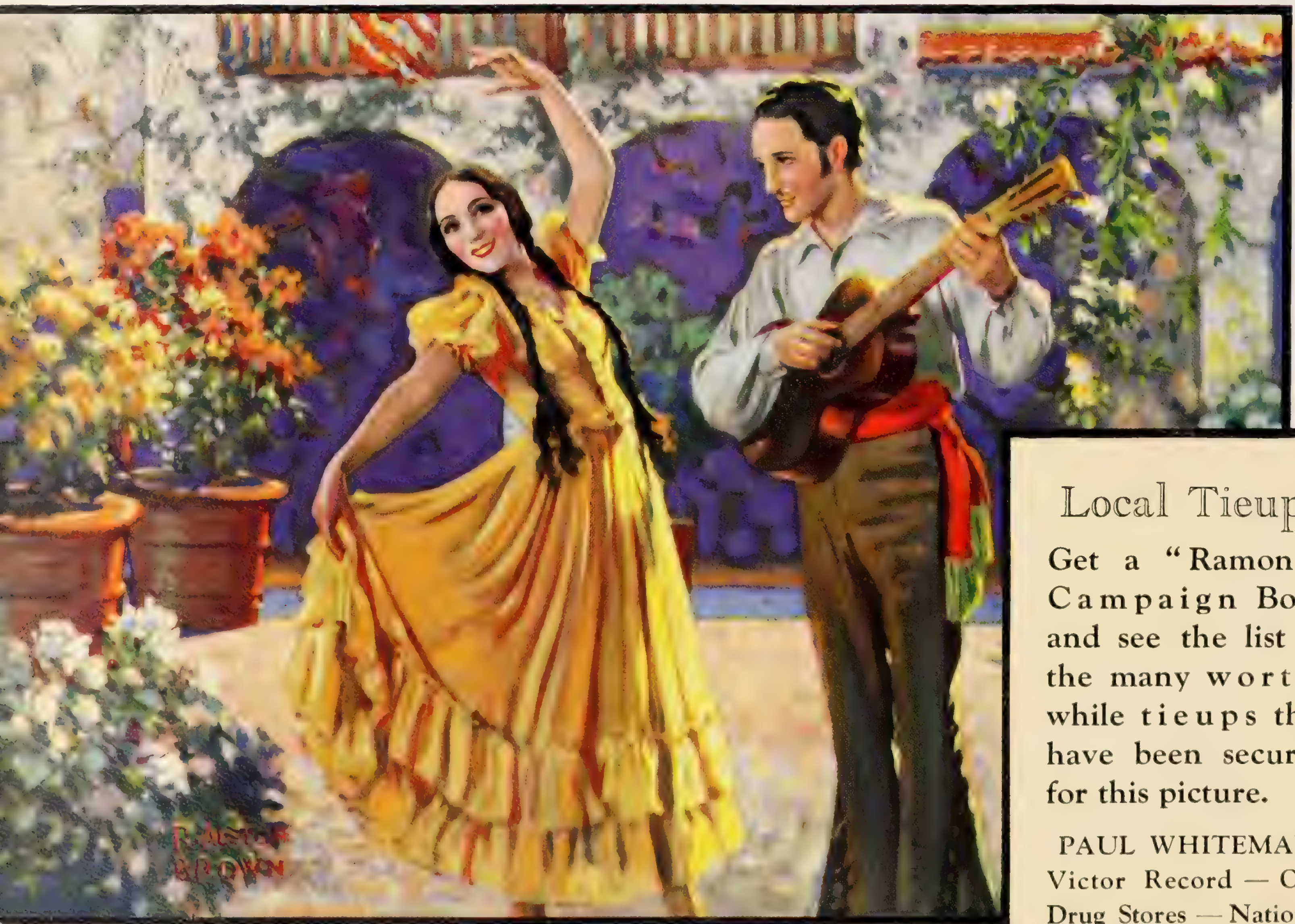
UNITED ARTISTS PICTURE

Hail **DOLORES DEL RIO** in **"RAMONA"** —it's the answer to any box-office problem

With the tremendous world-wide popularity of the book—the enthusiastic BIG drawing power of the star—the pulsating, absorbing heart appeal interest of the story, gorgeously and vividly caught by the camera—"Ramona" enters the field as one of the most pleasurable buys of the season.

This is a picture you will ***Bank On—***

Bank On *and* ***Bank On!***



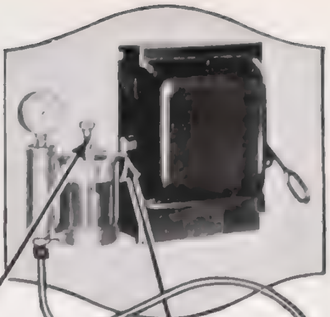
Local Tieups

Get a "Ramona" Campaign Book and see the list of the many worth-while tieups that have been secured for this picture.

PAUL WHITEMAN
Victor Record — Owl Drug Stores — National Federation of Women's Clubs and others.

UNITED ARTISTS PICTURE

Here is the *Outstanding* System with 8 Big Profit Points and 10 Important Features of Design



VIII

- Cools in summer time.
- Helps heat in winter.
- Fresh air all seasons.
- Scientific air distribution to every part of interior.
- Stimulates business.
- Improves service and efficiency of employees.
- Protects health of patrons and employees.
- Strong advertising appeal.

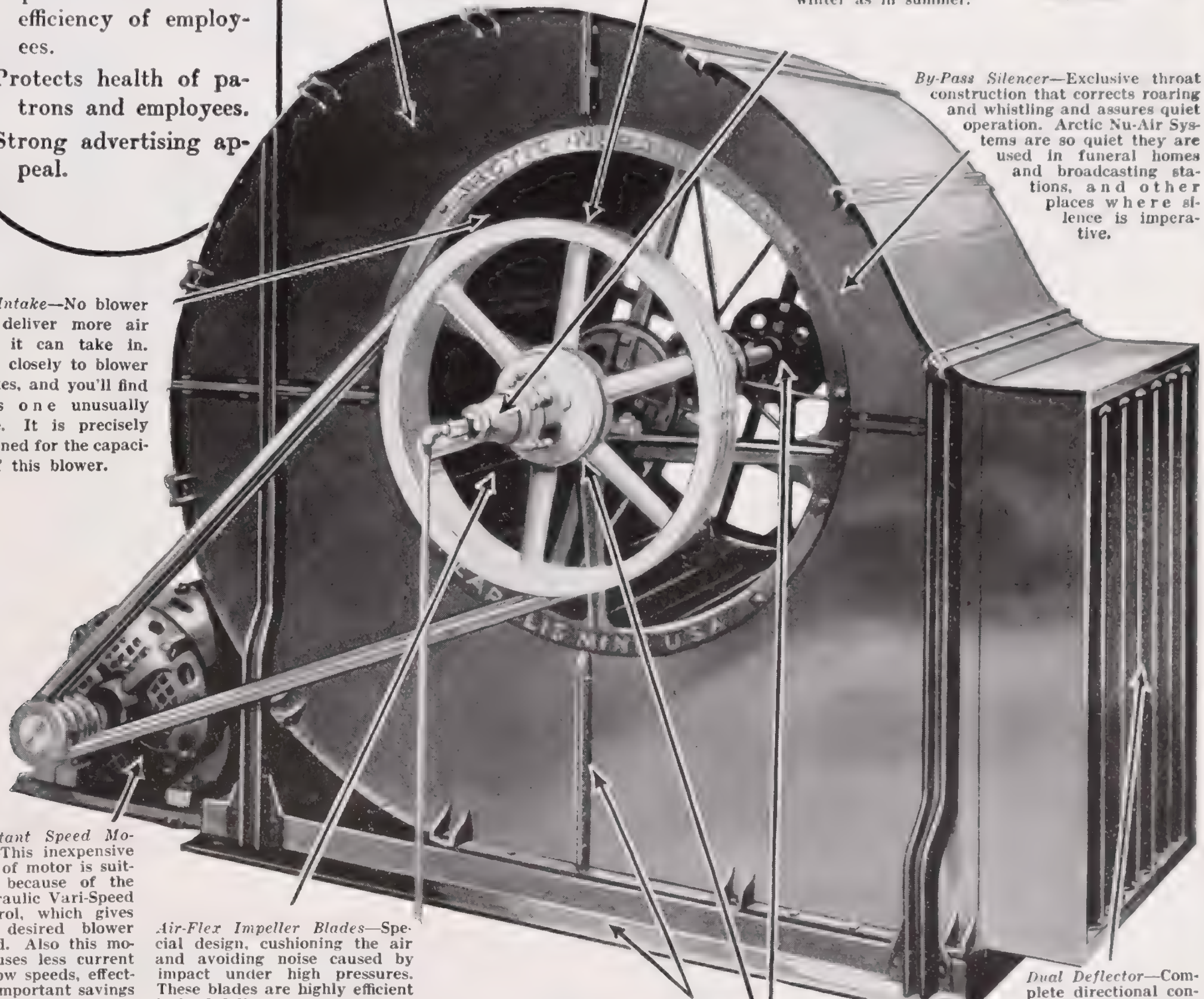
Steel Construction — All-metal construction makes this system rugged, rigid and *silent*. It reduces vibration. It assures longer service life. Scientific bracing and reinforcements add to the strength and rigidity of this construction.

Multi-Belt Drive—This triple-traction drive is quiet, positive and safe. Flexing of round belts gives positive expansion grips against pulley grooves. Belts are less susceptible to stretching and wear, and cannot run off the pulleys.

Vari-Speed Hydraulic Control—This plunger applies oil pressure which maintains a corresponding steady pressure against the friction discs at the pulley, and so positively controls the blower speed. With any variation of blower speed available the system becomes a year-around asset, valuable in winter as in summer.

Automatic Safety Shut Off The safety switch cam automatically releases oil pressure when current is turned off. Thus motor always starts with minimum load, avoiding excess strains on motor and belts.

By-Pass Silencer—Exclusive throat construction that corrects roaring and whistling and assures quiet operation. Arctic Nu-Air Systems are so quiet they are used in funeral homes and broadcasting stations, and other places where silence is imperative.



Big Intake—No blower can deliver more air than it can take in. Look closely to blower intakes, and you'll find this one unusually large. It is precisely designed for the capacity of this blower.

Constant Speed Motor—This inexpensive type of motor is suitable because of the Hydraulic Vari-Speed Control, which gives any desired blower speed. Also this motor uses less current on low speeds, effecting important savings in current consumption.

Air-Flex Impeller Blades—Special design, cushioning the air and avoiding noise caused by impact under high pressures. These blades are highly efficient in load delivery.

Reinforced Construction—Ample reinforcing where needed, adding to rigidity of blower and silence in operation.

Rubber-Lined, Shock-Cushioned Bearings—Hyatt-equipped, self-aligning, noiseless.

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PATHE *presents*

"The LEOPARD

with JACQUELINE LOGAN

ALAN HALE and Robert Armstrong

Adaptation and continuity by Beulah Marie Dix
from the story by Edward Childs Carpenter

Supervised by BERTRAM MILLHAUSER *Directed by* RUPERT JULIAN

DeMILLE STUDIO PRODUCTION

The Sensational Hits are

stinging snake-whip---

and a will of iron—she ruled her Jungle Cats—tamed them to outward submissiveness though their eyes slumbered dangerously. Her own primitive nature rejoiced in these fierce beasts—she gloried in her power over them!

But there was one she could not tame—A MAN—a wild Russian, a danger-loving Cossack, who knew what he wanted and was determined to get it at any price. Him she *feared.*

And then one day—at the crucial moment—her nerve failed. Instantly the sullen, snarling beasts sensed her lost control—turned on her.

And the Mad Cossack proved his daring and earned the right to demand the greatest of all prices from her.

Could she pay it?

“LADY”

With a sawdust setting—and all the enchantment of life under the Big Tent—The Leopard Lady is a distinctly "different" kind of film.

ACTION—EXCITEMENT—PERIL and the FASCINATION of Jacqueline Logan as the Beautiful Tamer of Wild Beasts—and Men!

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Friday Evening March 23rd

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TICKETS ——————————————— $10.00

Music for the evening by Vincent Lopez (himself) and two of his celebrated orchestras.

MANY FAMOUS BROADWAY STAGE AND SCREEN STARS WILL POSITIVELY APPEAR.

And eats. Hey, Hey! A Delicious Midnight Supper will be served starting at 12 o'clock.

You Can't Miss This Large Evening!

"We can get seats over there for that other picture."

"I'D RATHER STAND ON LINE HERE AND SEE 'LOVE.' THESE METRO-GOLDWYN-MAYER PICTURES ARE ALWAYS GOOD."

METRO-GOLDWYN-MAYER MAKES THE BEST PICTURES IN THE INDUSTRY!

it has done so in 1924-25, in 1925-26, in 1926-27, in 1927-28—and you may be sure it will do so always

THIS statement is
A matter of straight-forward
REPORTING of facts—

FIGURE it out
ON a basis of not only special
ROAD-show size productions
IN which M-G-M is
UNQUESTIONED leader

This year alone BEN-HUR, BIG PARADE, LOVE, THE STUDENT PRINCE, THE ENEMY.

BUT equally important
FIGURE M-G-M in terms of
CONSISTENT week-to-week product.

Just a few of current money-makers: "DIVINE WOMAN" (*Garbo*); "WEST POINT" (*Haines*); "LONDON AFTER MIDNIGHT" (*Chaney*); "MAN, WOMAN AND SIN" (*Gilbert*); "THIRTEENTH HOUR"; "FAIR CO-ED" (*Davies*); "BABY MINE" (*Dane-Arthur*); *etc., etc.*

YOU can't kid the box-office!
M-G-M has won its reputation with exhibitors
BY making money for exhibitors!

AND FOR COMING WEEKS!

Hello box-office. Here are some more of those M-G-M babies!

NORMA SHEARER

NORMA SHEARER *in* **THE LATEST FROM PARIS**—An advance review in the *Herald-World* says: "One of best turned out of M-G-M studios in many months. 100 per cent in entertainment values."

JOAN CRAWFORD

ROSE-MARIE—A title worth a fortune in advance publicity. Everybody knows about this stage success of Love and the Northwest Mounted Police. A big M-G-M Special that's box-office sure-fire. Watch it!

TIM McCOY

TIM McCOY *in* **WYOMING**—McCoy's unusual personality has won him the greatest immediate success of his field. Playing in thousands of theatres. More every day!

MLLE. FROM ARMENTIERES—Called by critics "*The Big Parade of England*," it will astonish American audiences. Romantic thriller! Spectacle! It's a real box-office property.

UNDER THE BLACK EAGLE—Intrigues of the secret service. A thrilling romance with *Ralph Forbes, Marceline Day* and a great cast revealing *Flash* the new dog wonder.

LON CHANEY

LON CHANEY *in* **THE BIG CITY**—Those who have seen it declare Chaney repeats his "*Unholy Three*" triumph in this gripping story of embattled crooks of the underworld.

MARION DAVIES

MARION DAVIES *in* **THE PATSY**—West Coast Theatres wired: "*One of outstanding box-office attractions. Full of laughs. Audience ate it up. A knockout.*" You'll say so too.

ELEANOR BOARDMAN

KING VIDOR'S THE CROWD—His first Special since "*Big Parade*" means that millions are watching for this epic of modern life and love aptly called "*Big Parade of Peace.*"

LON CHANEY

LON CHANEY *in* **LAUGH, CLOWN, LAUGH**—Advance estimates call it bigger than "*He Who Gets Slapped.*" Chaney again plays on the heart-strings in a story that grips every minute! A Big One!

WILLIAM HAINES

WILLIAM HAINES *in* **THE SMART SET**—Thrills of the polo field dramatized in a romantic comedy-drama full of youth, pep and gayety. The folks will love it.

RAMON NOVARRO

RAMON NOVARRO *in* **FORBIDDEN HOURS**—Capitalize his great "*Ben-Hur*" fame. A worthy follow-up for this handsome star. A picture that will be talked about.

JOHN GILBERT

JOHN GILBERT *in* **THE COSSACKS.** Plus RENEE ADOREE. A perfect role to bring back the customers now packing in to see him in "*Love*" and "*The Big Parade.*" A Gilbert Gold-Getting Special.

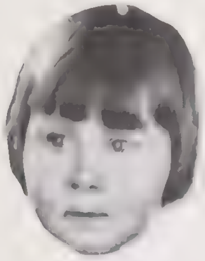
POLLY MORAN

BRINGING UP FATHER
The comic strip nationally syndicated to millions of newspaper readers every day. You'll cash in with one of the funniest comedies of the year. A money-winner to bet on!

METRO-GOLDWYN-MAYER

The Top of the Industry

BOX-OFFICE FAVORITES



MARY ANN JACKSON

RUTH HIATT

RAYMOND McKEE

The most famous screen family in the world

IN ANOTHER RIOT OF FUN!

Mack Sennett
presents

"Smith's Army Life"

Pathé *has the best comedies*

Over
New Prints!
New Paper!
New PROFITS!
Joseph P. Kennedy presents
CLARA B
The
ene Stratton-Porter's Sensational Best Seller
A Leo Meehan Production
BOW

whelming!

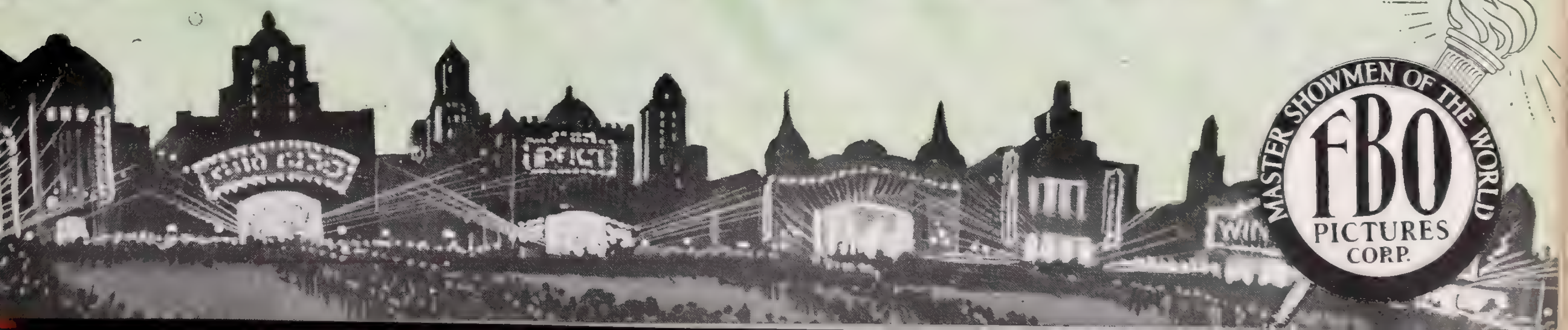
Like a mighty, foam-crested wave, the amazing popularity of the red-headed thunderbolt engulfs the entire industry!

Here you have the invincible kid in one of the greatest of box-office record smashers!

Right in the nick of time when show business needs a shot of the good old hop!

OW *in*

KEEPER *of the* BEES



MASTER SHOWMEN OF THE WORLD
FBO
PICTURES
CORP.

STOP

Breaking Even-

START

Breaking

Records

with

First National Pictures

COLLEEN MOORE
in "HER WILD OAT"

"The most delightful entertainment we have given our patrons in many days. Colleen, you certainly know your public and how to please it. Three cheers for Colleen Moore, the screen's greatest personality, and the exhibitors' staunchest producer friend."
—*E. F. Ingram, Ingram's Theatre, Ashland, Ala., in Exhibitors Herald-World.*

RICHARD BARTHELMESS
in "The Patent Leather Kid"

Scores of house records already broken and now — "PATENT LEATHER KID opened Capitol Theatre, Clearwater, and broke all house records for past two years, this house has played all the big ones. Was forced to stop selling tickets and turn them away."—*Fred M. Jack.*

"THE PRIVATE LIFE OF HELEN OF TROY"

Complete standout at the Riviera, Knoxville, Tenn. Sidewalks jammed for a half block. Ticket sale stopped.—Standout at the Main Street, Kansas City.—Held over second week at the Cameo, N. Y., in THIRD Broadway engagement.

"THE SHEPHERD OF THE HILLS" by HAROLD BELL WRIGHT

Just released but has already broken scores of house records.

RICHARD BARTHELMESS in "THE NOOSE"

"Saturday and Sunday opening beat even Patent Leather Kid's record by $218. Sunday business largest single day receipts in history of Theatre. Am holding it second week." —*John F. Kumler, Pantheon Theatre, Toledo.*

"FRENCH DRESSING"
with H. B. Warner—Lois Wilson—
Lilyan Tashman—Clive Brook

"Receipts 20% better than average take at Lyric, Minneapolis", said *Variety.*

MAKING GOOD AND MAKING HISTORY!

Member *of* Motion Picture Producers *and* Distributors of America Inc.—Will H Hays *President*

Motion Picture News

Volume XXXVII NEW YORK CITY, MARCH 10, 1928 No. 10

The Trade Paper

It's Mighty Important as a Recent Event Shows

By William A. Johnston

WE come now to an important point that was brought out very clearly as a result of the Brookhart hearing.

We refer to the part played by the trade paper—the vital part—in questions affecting the industry, and its relations with the public.

At the Brookhart hearing, the industry was under the spotlight of Governmental and public opinion. More so than it has ever been before.

Two trade papers were quoted as authorities before the Senate Committee. One was *Motion Picture News;* the other, *The Film Daily*. If there were others, we have not seen them mentioned in reports of the sessions. We should be glad to include them, if we knew about them; and we will do so later, if it appears that they should be included.

But *The News* and *The Film Daily* were quoted. The editorial of January 21 in which we stated in unequivocal terms our opposition to the Brookhart Bill and our equally emphatic plea that the industry's ills be cured by those responsible for them, was read almost in its entirety into the record.

Letters from exhibitors, which came as a result of this and succeeding editorials and to which we gave prominent space for several weeks, were also put into the record.

Some of these letters opposed the bill; others favored it. All came from responsible sources and were printed by us as showing the state of public opinion inside the business on the vital matter with which the Brookhart Bill sought to deal.

Each of these letters we printed, whether they agreed with our views or not, and in full.

In doing this, we were plainly discharging our duty, and without recourse to propaganda for one side or the other. Our views we stated; the question was open for discussion and we gave fair play to both sides.

We go into such detail in this matter to establish two points:

First, the responsible trade paper plays a significant part in the industry's relations with the public. If that were not true, the two papers would not have been quoted by witnesses at Washington.

When you're talking to a Senate Committee at a Washington hearing you're talking, through newspapers and otherwise, to the American people.

The second point is this: the trade paper, as a leader in and interpreter of industry opinion, must, as a matter of duty, state its own views on important questions.

In this duty, it should be guided by its own honest judgment, paying no attention to axe-grinders. There are always a number of people, on both sides of questions, who want a publication to print only what they want printed.

Publications which consent to do this merely to "play safe" have no real policy of their own and no real influence.

Defense against outside enemies when the industry in its entirety is under attack, and is presenting a united front, has been carried through by the trade papers for years.

That service, honestly and freely and gladly given, is to a large degree responsible for the success of the business.

Yes, the trade paper is mighty important. The Brookhart hearing proves it—again.

Allocation of Territory Charged by Brookhart

Senator's Figures on Producer-Owned Theatres Challenged by Kent and Pettijohn

(Special Dispatch to Motion Picture News)

Washington, March 7.

A TABULATION purporting to show the number of theatres owned in each state by producers, the accuracy of which was challenged by C. C. Pettijohn, of the Hays organization, and S. R. Kent, general manager of Paramount, was filed for the record at the block-booking hearings by Senator Brookhart.

The figures showed, Senator Brookhart declared in submitting the table to the Senate Interstate Commerce Committee, that there had been allocation of territory by the producer-exhibitors, since in a state where one producer had a number of theatres the other producer would be represented by only a few houses or none at all.

His figures were questioned when he declared that Publix owned a large number of theatres in a Southern state, it being asserted by Mr. Kent that the houses referred to were Saenger houses.

The Senator also questioned whether there was not allocation of product on the same basis. The figures were the subject of desultory argument when Senator Brookhart started to read them off by states, and he consented to file them for the record without further debate.

The table filed by Brookhart follows:

State	Publix Famous	Loew	First National-Stanley	Fox
Arkansas	9	—	—	—
Alabama	9	4	—	—
California	3	11	—	149
Colorado	6	—	—	—
Connecticut	1	—	1	—
Delaware	—	—	6	—
Dist. of Columbia	—	2	14	1
Florida	54	—	—	—
Georgia	16	2	—	—
Illinois	97			1
Iowa	23			5
Indiana	14	2		
Kentucky		1		—
Louisiana	59	4		—
Minnesota	5		—	—
Maine	36	—	—	—
Michigan	85	3		1
Massachusetts	34	5	—	1
Maryland	—	3	8	—
Montana			—	8
Missouri	38	5	—	—
New Hampshire	9	—	—	—
Minnesota	25	—	—	—
Nebraska	5	—	—	—
Nevada		—		1
New Jersey	—	2	87	2
New York	18	69	—	12
North Carolina	6	—	—	—
Oregon	—	3		18
Ohio		16	—	
Oklahoma	9	—	—	—
Rhode Island	4	1	—	—
Pennsylvania	—	10	140	2
South Carolina	10	—	—	—
Texas	37	6	—	—
Tennessee	20	5	—	—
Utah	2	1	—	
Vermont	13	—	—	—
Virginia	—	3	—	—
Wisconsin	11	—	—	37
Washington	—	1	—	26
West Virginia	—	—	3	—

Cohen Files Brief on Brookhart Bill

SYDNEY S. COHEN, as president of the Board of Trade and Commerce of the Motion Picture Industry of the United States of America, has addressed a communication to Hon. James E. Watson, chairman of the Interstate Commerce Committee of the Senate on the Brookhart Bill.

In part, the brief says:

"I find, through a referendum which I have taken up with our members of the Board of Trade and Commerce of the Motion Picture Industry of the United States of America, comprising theatre owners in every state in the union unaffiliated with film producing and distributing companies, that they favor by a large majority the passage of Senate Bill 1667, feeling as they do that a stronger force than any existing today should be invoked to better safeguard their investments and interests in the motion picture industry, and that this bill's sincere intent, if put into operation, will be an instrument which will alleviate their most pressing ills, and will permit them to better serve their public."

No Tax Changes Indicated in Ontario's Budget

The annual budget of the Ontario Government, brought down in the Provincial Legislature by Hon. J. D. Montieth, Provincial Treasurer, on March 1, refers to the abolishment of the amusement tax in Ontario during the past year on tickets valued at 25 cents and under. The budget does not announce any further reductions for the coming 12 months, however, despite the fact that a surplus of $359,000 has resulted from the past year's operations. This was the first surplus for Ontario since the war.

A few weeks ago Premier G. H. Ferguson of Ontario asserted that it had come to his attention that Ontario exhibitors had not passed on the amusement tax reduction to the people and that he contemplated replacing the tax on theatre tickets up to 25 cents, because the province might as well have the money as anybody else, he said.

But no change has been announced, either one way or the other, in the 1928 budget.

Amateur Theatres Crop Up in Northern Britain

Northern British exhibitors are finding cause for complaint in that several people in the district have opened up miniature or amateur theatres which, of course, operate, although occasionally, in competition with them, according to advices received at the Department of Commerce, Washington, D. C. Exhibitors are therefore somewhat exercised in their minds concerning measures it may be possible to adopt to prevent such experiments obtaining a hold on the public. This is an added menace to that of the home cinema shows which, according to reports, are growing in popularity in the north.

Defeat of Brookhart Bill Steffes' Forecast

DUE to lack of organization by exhibitors the Brookhart measure will be defeated is the forecast of W. A. Steffes, president of the exhibitors' unit of the Northwest. Mr. Steffes believes that 500 exhibitors should have been present at th hearings on the measure, and that a substantial defense fund should be on hand to enable "the selection of a committee of at least one member from every state in the Union to act as a lobby unit until Congress adjourns."

Plan Under Way to Weld Quebec Houses Together

A company has been established at Montreal, Quebec, for the purpose of organizing a chain of moving picture theatres in Quebec centers under a unique plan. The enterprise, the Consolidated Theatres Corp., has announced that it will not build any theatres but that it will acquire existing theatres in villages and in the outlying sections of the large cities.

The company does not propose to enter the downtown district of any city in the province. Several small theatres have already been taken over.

Legislature to Doom All Film Bills But One

The only motion picture bill to be introduced at the present session of the New York State Legislature in Albany, which stands a ghost of passage, is the Dick bill, relative to conferring additional powers of revocation on the head of the New York state motion picture censorship bureau. The bill has been reported out of committee and is slated to be passed. All other bills will go in the discard, according to the present outlook.

Four Motion Picture Firms Incorporate in New York

Motion picture companies incorporating in New York State during the past week includeed the following: Colbro Amusement Corporation, $5,000, Abe, Edith and Sol Coleman, New York City; R. S. Theatre Operating Company, Inc., $10,000, Dorothy Stepp, Bess Kaufman, Sylvia Leby, Brooklyn; Iris Theatre Corporation, Port Richmond, capitalization not stated, Bryan W. Budd, Joseph M. Kehoe, West New Brighton; John Duschemin, Staten Island.

Langdon Not Leaving Them Declares First National

Harry Langdon will remain at the First National studio in Burbank, contrary to rumors that he would produce his next picture at the Tec-Art or Metropolitan studios, asserts First National. He has not chosen a title for his new vehicle, nor chosen a director thus far. The story deals with a phase of the world war and details the adventure of a youth who, far away from civilization, was not aware of a war until he strays into a small community.

Inside Slants on the Industry

PICTURES AND PEOPLE

The Mirrors of Filmdom

"MOTHER MACHREE," which came to Broadway this week as the third of a group of Fox specials playing legitimate houses, has distinct box-office angles and obvious exploitation possibilities.

It is not in any sense a great picture, and it is filled with hokum, but box-office hokum of the sob variety, relieved by touches of humor, contributed chiefly through the splendid acting of Victor McLaglen. Belle Bennett gives a superb performance in the mother role.

The thing that really lifts it out of the run-of-the-mine type of films is Movietone, particularly the sequence in which Neil Hamilton, as the hero, appears to sing the song around which the story is written. Done in close-up, with Hamilton at the piano and the song apparently coming from him just as if he were there in person, this sequence is impressive to a degree.

Preceding the feature in the Globe Theatre program is a number of Movietone newsreel and magazine "shots." These score decisively, and serve as a reminder that "sound pictures" are, as we have so often maintained, destined to be the most important development in the industry's production future.

* * *

THE secrets of the studio should not be revealed to the public, declares R. Gordon Hudson, of the Alden Theatre, Safety Harbor, Florida, in a letter to us. He writes:

''Until some of the big boys get away from their hardwood desks and get into the provincial towns of America they will never realize the ignorance of the masses about pictures. I firmly believe that a lot of inside info. has been put out by the periodical movie magazines that really hurt the industry and a lot has been left unsaid that would help.

''An audience would not enjoy a stage play viewing it from the rear and seeing all the trick lights and devices that produce the effects. The same applies to revealing all the secrets of the studio in pictures taken behind the set showing the fake snow storm or the fake rain. To live and enjoy the picture, the audience must feel that the cloudburst covers a vast area and not just perhaps a tank of 20 x 20.

''I am an exhibitor and having a hard time to make ends meet at the present. Just what the future holds, God only knows, but I believe that the studios should stop showing the secrets of moving picture productions. It surely did not exploit the picture to tell that the Sahara Desert scenes in this or that picture were made out in Arizona.''

* * *

MR. HUDSON also brings up another interesting point in his letter: "I know I am right when I say that the present-day exhibitor or moving picture owner must draw away from the old circus type of advertising. The keynote of success is "personal contact." The time is at hand when the theatre and its services must be sold through personal contact and salesmanship methods.

"Of course, there will always be that group that will answer the street ballyhoo and other circus methods, but there remains a giant mass of people who must be sold through a personal relationship department, either of the amalgamated association of producers or the individual chains of theatres themselves."

* * *

TAKING up again a discussion of the ''sound picture,'' we call attention to an interview with Jesse L. Lasky on this subject. Declaring that sound is to be the most important development in the industry during the next five years. Mr. Lasky added that the development of sound in motion pictures would not take the form of dialogue presentations.

Mr. Lasky intimated that Paramount would enter the ''sound picture'' field in a big way. So far the Paramount plans have been kept secret, but it is believed detailed information will be made public shortly.

* * *

''TO make all pictures dialogue vehicles would be to turn the progress of the screen back at least ten years from where it is now,'' Mr. Lasky stated. ''The great value of the motion picture has been its power to touch swiftly upon action and then sweep away. This would be impossible were dialogue between the actors to be recorded.

''The use of sound will be dramatic, and will heighten intensely the effect of the picture. The hum of crowds, the roar of an angry mob, perhaps a shouted command, the shrill of a police whistle, the bark of a dog, a knock on a door when such a knock heightens tense suspense—all of these sounds will be heard in the picture of the future.

''They will mean a new type of sheer drama undreamed of in the past. A drama free of the limitations of stage walls or dialogue, having the whole world as its story field stripped of the silence that has held it mute in past years. The possibilities of this type of drama are fairly staggering. Yet they are certain to be realized.''

* * *

THE first anniversary of the Roxy Theatre is here. It is announced that approximately 6,500,000—more than the population of New York City—passed through the doors of the Roxy since they were first opened, and more than $5,500,000 has been paid in admissions.

* * *

WITH the arrival of ''The Enemy'' at the Capitol Theatre, New York, this week it is claimed that a record has been established by the house in the number of special feature pictures presented at that theatre directly after premiere runs.

* * *

WE have pointed out many times—and we shall continue to do so—that this industry is geared up wrong. "The public does not pull the pictures from the industry; the industry pushes the pictures onto the public," was and is our way of putting it.

This is exactly the reverse of the process used in stabilized industries. We hear a lot of talk about stability. So far as economy is concerned, it is either false economy or based on dire necessity, with the business of trying to lock the stable after the horse has fled.

The industry is also full of superstitions, phobias and other forms of nonsense.

But let's get back to this product question. This year, just as every other year, the production schedules will be decided on an arbitrary number of pictures. The number is fixed by the producer-distributor. This system is absolutely certain to result in some pictures that ought never to be made. In plain parlance, "Lemons."

One of the reasons for this cart-before-the-horse policy is the maintenance of jobs. Some slashing has been done at Hollywood. But the political regimes at the studios are still pretty much in power, in some instances engineered by overrated individuals with swelled heads.

And this condition of swollen ego is not confined to Hollywood, by any means. There's a lot of it in New York.

At the christening of little Kenyon Clarence Sills, Will Hays was present in addition to the proud parents. Left to right: Mrs. Sills, her son Milton Sills, his wife (the former Doris Kenyon), Mr. Hays with Kenyon Clarence, Dr. Frank Dyer, who officiated at the christening, and Mrs. Kenyon

At first glance you would hardly recognize this likeness as Marie Prevost's. The De Mille star tries something different from her comedy roles in "The Godless Girl." This is how she looks as Mame, the Reformatory "trusty"

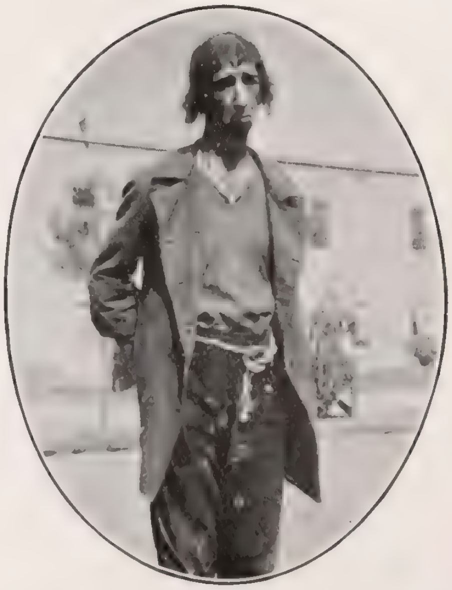
Photo by Harold Dean Carsey

Emil Ludwig, famous German biographer whose lives of great men are current best sellers, and Adolph Zukor at the signing of the contract whereby Paramount obtains the screen rights to the author's next book, a biography of some prominent figure in the world's history

Ralph Forbes and Dolores De Rio in a love scene from the Metro-Goldwyn-Mayer production of Robert W. Service's story "The Trail of '98," in which they head an enormous cast

Ronald Colman and Vilma Banky in another love scene—this from "Two Lovers," a new Samuel Goldwyn production for United Artists filmed from the novel "Leatherface"

"Big Boy," Educational's juvenile star, talks over the harmonica contests he is sponsoring with Borah Minnevitch, champion harmonica player. The child player is interested in the movement to stage mouth organ band contests.



Joe Murphy, the helpless Andy Gump of Universal's Gump comedies, has an unusual type of role in "The Man Who Laughs," the Paul Leni production made from the Victor Hugo novel

The Costello sisters, Dolores and Helene, with their mother, Mrs. Mae Costello, as they started on a short vacation to Havana and New Orleans before beginning their new Warner Brothers pictures for the new season

General Block Booking Suit Under Consideration

Joint Suits With Paramount Would Curtail Lengthy Court Proceedings And Hasten Final Decision

THE entire block booking situation may be cleaned up at one time in the Federal courts, as the result of Paramount's defiance of the Federal Trade Commission's order to cease and desist. Instead of carrying Paramount to the courts alone, it is said in Washington that the Commission may bring a general suit against all producers and distributors engaged in the practice. If this plan is pursued, or, as a matter of fact, in any event, it will bring about lengthy court proceedings which will doubtless be carried to the Supreme Court of the United States, and is bound to take a number of years for settlement.

It is pointed out that while the individual suit against Paramount would probably require two or three years before a final decision could be reached in the highest court, an incalculable length of time would be required to push to a conclusion the number of individual cases that would be required. If all of the companies are included in the suit, as is now proposed, this would enable the entire situation to be dealt with by one decision.

While the Federal Trade Commission, as usual, is maintaining its policy of silence regarding future action, it is known that it has under consideration the advisability of dealing with the situation "en bloc." The commission does explain, however, that if such a suit was brought, each of the companies which were to be named as defendants would first have to be given a hearing before the board of review to establish whether or not they were engaged in the practice. Such hearings are secret and the names of those who were to be prosecuted would not be divulged until the Government was ready to proceed in court.

In its decision of March 5th disapproving the report of compliance made by the Paramount Famous-Lasky Corporation, the Federal Trade Commission charges failure to the motion picture trade practice conference held in New York last October in the matter of eliminating block booking. The Commission stated that it proposes to proceed immediately to enforce its order unless satisfactory compliance is offered by Paramount.

The full text of the statement follows:

"The Federal Trade Commission today disapproved of the report of compliance set to it by the Paramount Famous-Lasky Corporation in response to an order to cease and desist issued to the company last July. The Commission further announced that it proposes to proceed immediately to enforce its order unless a satisfactory compliance is offered by the motion-picture concern.

"The order issued last July 9 prohibited the formation of a conspiracy in restraint of trade and competition, block booking of motion pictures, and the acquisition or threats of acquisition of theatres in any locality to enforce the sales of the company's pictures.

"The Paramount Famous-Lasky Corporation, in making its report of compliance, announced in its report that it had caused to be prepared a set of instructions which were sent to the district and branch managers of the corporation.

"The instructions were a discussion of block booking in which it was stated that no adequate substitute for block booking had been proposed in the trade practice conference of the motion picture industry held under auspices of the commission last

(Continued on Page 806)

Paramount Answers Commission

Instructions to District and Branch Managers Reveal That Company Will Continue Block Booking

FOLLOWING is the text of the Paramount report pursuant to the order of the Federal Trade Commission:

"Respondents Paramount Famous Lasky Corporation (formerly Famous Players-Lasky Corporation), Adolph Zukor and Jesse L. Lasky, pursuant to order entered herein July 9, 1927, as modified by order entered herein September 7, 1927, report as follows:

"Respondents, and each of them, deny that they have at any time made or entered into any conspiracy for the purpose of lessening or restraining competition, or restraining trade or commerce among the several states, or with foreign nations, in the business of producing, distributing or exhibiting motion picture films for profit or the business of producing or distributing such films, and they declare that they have no intention to make or enter into any such conspiracy. Said respondents have caused to be prepared instructions to the district and branch managers of the respondent Paramount Famous Lasky Corporation in the form hereto annexed marked Exhibit A, and are causing copies of said instructions to be mailed to all the district and branch managers of said respondent.

(Signed) PARAMOUNT FAMOUS LASKY CORPORATION by
Adolph Zukor,
President.

Instructions to Sales Force

"To All District and Branch Managers:

"There was recently held in New York under the auspices of the Federal Trade Commission a Trade Practice Conference of the Motion Picture Industry at which one of the principal subjects considered was that of block booking. It was the unanimous opinion of the producers and distributors engaged in the production and distribution of program pictures, that such pictures, as contrasted with special or super-special pictures, cannot be sold on a single picture basis. Program pictures, which are the backbone of the average theatre's annual program, are made for sale upon a wholesale and not a retail basis. It is largely upon the reputation and goodwill of their trade mark that they are sold and when sold on a wholesale basis they are necessarily so priced that the possibility of a few pictures failing to realize expectations is offset by the probability of some unusually good pictures. When a sale is of only such a part of a block as to make the sale in effect one on a retail rather than a wholesale basis, the per picture price must necessarily be increased to compensate for the loss of this averaging factor and for the additional expense and possible loss involved in having to offer the unsold pictures elsewhere. Indeed, a sale of a few pictures only out of a block may often ruin the saleability of the remainder of the block or be too small to be profitable and therefore be inadvisable at any price. The present selling policy of Paramount and the bases of its price adjustments are based on its long experience, including its several expensive efforts to sell on an individual picture basis, and are believed to be both entirely lawful and fair to exhibitors.

Six Points' Compromise

"In view, however, of objections which have been made to block booking, every effort was made to devise some other practicable selling method. No one has as yet been able to suggest such a method. But it is believed that the principal objections to the system, particularly those from the standpoint of the public, can be obviated,

(Continued on Page 805)

Decision on Brookhart Measure Not Likely in Near Future

WITH the Pennsylvania coal strike and oil scandal hearings pending, as well as a varied assortment of other matters, it is not likely that the Interstate Commerce Committee of Senate will get around to a decision on the Brookhart bill for some time to come. It will be some days before the testimony submitted at the hearings on the Brookhart measure in printed and probably many additional days before the committee makes a complete study of the testimony after it is printed.

While a decision is being waited on the Brookhart bill, there will hardly be any action on the other anti-block bookings which have been submitted to the House. These other bills are all in committee and undoubtedly will lie dormant until the Brookhart decision is rendered. Meantime opponents of the Brookhart measure are not worrying over what may happen to the others if the committee acts unfavorably upon that one.

U. S. Planning on Quotas

Leading American Companies Contracting for Features to Be Made in England

WITH the Cinematograph Films Act in effect in England and the subject of quotas fixed, the larger American distributing companies are lining up to conform to the measure, and are completing contracts for British productions to be made in England and released in American controlled and other houses abroad.

The Famous-Lasky Film Service, Ltd., was among the first to arrange a contract, when on February 8th they signed a contract with T. A. Welsh, of Welsh, Pearson and Company, Ltd., for the distribution of three British feature films to be produced this year. Sir Harry Lauder will be starred in one of these. Another will be "Huntingtower," which was previewed at the Plaza Theatre on February 19th.

Since the signing of the contract with the Welsh concern it has since been reorganized as Welsh, Pearson, Elder Films, Ltd. The new concern proposes floating a $900,000 stock issue for production purposes and the building of a new studio.

Fox has also completed arrangements with A. E. Bundy, of the British Instructional Films, for four pictures to be produced for Fox British distribution. The Warner Bros. share of quota pictures will be produced under the supervision of Arthur Clavering, their London managing director.

Metro-Goldwyn-Mayer are known to be dickering for a series of pictures, on which no definite conclusion has yet been reached. The deal is being engineered by Sam Eckman, Jr., with a leading British company, and it is thought it will be concluded in the near future.

First National is not worrying to any extent over the British quota situation, as the company is well prepared to make all of its own productions abroad. Others of the American companies have made no announcement of their plans, but negotiations are said to be pending from which announcements will be forthcoming in the near future.

Blue Law Advocators Rebuked by Nebraskan

"MY Quaker mother taught me that I must accord to all persons the right to worship God in their own way and not try to compel them by law to worship ni my own way."

In these words, Representative Edgar Howard of Nebraska, in Washington, D. C., responding to petitions protesting against passage of the Lankford blue-Sunday bill, rebuked the reformers who are now making Washington their headquarters, preparatory to instituting a campaign for enactment of the measure.

"I cannot support such a bill," Mr. Howard protested. "I am a great lover of sports, yet I never attended a baseball game on Sunday, but I will fight to give my neighbor a chance to see a game on that particular day if he shall so desire.

"This is my fixed principle, and I must be true to it."

New Television Tests Are Planned by English Firm

Plans are now in the making for a new series of high power, two-way trans-continental television tests via short wave radio to be conducted by the Baird Television Development Company of London. Captain O. G. Hutchinson, managing director of the English firm, announced the intention of conducting additional tests, before departing for London. He expects to return soon with Mr. Baird, the inventor, to continue tests which will function between Newark, New Jersey, and London.

Many Opposed to Quebec's Movie-Closing Proposal

Considerable weight has been added to the arguments of those who are fighting the proposal of the Quebec Provincial Government to close the theatres of Quebec cities on Sundays by the official announcement of the Retail Merchants Association of Canada that many places of business will also be affected adversely by the step.

The Merchants Association, which has lined up with the Montreal exhibitors and the labor unions in opposing the move by Hon. L. A. Taschereau, Provincial Premier, to enforce the Lord's Day Observance Act of 1907, has pointed out that many places of business will come under the ban in addition to the theatres. These will include cigar, fruit, soft drink, stationery, drug and candy stores, gasoline service stations, garages, newsstands, restaurants, billiard halls, bowling alleys, amusement parks, athletic fields of all kinds, hockey arenas and others.

Some of those who have recently passed resolutions against Sunday theatre closing include the Montreal Chapter of the International Moulders Union and the Canadian Workers Federation of Returned Soldiers and Sailors.

T. O. Unit of Northwest to Increase Membership

It is generally understood that plans are under way to secure a 100 per cent membership of theatre owners in the Northwest Theatre Owners Association. It is thought that all theatres served with films out of the Minneapolis exchanges will be invited to join and this will bring the number of prospects to about 400. A portion of Wisconsin and the peninsula of Michigan will be included and this will bring in exhibitors who have been practically without affiliation owing to the fact that they are somewhat isolated and secure films from different distributing points. It is said that a plan will be offered to exhibitors under such liberal credit terms that even the small operators will not find the payment of dues a hardship.

Proposed Films Bill for Northern Ireland

The recently enacted British Films Law does not extend to Northern Ireland, according to advices to the Department of Commerce, Washington, D. C., from Trade Commissioner Geo. R. Canty, President.

As a result of the above-mentioned Films Act, there has been considerable agitation for a similar law in Northern Ireland, but no definite decision has yet been announced by the Ministry of Commerce in this respect. In the meantime the trade locally is proceeding with its plans for opposing such a bill, as well as endeavoring to secure the adjustment of the Entertainment tax to the English level. It is anticipated that both these matters will be fully dealt with at the next meeting of the White Cinema Club.

New Officers Elected at Meeting of M. P. D. A.

The Motion Picture Directors Association at its regular meeting held recently in Hollywood elected the following officers for the coming year:

Director, Henry Otto; assistant director, James Horne; technical director, Fred Newmeyer; treasurer, Frank Cooley; secretary, Francis Powers. The council chosen is composed of: Reginald Barker, William Beaudine, J. Reaves Eason, Phil Rosen, Roy Clements, George Irving and Norval MacGregor.

The association enters upon its 15th year on June 10th.

"All or None" Policy Denied by Kent at Hearing

Says Only Five Per Cent of Paramount Contracts Are for 100% of Product; Sessions on Brookhart Bill End

By CLARENCE L. LINZ

Washington Correspondent, Motion Picture News

WASHINGTON, March 2.—If the block booking bill, as written, does, as contended by the opposition, make illegal block booking and blind buying, it should be amended so as to make those actions permissive to the exhibitor, it was asserted by Senator Brookhart of Iowa, author of the measure, in bringing to a close the hearings before the Senate interstate commerce committee.

The sole purpose of the measure, Brookhart declared, is to outlaw coercion, to make impossible the "all or none" policy which he steadfastly insisted was being followed by the distributors, and to eliminate the situation where the theatres of one producer are able to get the films of another producer on favorable terms and to the detriment of the independent house.

Members of the committee, who had evinced great interest in the subject throughout the hearings, at the end of the testimony did not appear to be greatly impressed with the need for Government interference. For one thing, observers gathered, most of the exhibitors who appeared in support of the Brookhart measure were prosperous and successful, even under the conditions which they had outlined, and did not appear to need any sympathy. The majority of them had been from the larger towns and cities, and the greatest impression of sincerity was made by C. E. Williams, operator of a 350-seat house in Omaha, who tore the bill to pieces, told Brookhart to his face that he did not know anything about the motion picture business and declared that, as it stood, the bill was worthless, and if amended as proposed by Brookhart there would be nothing left in the measure and no reason, therefore, for its enactment.

The testimony of Sidney R. Kent, general manager for Paramount, also retained the attention of the committee during the time he was on the stand, telling how his business was operated and how the bill would affect him.

That there are abuses sometimes practiced in the selling of films was freely admitted by all. But the producer representatives claimed that these abuses were being cured as fast as they were discovered, and none of the exhibitors charged that any of the men on the other side of the table were personally responsible for, or even cognizant of, the individual cases which they cited.

Winding up his initial presentation of the opposition to the bill, Charles C. Pettijohn, attorney for the Hays organization, compared arbitration as practiced in the industry with the record of the Federal Trade Commission. The film boards handle 10,000 or more cases a year, he said, while the Federal Trade Commisison settled 113 in the last fiscal year. The commission would have to increase its personnel several hundredfold to care for the motion picture work, and its expense would be tremendous. If it were to set the differentials for single sales the number of disputes would probably be 30,000 or more a year.

Sees Another Russia

Taking over the film industry, it would be but natural to take over other industries from time to time, until, finally, we had here a parallel of the present Russian government with all its evils.

Catching sight of Canon William Sheafe Chase, censorship advocate and an interested spectator at the hearings, Pettijohn concluded by saying: "This is not the first occasion when people have stood before legislative committees in Washington and said 'I am a friend of the motion picture and I want to help you by tying you up with censorship, by telling you how to distribute your pictures and telling you what the price ought to be.'

"Oh, Lord, our thanks, we have survived
Attacks that would enslave us.
Our enemies, we fear them not,
But from our 'friends' please save us."

Block booking has existed almost from the beginning of the industry, but does not appear to have stifled its growth, declared Sidney R. Kent, general manager for Paramount. Efforts have been made in the past to get away from block booking, he continued, outlining the experiment he made a few years ago of showing the pictures to exhibitors and trying to sell them separately. The exhibitors refused to come in to see the films, and while he was trying to sell them singly they were making contracts for blocks with other producers, he told the committee.

Kent Attacks Bill

"I am perfectly willing to tear down block booking tomorrow if it has served its purpose, so far as our company is concerned," he added. "I am opposing the Brookhart Bill because it is impractical in theory, and would not be workable if passed.

"The fact that he gets 1,000 or 1,200 contracts on one picture and as high as 14,000 on another, he said, is prima facie evidence that full line forcing is not practiced, else he would get 14,000 contracts on every picture. On the contrary, only about five per cent of his contracts are for the full line, and the most of them are from big buyers," he said.

Mr. Kent explained that the producer cannot carry the entire burden of the unprofitable picture. The exhibitor must bear some of it. The producer must continually seek to produce pictures which will appeal to those who now are not interested in films, "explore new fields," and these pictures do not always pay. "Chang," for instance, is as clean a picture as can be had, made at great risk of life and health in Asia, yet it does not sell and is losing money.

"The exhibitor does not buy blindly by blind booking," he said, "since he knows the type of story a given star will produce, and buys on the basis of stars and directors." There will never be a time when productions will suit exhibitors and the public 100 per cent.

Taking up exhibitor production in answer to questions why the independent showmen could not go into the producing end, he cited First National as an outstanding proof that exhibitors could produce. "And that organization," he added, "had the most restrictive block booking system when it started that has ever been tried; an exhibitor had to buy stock in order to buy pictures; had to agree to take every picture made without exception; arbitrary exhibition values were set and the price was fixed, and the exhibitor could not cancel his contract for six years."

The biggest menace to the industry today is overseating and over production, Kent told the committee, particularly the "insane" competition in the building of thea-

(*Continued on Following Page*)

Senate Committee May Refer Problem to Department of Justice

(Special Dispatch to Motion Picture News)

WASHINGTON, March.—At the conclusion of the Brookhart Bill, members of the Senate Interstate Commerce Committee expressed considerable interest in the possibility that the existing anti-trust acts might take care of any evils which exist in the motion picture industry.

This possibility was suggested by Senator Fess of Ohio and Senator Gooding, of Idaho, as well as by other members who attended the hearings from time to time.

The trend of their statements indicated that the committee will give full consideration to that possibility and that, very likely, they will leave it to the Department of Justice to handle.

If the question is referred to the Attorney General for an opinion as to whether this should be done, the answer will probably be an emphatic affirmative, as the Department does not like the idea of additional powers being given the Federal Trade Commission, which it believes is encroaching upon its own territory.

tres between producers. On the other hand, there is a crystallization of buying power coming about through the formation of exhibitor groups, such as that being fostered in New York by Aaron Sapiro, which will have a buying power, it is claimed, of $4,000,000.

Asked by Leo Brecher, New York exhibitor, if he would sell to the new organization on even terms, Kent declared that he would meet that question when it was put up to him in concrete form, with full information as to the new organization, its membership, houses, competition, etc., which he now does not have.

Paramount's Gross $100,000,000

Kent was questioned at length by Senator Brookhart as to earnings of his company. The gross receipts from all sources are nearly $100,000,000 a year, Kent replied. Film sales last year were about $42,000,000, of which $12,000,000 was foreign business. Of the $30,000,000 business done in this country, $8,000,000 was from many thousand small exhibitors and $22,000,000 from 1,240 large accounts, and it cost $4,000,000 to get the $8,000,000 worth of small exhibitor business.

Questioned as to salaries of executives, Kent said he could not tell, but when pressed by Senator Brookhart said his salary had been $100,000 a year up to last year, when it was cut to $75,000, being restored to its former figure at the beginning of 1928. In addition, he is supposed to get five per cent of the net remaining after deductions for depreciation and reserves.

The cure for any evils which may exist in block booking, Kent declared, is to be found in playing on percentage. "Personally," he said, "the remedy I see is the playing of pictures on a percentage basis. The reward is automatic for a good picture and the penalty is equally automatic for a bad one." Some 50 per cent of Paramount business is now being done on some form of percentage.

The Senator from Iowa was forced to listen to some very pointed criticisms of his bill, and of his lack of knowledge of the film industry during the testimony of C. E. Williams, president of the Theatre Owners' Association of Nebraska and Western Iowa. Mr. Williams proved to the Senator that he was unfamiliar with the text of the very bill which bears his name, when Brookhart insisted that it did not prohibit blind booking and the bill was read to show that it did.

Exhibitor Defends Block Booking

Williams prefaced his statement with the remark that all the things that had been discussed at the hearing were a surprise, that the men in the "sticks" didn't know anything about them. Block booking is the salvation of the small exhibitor, and if that privilege is taken away they will be exterminated. The Laemmle plan of furnishing a week's program, complete, for a small sum has been the means of saving many exhibitors in his territory who could not otherwise have survived, and it was not forced upon them. The screening privilege sought by the bill would mean nothing to the small exhibitor but added expense.

Showmen in the Nebraska territory are getting pictures within 30 days after they play the key cities, Williams said. They have to in order to survive, for good roads have made it easy to get to the large towns and, he pointed out, the small town man has no orchestra or organ, no vaudeville or presentation, but is selling the picture solely.

Questioned repeatedly by Senator Brookhart as to what he thought the bill was intended to do, Williams finally lost patience and told the Senator it was very evident that he knew nothing about the motion picture business. Brookhart declared the bill was not designed to prohibit block or blind booking, and if it did so it would be amended, Williams coming back with the statement that the bill as it stood was worthless and if amended would be without point, and there would be no reason for passing it.

Williams defended the arbitration system, pointing out that, with respect to intimidation, while the distributor representatives were responsible to their home offices, they were not kept employed because of the decisions they could give against exhibitors, but because of the films they sold them and were more likely to lean toward the exhibitor in deciding cases, because they might later want to sell him.

Henry A. Staab of Milwaukee made similar remarks, in response to inferences that he had originally testified otherwise, and added that often the small houses in his territory played pictures before they were shown in Milwaukee.

Passage of the bill, Williams asserted, would mean the elimination of the small man who now can be sure of getting a season's supply of good stuff, regularly and at a low figure.

Cochrane Is Witness

The independent producer also would be put out of business under the bill, it was declared by Robert H. Cochrane, vice-president of Universal. Taking up the blind buying provision of the bill, much to the dislike of Senator Brookhart, he pointed out that last year his company produced 443 pictures. It is geared up to high production at low prices, he said, and if he could not sell films until they were available for screening he could not bear the greatly increased financial burden, and would be forced out of business.

The quickest way to create a monopoly, he warned the committee, is to put the independent producer out of business, a thing which would be accomplished quickly by the bill.

A difference of opinion appears to exist between Senator Brookhart and the film man as to what is meant by the term "independent producer," the Senator believing that an independent producer is one who does not belong to the Hays organization.

An attempt by the reformers to get the bill through as a wedge toward Federal control was seen in the testimony of Canon William Sheafe Chase, superintendent of the International Reform Federation and general secretary of the Federal Motion Picture Council in America, who was granted five minutes' time by Chairman Watson with the proviso that he did not discuss censorship.

The basis of Canon Chase's statement was two amendments which he suggested to the measure, one declaring the production, distribution and exhibition of motion picture films a public utility, the other a provision that nothing in the bill should be construed to interfere with wholesale selling or booking of films except insofar as the practice was in restraint of competition.

The Canon's argument for his first amendment was that as the public is interested in motion pictures the industry should become a public utility.

He took issue with statements made by producer representatives that there was little left in the literature of the past which could be screened, declaring, in effect, that nothing had yet been touched from the right angle, charging the producers with appeal-

Hearing on Brookhart Bill Ends

ing to the "gutter instinct," instead of to "higher, purer, better things."

Arguments in Rebuttal

Again taking control of the situation, Brookhart supporters began their rebuttal of the opposition testimony. Reading from a letter he had written to Senator Brookhart at the close of the previous day's hearing, Frank Rembusch declared the independent exhibitors have no desire to interfere with the sales plan or distributing machinery of the producing companies, but charged that there is a "monopolistic scramble" among the producers "which is the real issue at present."

"Voluntary arbitration and compulsory arbitration are as different as Clara Bow and Ben Turpin," he declared, taking up that question. Compulsory arbitration is a part of the monopolistic aims of the producers.

Every producer engaged in all the three branches of the industry is a monopoly or a potential monopoly, in the belief of the independents.

C. E. Williams, of Omaha, who, the preceding day, had made a strong argument against the bill, was charged by Senator Brookhart with being a turncoat, declaring that at the New York conference he had voted with the independent exhibitors. Brookhart also declared that members of the film boards named by Pettijohn as favoring arbitration had written and telegraphed their approval of the bill. Pettijohn introduced telegrams from 30 of the 32 zones supporting arbitration, signed by exhibitor members of the boards.

Mr. Williams was not present to defend himself, having returned to his home upon receipt of the news that his theatre had burned.

Challenges Pettijohn's Figures

Challenging Pettijohn's figures of more than 800 productions last year, Leo Brecher, New York independent, declared there were 669 features suitable for general exhibition, of which 510 were made by the Hays organization producers, and 150, of which less than 100 were suitable, by the independents. This, he insisted, shows a monopolistic tendency.

Arbitration is frequently turned into oppression, Brecher told the committee, when, having lost his credit with the exchanges, a man is forced to put up $500 for each picture he gets. "That is boycott," declared Senator Gooding of Idaho.

The new contract does not correct any of the evils complained of, Brecher said.

Proponents of the bill sprung a "surprise witness" by putting Joseph Dondis, Rockland, Me., exhibitor, on the stand to tell of his fight with the Gray circuit. He told the full history of his house, declaring that Paramount had tried to put him out of business by cutting prices in competing houses, and having all other producers refuse to sell him. Pettijohn declared that if Dondis' story was true somebody ought to go to jail, and Sidney Kent, general manager for Paramount, told the committee that his company had an interest in but no control over the circuit, and this case was but one of a number of instances where competitor exhibitors were fighting. He is trying to settle such cases as come before him, and has refused frequently to sell to chains that are trying to force an independent out, selling to the independent instead.

The hearing was closed with a brief statement by Pettijohn, in the course of which he challenged Brecher's statement that the distributors owned as little as 15 per cent of the stock in some theatres, declaring that it had been given them in order to get their films. Pettijohn denied that such was the case, and asserted that no theatre had to give up a 15 per cent interest in order to get any particular company's production.

Senator's Ire Aroused

Table submitted to show the "full program" contracts in each State, and the maximum and minimum prices charged, together with a detailed statement, prepared at Senator Gooding's request, showing each contract in Idaho, aroused the ire of the Idaho Senator because, he said, his state had been discriminated against and was not given programs at $9.50 a week, which Williams had testified was the price he and other Nebraska exhibitors paid. He refused to consider an argument that Idaho was distant from the distributing city and costs of sales and distribution therefore increased, and demanded a similar statement for every other State, which was furnished after the hearing. He wasn't going to stand by and see the exhibitors in his State discriminated against, he declared.

Everybody behaved much more nicely than he had anticipated, Senator Watson declared in closing the hearings, after listening to mutual expressions of good will from both sides of the controversy. The committee will consider the testimony at the first opportunity, he assured all.

Paramount Answers Trade Commission

(Continued from Page 801)

and to that end the producer and distributors at the Trade Practice Conference unanimously adopted the following expression of policy:

"1. The sales method known as block booking shall not be used for the accomplishment of any illegal purposes.

"2. No distributor shall require as a condition of permitting an exhibitor to lease its pictures that such exhibitor shall also lease pictures of another distributor.

"3. If an exhibitor shall claim within a reasonable time prior to the date fixed for the exhibition of any picture included in any block leased by him, that such picture will be offensive to the clientele of his theatre because of racial or religious subject matter, such claim shall be arbitrated by the board of arbitration of the proper zone, and, if sustained, such exhibitor shall be relieved of obligation to take and pay for such picture.

"4. If any exhibitor who has purchased an entire block of pictures offered by any distributor so elects within a reasonable time prior to the date fixed for exhibition of any picture included in such block, such exhibitor may refuse to take such picture by paying one-half of the allocated price thereof, provided that the pictus so rejected out of any block shall not exceed ten per cent of the number included in such block, and, if a rejected picture is resold by te distributor, one-half the net price received on such resale shall be credited against the exhibitor's obligation in respect of such picture up to the amount of such obligation.

"5. Reissues will not be included in any block with new pictures.

"6. News reels and short subjects will not be included in any block with features and the lease of news reels or short subjects blocks shall not be required as a condition of being permitted to lease feature blocks or vice versa.

"7. The matters dealt with by paragraphs three and four shall be covered by appropriate provisions to be included in the new standard form of contract.

"These modifications of block booking were approved by the exhibitor groups, both independent and affiliated.

"It is the desire of the Paramount-Famous-Lasky Corporation to cooperate unqualifiedly in the observance of these policies and any violation of them by any district or branch manager or any salesman will be regarded as prejudicial to the Corporation's interests.

"As you have already been instructed, sales of Paramount specials, or of this year's program of Foundation Pictures, or of the two series of news weeklies, or of the series of short subjects, must stand on the merits of the respective groups and the sale of news weeklies and short subjects cannot be made a condition precedent to a sale of the program features or of specials, or vice versa. However, this does not mean that you should relax in the slightest your efforts to sell as much as possible of Paramount product to every one of your accounts. Neither does it mean that you should not endeavor to sell all services at one time, nor that you should not continue to give preference in selling to an exhibitor who takes the largest amount of Paramount product, all the various kinds of product being considered.

Riders on Contracts

"You will note that the expressions of policy adopted by the Trade Practice Conference contemplate that provisions with respect to offensive pictures and with respect to optional rejection of not exceeding 10 per cent of pictures included in any sale of an entire block, are to be included in the new standard form of contract. That contract, of course, will not be ready until the time for selling next season's product. It is the desire of Paramount, however, immediately to put into effect the spirit and purpose of these provisions. Accordingly you are authorized to add to any contract hereafter made for the entire block of Foundation Pictures a rider in the following form:

"If the exhibitor shall in writing claim within two weeks prior to the date fixed for exhibition of any picture included in this contract that such picture will be offensive to the general public in the locality of his theatre because of racial or religious subject-matter, such claim shall be arbitrated by the board of arbitration mentioned in the within contract, and if sustained, the exhibitor shall be released of any obligation to take and pay for such pictures.

"If the exhibitor elects within two weeks prior to the date fixed for exhibition of any picture included in this contract, the exhibitor may refuse to take such picture by paying, at the time of serving notice of such election, one-half of the price herein allocated to such picture, provided, however, that the number of pictures so rejected shall not exceed 10 per cent of the entire number of pictures included in this contract. If a picture so rejected shall be resold by the distributor for the same run covered by this contract to a competitor of the exhibitor, one-half of the net price received by the distributor on such resale shall be credited against the exhibitor's obligations under this contract, up to the amount paid by the exhibitor as a condition of such rejection."

"A supply of printed copies of such riders will be sent you immediately.

(Continued on Page 806)

Jury Bans Sunday Shows

Three Baltimore Defendants Found Guilty in Test Case; Appeal to Be Made

THE Baltimore Sunday movie test case resulted in a victory for the adherents of the blue laws. The three defendants in the case were John G. Callan and Charles F. Mules, president and vice-president respectively of th Liberty Defense League, and Walter Stierhoff, an operator.

The three were indicted by the grand jury and they were given a jury trial in the criminal court in Baltimore March 5th before Judge Albert S. J. Owens. After deliberating two hours the jury returned a verdict of guilty on each of the five indictments against the defendants.

On motion of Ex-Congressman John Philip Hill, who with Paul Boyd Mules represented the defendants, Judge Owens suspended sentence pending a motion for a new trial being filed. A fine is the penalty in each case if the court of appeals sustains the verdict.

The question of whether a moving picture theatre was an opera house figured largely in the proceedings. One of the charges against Callan was conducting a performance in an opera house on Sunday, which is forbidden by law.

It was argued by William H. Maynard, who, with Hillary W. Gans, prosecuted the case for the District Attorney's office, that a moving picture house is an opera house in the meaning of the act and that, regardless of the feeling they might have about the law, the jury should find a verdict of guilty if they found the law as he recited it and the facts as he presented them.

The defense contended that moving pictures were not included in the law in question and it was up to those who wanted it in the law to go before the legislature and have it put in.

The hearing of the case was largely attended, all seats in the courtroom being occupied, with a string of standees along the walls. Among the more conspicuous was Rev. W. W. Davis, of the Lord's Day Alliance.

Stanley Acquires More

Haring and Blumenthal Circuit Passes From Existence With Sale of Five Houses

WITH the acquisition by the Stanley Company of America of the five Haring and Blumenthal theatres, the latter circuit passes out of existence after a lengthy career. The houses that pass to the Stanley-Fabian chain are the Central, Union and Ritz in Jersey City and the Lincoln and Roosevelt in Union City, New Jersey.

The Stanley-Fabian Corporation, of which Jacob Fabian is the executive head, controls sixty-five theatres in New Jersey. Among these are the De Witt, Strand and Opera House in Bayonne, the United States and Bishop, as well as a house under construction at Hoboken with seating capacity of 3,500 and the new Stanley with 5,000 seats at Journal Square, Jersey City. The last named is to be opened this month and will be the third largest in the Metropolitan area and the fifth largest in the United States.

The deal just consummated, which brings to an end the activities of the Haring and Blumenthal circuit, marks the passing of the pioneer Hudson county theatre chain, which long was considered one of the most progressive in the field. Each of the acquired houses was a first run, the Lincoln and Central conducting vaudeville with pictures, the Ritz and Roosevelt straight pictures, and the National pictures with Vitaphone.

Addition of the five theatres of the Haring and Blumenthal group gives the Stanley Company of America direction of more than 275 houses in seven states and the District of Columbia, with the center of activities in Philadelphia, under the leadership of Irving D. Rossheim, recently elected to the presidency of the company.

Stanley Theatre Man Flies With Lindbergh

ULY S. HILL, of Albany, managing director of the Stanley houses in Albany and Troy, is today enjoying the distinction of being the only motion picture exhibitor who has been privileged to ride with Col. Charles A. Lindbergh. Mr. Hill flew with Lindy from Albany to Boston last week, following Lindbergh's stay of a day in Albany, during which he appeared at the state capitol at a joint legislative session.

May Sue All Producers on Block Booking

(*Continued from Page* 801)

October and that all branch and district managers of the company were instructed to co-operate in enforcing the recommendations of the industry adopted at the trade practice conference.

"The present action of the commission is the result of the failure of the trade practice conference to provide for a final elimination of block booking."

The only step the Commission can take toward enforcement of its order by Paramount is to file a suit in the Federal courts asking them to order the company to comply. The order of the Commission of last July prohibited the formation of a conspiracy in restraint of trade and competition, block booking of motion pictures and the acquisition or threats of acquisition of theatres in any locality to enforce the sales of the company's pictures.

The hearings on the Brookhart block booking bill had nothing to do with the issuance this week of the Commission's rejection of the plan of compliance filed by Paramount, it is declared. Members of the Commission have followed the proceedings of the Senate Interstate Commerce Committee only casually, it being pointed out that nothing developed at the Capitol which had not already been divulged, either in the taking of testimony in the Paramount case or at the trade practice conference in New York last October. It is also understood that the Commissioners generally believe that the evils complained of at the hearings, other than block booking, represent troubles growing out of a situation existing in New York and not generally prevalent throughout the country.

Having made public its verdict on Paramount's offer, the Commission now is planning to release the so-called code of ethics adopted at the October conference, which will probably be made public next week.

Paramount to Continue Block Booking

(*Continued from Page* 805)

Threats Are Forbidden

"The Trade Practice Conference also condemned building, buying, leasing, or otherwise acquiring or threatening so to do, of theatres by producers or distributors for the purpose and with the intent of intimidating or coercing exhibitors to take motion pictures produced or offered by such producer or distributor. Paramount-Famous-Lasky Corporation knows of no case where any of its employees has been guilty of any such practice and joins with all branches of the industry in vigorously condemning any such practice. District and branch managers and salesmen must thoroughly understand that the Corporation's activities in the field of exhibition must never be used in the remotest way as a means of compelling any purchase of this Corporation's product. Any suggestion in any form by any employee of this Corporation that if an exhibitor does not purchase this Corporation's product, this Corporation will acquire a theatre in competition with him, will be regarded as prejudicial to the interests of this Corporation and is strictly forbidden."

Schenck Wires Protest on Brookhart Bill

JOSEPH M. SCHENCK, president of United Artists, has added his protest to many others against the Brookhart Bill. In a wire to Representative Crail in Washington he brands those in favor of the Brookhart Bill largely as insignificant exhibitors trying to get pictures without paying a reasonable price.

The wire was as follows:

"Any reflection upon the motion picture industry of the United States by proposed Congressional enactment will only encourage further hostile measures on the part of the foreign governments. The men in favor of the Brookhart Bill are insignificant exhibitors interested in getting pictures without paying a reasonable price. They are not the constructive element in the industry, and have never helped the progrss of the American motion picture."

Tiffany-Stahl Filming Four Feature Films

THE Tiffany-Stahl studio in Hollywood is working on four feature productions, is titling and cutting a similar number of finished films and is preparing continuities for six new pictures which will be filmed within the next four weeks.

Now in the course of filming are: "The Scarlet Dove," under the direction of Arthur Gregor, with Robert Frazer, Josephine Borio and Lowell Sherman; "Clothes Make the Woman," under the direction of Tom Terriss, with Eve Southern and Walter Pidgeon; "Ladies of the Night Clubs," under the direction of George Archainbaud, with Barbara Leonard and Ricardo Cortez; "Lingerie," under the direction of George Melford, the cast yet to be announced.

The following productions are now being cut and edited: "The House of Scandal," "Bachelor's Paradise," "Their Hour" and "Power" (tentative).

9 Shorts Being Released By Pathe March 18

Nine short subjects are on the Pathe short subject program for the week of March 18.

The first of these, ''The Bicycle Flirt,'' is a Mack Sennett comedy directed by Harry Edwards, with Billy Bevan, Vernon Dent, Dot Farley and Carolle Lombard appearing in the cast. ''Fun Afoot,'' a new Grantland Rice Sportlight, is another of the offerings.

The others are: ''Unmasked,'' tenth and last chapter of the serial, ''The Man Without a Face''; ''The Son Shower,'' an Aesop cartoon; Pathe News, issues Nos. 26 and 27, and Pathe Review, No. 12. In this last mentioned release are three presentations: ''The House That Edward Built'' (views of the remains of Harlech Castle), ''The Cloud Watcher'' and ''The Colossus of the Savannahs'' (more of Prince William of Sweden's expedition into the African jungles).

F. J. Harris to Run for Re-election to Pa. Senate

Frank J. Harris, of Pittsburgh, one of the controlling heads of the Harris Amusement Company, which operates scores of theatres in Western Pennsylvania, Ohio and West Virginia, has announced his candidacy for re-election as a member of the Pennsylvania Senate from the Forty-Fifth district in Allegheny county. He filed his nomination petition, which permits him to run in the Spring primaries, at the State Department in Harrisburg early in March.

Senator Harris was elected to the Senate in 1926 to fill the unexpired term of his brother, the late John P. Harris, who also was one of the heads of the amusement concern.

Two Stories Bought for Gotham Production

The motion picture rights to ''The Bowery,'' by Harry O. Hoyt, an underworld drama, and ''Law of the Blue Ridge,'' a mountaineer tale by Alan Swinburne, have been purchased by Gotham.

Universal Chief Denies Rumors of Sale

Declares Du Pont Interests Not Dickering for Company; Also Refutes Henigson Report

PERSISTENT rumors are circulating regarding Universal, among them being one to the effect that the company is shortly to be purchased by the Du Pont interests, and another is to the effect that Henry Henigson, general manager of the company at Universal City, is to be relieved of his duties in that connection. Both reports have been denied by Carl Laemmle.

The report regarding the sale to the Du Ponts was emphasized on the West Coast with the arrival there of W. S. McKay, an attorney for the company. In certain quarters it is asserted that the Du Ponts are anxious to buy, and, in fact, that they had already purchased the interest of R. H. Cochrane.

Carl Laemmle, President of Universal, is ill at his home in Los Angeles, but, despite that he has emphatically denied that there is any truth in the rumor of the reported sale; he declares that McKay is on the Coast merely to confer with him on certain matters regarding production.

The rumor regarding Henigson is claimed to be substantiated by the fact that he departed late last week from Los Angeles, and is now in New York. He arrived here Tuesday with a print of ''We Americans.'' From the Universal home office the announcement is made that the Henigson visit has no significance, that it is merely in accordance with the practice of the company of interchanging officials between the East and West Coasts. This system, it is declared, has been extremely beneficial.

Henigson, it is reported, is here to consult with Mr. Rubel, Mr. Metzger and Mr. Cochrane on the final composition of the program of pictures constituting Unisal's product for 1928-29.

With regard to the coming season's product, Universal apparently has little to worry over. It is said that a little over 65 per cent of the proposed list of pictures is either completed or being cut and titled at Universal City. Sufficient stories to complete the program have been purchased, but Hengson has a number of prospective pictures in mind, the sales values of which it is necessary for the distribution department to pass upon.

The current balance sheet of Universal for the year ending November 5, 1927, shows a net profit of $1,502,666. This includes reports of all subsidiaries and the deduction of Federal taxes. The total assets are listed at $13,131,016. Film sales and rentals for the twelve months amounted to $23,398,569. Of this amount $14,904,153 was realized from the domestic market, and $8,494,415 from foreign sales. Income from theatre operations was $2,799,742 for the United States, and $1,094,970 from foreign countries.

Paramount Using About 2,000 Extras at Studio

AN average of 2,000 extras and 1,000 or more technicians and laborers were placed on the Paramount studio payroll the first part of this week, Paramount reports. Most of them are being used for large scenes in "The Patriot," which Ernst Lubitsch is making. The director is employing 1,000 foot soldiers and 400 horsemen for certain of these scenes.

Other pictures in work which require large casts of extras are: "Three Sinners," "Easy Come, Easy Go," "The Fifty-Fifty Girl," "A Date with a Duchess" and "Odd Fellows."

The Paramount studio will continue to use many extras during the coming month, it is said, when other pictures will be started.

M. L. Simmons Gotham's Advertising-Publicity Head

Michael L. Simmons, formerly of *The Morning Telegraph* and *The Film Daily*, succeeds Lon Young as director of advertising and publicity for Gotham Productions.

Mr. Simmons has been foreign representative for Universal, and has done some work editing and titling films as well as broadcasting a weekly movie talk over one of the New York radio stations. In his work for Gotham he will peruse books, plays and scripts for the selection of screening material.

Mr. Young leaves for Hollywood on March 5th to assume a position as supervisor of production with another company.

Warner's Metropolitan in Baltimore in New Hands

Warner's Metropolitan Theatre, Baltimore, is reported to have been taken over by Equity Theatres Corporation, of Philadelphia, of which William Cohn is president, and Pop Carson a head executive.

R. Neisenson, who has been acting as resident manager of the Metropolitan, has gone to New York again and Jack Levy, theatre manager for Equity, is now at the Metropolitan looking over the Baltimore situation.

Brenon Will Direct New Goldwyn Production

One of Samuel Goldwyn's forthcoming productions for United Artists will be directed by Herbert Brenon, by the terms of a contract signed last Friday evening before Mr. Goldwyn sailed for Europe. Neither Vilma Banky nor Ronald Colman, Goldwyn stars, is to be involved in the new project. Information regarding the picture and its cast will be forthcoming when Mr. Goldwyn has returned from the continent.

Distributors May Refuse to Sell to Exhibitors Association

As the result of the organization of the Motion Picture Exhibitors Association, Inc., in New York, there is likely to be a considerable controversy when that body gets to functioning along the lines outlined. Considering it in the light of a booking combine, it is probable that the national distributors will refuse to sell their product to the organization through Aaron Sapiro, the organizer, as agent.

The larger distributing organizations are willing to sell exhibitor members of the organization as individuals, but they declare the right of the wholesaler to sell or refuse to sell to whom they please. They say there is nothing in the statute books that would compel them to dispose of their product through the agent of a booking combine.

The New York group included in the membership of the Motion Picture Exhibitors Association, Inc., was organized by Sapiro for the betterment of their own conditions and as a protective organization to their own rights, according to announcements.

Musicians Have Flareup

Vitaphone Causes Disturbance in St. Louis and Benefit Performance in Atlanta

The use of Vitaphone and the proposition of musicians offering their services free at a benefit performance brought flare-ups and threats of trouble between musicians' unions and theatre managers in two widely separated cities during the past week.

In St. Louis on Saturday March 3rd, the musicians' union temporarily delayed the premier showing at the Grand Central Theatre of the Vitaphone feature, "In Old San Francisco," Late in the afternoon a temporary agreement was reached between the musicians and Skouras Brothers Enterprises, operators of the theatre, and the showing was allowed to go on. The terms of the temporary truce were not revealed.

Since the opening of the Vitaphone shows in St. Louis the musicians' union has been contending that a complete orchestra should be maintained at the theatre notwithstanding there is absolutely no need for their services. The union has a rule that the size of the orchestra is governed by the seating capacity of the theatre and this is arbitrarily enforced even if the business of the theatre is not up to normal.

The union sees a decided menace in the Vitaphone and similar devices and they are making a firm stand at this time to establish the precedent that a full sized orchestra must be maintained even if the players do not play a note.

The executive board of the Atlanta Federation of Musicians refused to grant permission for its members to play at a midnight show at the Howard Theatre to raise funds for the Lions' Club work for underpriveleged children, and specifically for the aid of the Better Babies Clinic now being conducted by that organization.

The Atlanta Film Board of Trade cooperated with the Lions and the managers of the Howard, Loew's Grand, Keith's Georgia and the Capitol in arranging the benefit. All indications pointed to a brilliant success until the adverse decision of the musicians' union forced the sponsors to abandon the undertaking.

C. B. Bearden, business manager of the union, explained the refusal by saying that no formal request was made before the executive board until two days before the proposed benefit, though announcements appeared in the newspapers several days previously. He objected to the managers agreeing to help stage a benefit without first consulting the musicians' union.

Educational in Deal With Tiffany-Stahl

Educational Pictures will distribute Tiffany-Stahl features in the Dominion of Canada as the result of a contract just signed by E. W. Hammons, president of Educational, who has been negotiating with Ed J. Smith, general manager of Tiffany-Stahl.

Oscar Hanson, Educational's general manager in Canada, with headquarters in Toronto, is preparing a selling and exploitation campaign in behalf of the Tiffany-Stahl product. He is now conferring with Mr. Smith on a sales policy for all the features to be handled for the Canadian market.

United Artists Producers Preparing New Releases

Norma Talmadge, Rex Ingram, D. W. Griffith, Gloria Swanson, Charlie Chaplin and other independent producers for United Artists are busy preparing films for release next fall.

On March 1 Miss Talmadge began work on "The Woman Disputed," under the direction of Henry King. On March 15 Ingram is expected to launch in England an English-made picture with an English cast. Griffith has chosen three featured players for his next picture, "The Battle of the Sexes," scheduled to go into production also on the 15th.

Probably within the next two weeks Chaplin will begin a new comedy; he is now completing the story with the assistance of Harry Crocker. Miss Swanson expects to launch her next vehicle within the near future. Howard Hughes and his Caddo unit are now making "Hell's Angels." Edwin Carewe will begin directing Dolores del Rio in "Revenge" in two weeks' time, Finis Fox having finished the script.

United Artists has completed but not released "The Garden of Eden," "Two Lovers," "Tempest," "Ramona" and "Steamboat Bill, Jr."

FBO Releasing 7 Features and 7 Shorts in April

Seven features and seven short subjects will be released by F B O during April.

The first of the features will be "Breed of the Sunset," starring Bob Steele, which will make its appearance on the 1st of the month. On April 7, "Crooks Can't Win," with Ralph Lewis, Thelma Hill and Sam Nelson, will be distributed. "Law of Fear," starring Ranger, the dog, will follow on April 15; "Phantom of the Range," starring Tom Tyler, will be shown on April 22. Two days later, "The Devil's Trademark," with a cast headed by Belle Bennett, will be issued. The final feature, to come on April 29, will be "The Pinto Kid," starring Buzz Barton.

The seven short subjects and their release dates will be "Mickey's Little Eva," April 2; "My Kingdom for a Hearse," also on April 2; "All Alike," on April 9; "After the Squall," April 16; "Restless Bachelors," April 30, and two Newslaffs, which will be distributed on April 16th and 30th, respectively.

Eight Shorts from M-G-M During Month of March

Eight short subjects will have been presented to exhibitors by Metro-Goldwyn-Mayer exchanges by the end of March. A new Technicolor historical number, "The Czarina's Secret," is the highlight of this group of releases.

"Came the Dawn," is the title of the first release for the month. It stars Max Davidson and was released March 3. "Amazing Lovers," a Ufa Oddities, will be issued on the 10th. On that same date an "Our Gang" comedy entitled "Edison-Marconi and Co." will be released.

The Technicolor offering is set for March 17, a date on which "Aching Youth," a Charley Chase comedy, will be released also. Another of the Ufa shorts, "The Monarch of the Glen," will come on March 24. Stan Laurel and Oliver Hardy, Hal Roach's comedy team, will be seen in "From Soup to Nuts" and Davidson will be seen in another comedy, "Blow by Blow."

Three Paramount Pictures Permanently Titled

George Bancroft's second starring production for Paramount will be known as "The Dragnet"; "Odd Fellows" has been selected as the title for the newest W. C. Fields-Chester Conklin co-starring comedy, now in production. "A Date With a Duchess" replaces "Super of the Gaiety" as the title for the Adolphe picture which will go into production following completion of his present picture, "A Night of Mystery."

"Trail of '98" Opens March 20 at Astor

THE premiere of "The Trail of '98," the special production built around the Klondyke gold rush days, will take place on the evening of March 20 at the Astor Theatre in New York City. The photoplay was directed by Clarence Brown from an adaptation of a story by Robert W. Service. The musical score for the picture is being rapidly completed by David Mendoza and William Axt.

The featured players in the film include Dolores del Rio, Ralph Forbes, Tully Marshall and Karl Dane.

Brill Opens Distributing Office With Luncheon

Close to 150 exhibitors and representatives of the press were guests of David Brill, president of the recently organized Brill Distributing Corporation at a luncheon at the Hotel Astor on Thursday of this week. The affair marked the opening of the New York offices of the company at 729 Seventh Avenue.

The Brill corporation already has announced 29 Ufa productions for release during the coming year. Six of these will be available for distribution in the Eastern states between the present and the first of September. Among these are, "A Modern Du Barry," featuring Maria Corda; "Tartuffe, the Hypocrite," with Emil Jannings; and "Streets of Algiers," starring Camilla Horn.

The sales force will start operations Monday of next week. Jack Meyers is New York and New Jersey sales manager, Sidney Strauss in Manhattan and the Bronx, Jerry Sobel for Long Island and New York State, Adolph Weiss for New Jersey and Joseph Levee for Brooklyn. Harry T. Scully has been named New England Division sales manager. Joe Stock is treasurer.

Fox Completed 7 Features During Last Month

Seven features were finished by Fox Films during the month of February at the studio on the Coast. Among them is "Honor Bound," the picture in which Estelle Taylor has the role opposite George O'Brien, marking her first appearance under the Fox aegis for some time. Another of the pictures was "Dressed to Kill," a comedy of the underworld featuring Edmund Lowe and Mary Astor, which comes to the Roxy Theatre in New York the week of March 10th. "The Escape" and "The Painted Post" were also among the completed batch of films.

Col. J. A. Cooper Loses Limb in Train Accident

Colonel John A. Cooper, president of Motion Picture Distributors Association of Canada, Toronto, suffered the loss of a foot and was otherwise injured when he fell under a moving train at Regina, Sask., last Sunday, while on a tour of Western film boards of trade. His condition is reported as satisfactory.

Slight Increase Due In Features This Year

More Productions by Independents Will Swell Totals Over Those of Last Season

WHILE a number of the producing companies have not yet definitely decided upon their 1928-29 programs, and comparatively few figures are available, it is likely that there will be at least as many feature pictures produced during the coming year as were turned out last year, and possibly more. Any deficit in the number of productions to be made by the larger companies will doubtless be more than made up by the independents, a number of which are planning unusually active seasons.

Though a number of the companies still have under consideration the pictures to be made during the season, several have announced just how many features will make up their programs. Paramount will have approximately seventy pictures, though there may be a few more or a few less than that number. The Metro-Goldwyn-Mayer program will be made up of fifty-two features. Pathe is planning for the production of forty-three. F B O will increase its output to sixty releases, considerably more than that company had last year.

Just how many features will be included in the First National program is not yet definitely known, nor is the output for 1928-29 from the Fox studios. A conference has been called for the latter part of next week for First National executives, at which time production plans for the season will be discussed and a program will likely be mapped. The Fox total will not be determined until the return of W. R. Sheehan, but it is probable it will number about fifty, the same as for the past year.

United Artists has decided upon eighteen productions, while Universal and Warner Brothers are still busy lining up the season's product. No word has yet been forth coming from either company with regard to the programs to be undertaken. It seems unlikely that either company will produce fewer pictures than they did last season.

The independents are planning for bigger things than they have for some time past, with many of the companies showing increases in the number of productions to be made. James Cruze, who has several outstanding box-office successes to his credit, has now cast his lot with the independents and will make four specials and supervise sixteen others for the independent market. Tiffany-Stahl are planning on an output of thirty-six features, while Gotham will have thirty. Columbia has not yet decided upon a definite total. Rayart, Sterling Productions, I. E. Chadwick, Jesse Goldburg, Excellent Pictures and others of the independents are not ready yet to announce their complete schedules.

M-G-M, Paramount to Issue More Ufa Films

MORE Ufa pictures than the four stipulated annually under the present agreement will be taken over for distribution in America by Metro-Goldwyn-Mayer and Paramount, a general meeting of Ufa officials in Berlin last week indicated. A result of the meeting is the shortening of the agreement time between the three companies. The agreement now expires August 31, 1932, four years having been stricken off.

The German company will retain a 50 per cent interest in Parufament, which in the future will handle American films only, while Ufa will distribute only European films. The playing time for Paramount releases in Ufa theatres was reduced from 50 to 33 1/3 per cent. Both Metro-Goldwyn-Mayer and Paramount, it is said, will be required to live up to their agreements in Germany whether to acquire theatres or produce.

The plan to increase the number of Ufa films issued by the two American companies will not affect Ufa's plan to release pictures in America, it is understood.

Fitzpatrick to Release 6 Reels of Schubert's Life

Six one-reel productions, each telling a complete episode in the life of Franz Schubert, the composer, are announced for early release by James A. Fitzpatrick, president of Fitzpatrick Pictures, releasers of the Famous Music Masters series of short subjects. The Schubert films will be released under the general title of The Schubert Centennial Series and will be accompanied with full orchestrations of the composer's music, some 76 of his works compiled by Nathaniel Finston.

The series was made in Vienna and in the vicinities and locales in which the composer spent his life. The Stadt theatre in Grien was used as interiors of some of the incidents. Frans Slavicek, loaned by the Vienna Opera Company, plays the title role and is supported by a Viennese cast.

This year the Schubert Centennial is being celebrated throughout the world.

First Division Announces Three New Releases

Three pictures have been announced for release during March and April by First Division Distributors, Inc. The first, "The Masked Angel," starring Betty Compson and produced by I. E. Chadwick, is an adaptation of "Rescue," a magazine story by Evelyn Campbell. Frank O'Connor directed. The second, "Souls Aflame," produced by Robert S. Furst and directed by Raymond Wells in the Ozarks, has Gardner James as the featured player. "Fagasa" is the third production, which was made on a United States possession in the Samoan group of the South Seas. Mr. Wells directed this picture also; in the cast, which includes natives of the isle, are Leo Kelley, Gael Kelton and Wells.

Indictments Are Likely as Echo of Recent Chicago Strike

POSSIBLE indictments as an echo of the recent Chicago strike seem likely against the Chicago Film Board of Trade and its members. The indictments, it is said, will be sought by the Department of Justice in the Federal court at Chicago on the charge of conspiracy in restraint of trade.

These charges, it is said, grow out of the alleged refusal to sell pictures to theatres which endeavored to remain open during the strike. As a result of these conditions, it is said, these houses found it necessary to close their doors.

The Department of Justice is said to have had the whole Chicago matter under investigation for some time past, and to have secured enough information to warrant the asking of indictments.

Columbia's Foreign Deal

Will Distribute Several German, French and British Productions Through U. S. Exchange

JOE BRANDT, president of Columbia Pictures Corporation, has completed arrangements through Frederick E. Shoninger, Columbia's European representative, whereby the company will distribute throughout the United States a number of outstanding photoplays produced by European and British independent producers. The deal will be handled on a reciprocal basis, with Columbia Pictures being booked more extensively into German, French and British theatres.

Shoninger, the company representative with headquarters in Paris, is now negotiating for several British, French and German produced pictures that have been acclaimed on the other side. These pictures will be distributed here by Columbia with the accompaniment of a selling campaign backed by special advertising and exploitation.

In discussing the proposition, Joe Brandt said:

"On my last trip abroad there were brought to my attention a number of motion pictures, produced on a lavish scale, which had every quality to make them successful for exhibition in this country. I am not referring to those ponderously produced German or French pictures that speak an idiom foreign to our American psychology, but of several outstanding pictures that are on a par with the best that are produced in the United States.

"Mr. Shoninger is completing negotiations that I entered into at that time, and Columbia expects to have several of these pictures to offer to the trade some time during next season. It is my belief that the American public is interested in these outstanding foreign productions. It is good showmanship as well as good business practice to give the public what it will pay to see. Bringing these pictures before the American public will also go a great way toward building up accord between the motion picture industries of the old and new worlds."

Merchants of Quebec Fight Theatre Closing

A CAMPAIGN against theatre closing in the Province of Quebec on Sundays has been launched by the Retail Merchants' Association of Canada. The Association has appealed to the public to support its efforts against theatre Sunday closing.

The Retail Merchants of Canada has circulated petitions, addressed to the premiere of Quebec, in which it is pointed out that patrons who attend Sunday shows in Montreal represent 75 per cent of the laboring people; that the closing of theatres on Sundays would add to the privations of the workers, and that the Federal Lord's Day Act of Canada, promulgated 20 years ago, has ceased to have any compulsory effect and has become obsolete.

Mix Films Producers Sail for Argentine March 17

Fred Kley and James S. Douglass, of the Hollywood-Argentine Cinema Company, who will produce the series of Tom Mix films to be made at Buenos Aires and to be distributed by F B O Pictures, will sail with their technical staff for the Argentine on March 17th. Mix will follow the second week of June when he will have finished his ten-weeks' tour of the Keith-Albee-Orpheum circuit.

Upon their arrival in the Argentine metropolis, the producers will start to work supervising the erection of a studio which is to cover 500 square feet. The space will include five stages, dressing rooms, laboratory and all technical and business departments, it is said. It is planned to inaugurate a beauty contest in a prominent Argentine newspaper in the hope of finding new players who may be groomed for parts.

Christie Company Plans Hollywood Realty Project

Following a decision on the part of the Christie interests to divorce their film activities from their allied real estate and investment affairs, a separate office has just been opened in the Hollywood Security Building, Hollywood, by the Christie Realty Corporation, under the management of Wm. S. Helman.

This company has heretofore maintained headquarters at the studio at Sunset and Gower Street in Hollywood, but by reason of the recent increase in its activities, it has been decided to establish separate headquarters for it.

The company owns a number of pieces of property in Hollywood and the San Fernando Valley, and has lately embarked upon a development program which calls for several important improvements on various of its vacant holdings.

Wm. S. Holmean, treasurer and manager of the Realty Corporation, has resigned as secretary of the Christie Film Company in order to devote his time to this company and the personal investment matters of the Christie brothers. His duties at the studio will be assumed by Earl D. Shanks.

Five Stern Comedies Set for March Release

Five two-reel comedies, produced by Stern Brothers for distribution through Universal exchanges, have been slated for release this month. They include one each of the comedy series produced by the Sterns.

Heading the list is "The Newlyweds' Success," directed by Gus Meins and featuring Snookums, Jack Bartlett and Addie McPhail. Following is "Indoor Golf," also directed by Meins with Harry Long, Stella Adams, Gene Laymon and Derelys Perdue in the leads. "Buster Shows Off" is another March release; it stars Arthur Trimble, Doreen Turner and Tige, the dog, and will be issued on the 14th.

The final two comedies for the month will be "Watch George," directed by Sam Newfield with Sid Saylor and Charlotte Dawn in the cast, and "No Blondes Allowed," in which Charles King and Charles Doherty were directed by Francis Corby. These are March 28th and March 31st releases, respectively.

Six Features Due from Pathe During March

Six features—three De Mille films and three Pathe westerns—are being released this month by the Pathe exchanges.

On March 4 "Chicago" and "Marlie the Killer" were distributed. The first stars Phyllis Haver and has Victor Varconi in the male lead. "Marlie" is the first vehicle of a new dog star, "Klondyke." March 11 releases are: "The Blue Danube" and "Saddle Mates." Leatrice Joy, Joseph Schildkraut and Nils Asther are the principal players in "The Blue Danube," Wally Wales and Peggy Montgomery, the important ones in the western. For March 25 "Midnight Madness" and "The Bullet Mark" have been set. "Midnight Madness" stars Jacqueline Logan, with Clive Brook the masculine lead, and "The Bullet Mark" Jack Donovan.

M-G-M Plans "Four Walls" as Vehicle for Gilbert

"Four Walls," a stage play by Dana Burnet and George Abbot which recently played at the John Goldwyn Theatre in New York, is to be a starring vehicle for John Gilbert for whom Metro-Goldwyn-Mayer has scheduled William Nigh as director. Alice D. G. Miller will scenarise the play, which is a story of a criminal and his endeavors to achieve regeneration.

Text of Rules of Arbitration

FOLLOWING is the text of the Rules of Arbitration, specified in the new Standard Exhibition Contract, adopted by the exhibitor-distributor contract committee at its recent meeting in Chicago:

RULE I

ELECTION OF BOARD OF ARBITRATION

1. The Board of Arbitration shall consist of six persons, three of whom shall be members of the Film Board of Trade (called Distributors' representatives) and three of whom shall be proprietors or managers of theatres in the territory where the Film Board of Trade is located (called Exhibitors' representatives), provided, however, that in no event shall such Exhibtors' representatives be managers of theatres owned or controlled by producers or distributors.

2. Each of the three Distributors' representatives and two alternate Distributors' representatives shall be appointed by the members of the Film Board of Trade. Each of the Exhibitors' representatives and two alternate Exhibitors' representatives shall be appointed by the local Exhibitors' association. If there is no local Exhibitors' Association or if such Association fails to appoint Ehibitors' representatives or alternates then the President of the Film Board of Trade shall request the President of the Chamber of Commerce of the City in which the Film Board of Trade is located or if there is no such Chamber of Commerce or if the President thereof fails to appoint then the Mayor or other chief executive of such city, to appoint the three Exhibitors' representatives and two alternate Exhibitors' representatives. Failing such appointment the designation of Exhibitors' representatives and alternates shall be made by the then President of the American Arbitration Association from among exhibitors operating theatres in the territory wherein such Board of Arbitration is located who shall not be managers of theatres owned or controlled by producers or distributors.

3. Each of the Exhibitors' representatives and alternates and each of the Distributor's representatives and alternates shall serve for one month and thereafter until their respective successors are appointed, provided that any Exhibitors' representative or alternate appointed otherwise than by the local Exhibitors' Association shall be replaced by an Exhibitors' representative or alternate appointed by such Exhibitors' Association as soon as such appointment is made.

4. No member of the Board of Arbitration shall hear or determine any case or controversy in which he has an interest, direct or indirect.

5. Upon written notice given to the Secretary of the Board of Arbitration at least seven (7) days prior to the date fixed for the hearing of any controversy submitted for arbitration each of the parties to such controversy shall have the right to challenge not more than two members of the Board of Arbitration, in which case the Distributors' alternate representative or representatives or the Exhibitors' alternate representative or representatives, as the case may be, shall act as a member or members of the Board of Arbitration to hear and determine such controversy in place of the member or members thereof challenged.

6. In case of the refusal, disqualification, challenge or disability of any Distributor's representative to hear and determine any such controversy the remaining Distributor's representatives or representative shall appoint from the Distributor's alternate representatives a substitute for such Distributor's representative.

In case of the refusal, disqualification, challenge or disability of any Exhibitor's representative to hear and determine any such controversy the remaining Exhibitor's representatives or representative shall appoint from the Exhibitor's alternate representatives a substitute for such Exhibitor's representative.

7. In case of a tie vote a majority of the members of the Board of Arbitration shall appoint a seventh arbitrator, and if they are unable to so appoint a seventh arbitrator, then the Secretary of the Board of Arbitration shall request the President of the Chamber of Commerce of the city in which the Film Board of Trade is located, or if there is none or if he fails to appoint, then the Mayor or other chief executive of such city to appoint a seventh arbitrator, who shall be neither a distributor nor exhibitor nor interested in the motion picture business.

RULE II

POWERS OF BOARD OF ARBITRATION

1. The members of the Board of Arbitration shall at each meeting thereof designate from among their number a chairman whose duty and authority as chairman shall be strictly limited to maintaining order to the end that all proceedings before the Board of Arbitration shall be conducted speedily and with decorum.

2. The Board of Arbitration shall have general power, after a thorough and impartial hearing of any dispute or controversy, (1) to determine such dispute or controversy, (2) to make findings thereon, (3) to direct what shall be done by either or both parties with respect to the matter in dispute, and shall fix the maximum amount (not exceeding that specified in the arbitration clause of the Standard Exhibition Contract) which each such distributor may demand as security pursuant to said arbitration clause in the event of the failure of the exhibitor to submit to arbitration or to comply with the award.

3. It shall adopt its own rules of procedure and practice, which shall provide for reasonable notice to the parties of the time and place of the hearing and of the nature of the dispute, afford the parties an opportunity to be heard in person or by counsel and to submit evidence.

4. The findings, determination and directions of the Board of Arbitration upon such controversy shall be conclusive and binding upon the parties thereto.

5. In any controversy submitted to a Board of Arbitration upon the complain of a distributor which is determined in favor of the exhibitor the Board of Arbitration may in its discretion include in its decision or award an award of a sum to be paid by the distributor to the exhibitor not to exceed the cost to the exhibitor of railroad transportation from and return to the city or town in which the exhibitor's theatre is located and an additional sum not to exceed $10 provided the exhibitor has attended the hearing.

6. The Board of Arbitration shall not have power or authority to adopt or apply any rule which shall be at variance with any of the provisions of the Standard Exhibition Contract or the rights and obligations of the parties thereunder.

7. The Board of Arbitration shall not entertain a claim or controversy unless the same arises under any contract other than those mentioned in paragraphs (a), (b) and (c) of this Rule, excepting with the written consent of both parties to such claim or controversy.

8. Every dispute or controversy must be submitted for determination to the Board of Arbitration within nine (9) months after the date of the breach of contract or of the act of omission or commission out of which such dispute or controversy shall have arisen. A dispute or controversy shall be deemed submitted when a written statement thereof is delivered to the Secretary of the Board of Arbitration. A claim or controversy which cannot be submitted for arbitration because of the limitation of time prescribed in this paragraph may not be introduced as a counterclaim.

9. Members of the Film Board of Trade shall not proceed as provided in paragraph three of Rule IV of these Rules unless the decision or award of the Board of Arbitration determines a claim or controversy arising out of

(a.) A contract which contains or incorporates by reference all of the numbered articles of the Standard Exhibition Contract filed with the Motion Picture Producers & Distributors of America, Inc., idetnified by the signature of its President on March 1, 1926, or

(b.) A contract bearing a date prior to the 1st day of April, 1926, the provisions of which are substantially in accord with the Uniform Exhibition Contract, or

(c.) A contract which contains or incorporates by reference all of the numbered articles of the Standard Exhibition Contract filed on May 1, 1928, with the American Arbitration Association, identified by the signatures of the Contract Committee appointed by the 1927 Motion Picture Trade Practice Conference.

RULE III

REFERENCE OF CONTROVERSIES TO BOARD OF ARBITRATION

1. Whenever possible distributors and exhibitors shall endeavor to settle claims without resorting to arbitration.

2. Whenever a member of the Film Board of Trade shall be unable to settle a claim or controversy with an exhibitor arising under a contract containing the arbitration clause, such member shall notify the Secretary of the Film Board of Trade (located in the city out of which such exhibitor is served) that such member desires to submit the claim or controversy to the Board of Arbitartion having jurisdiction thereof, advising the Secretary of the name and address of the exhibitor and the nature of the controversy. The Secretary shall thereupon give written notice to the member, the exhibitor, the local Exhibitors' Association and the Board of Arbitration that the controversy has been referred to the Board of Arbitration at the request of such member and of the time and place of hearing.

3. Likewise upon receipt by the Secretary of the Film Board of Trade of a notice from any exhibitor that such exhibitor desires to submit to arbitration a controversy with a distributor arising under a contract containing the arbitration clause, the Secretary shall give written notice to the exhibitor, the distributor, the local Exhibitors' Association and the Board of Arbitration having jurisdiction, that the controversy has been referred to the Board of Arbitration at the request of the exhibitor.

4. In case either party to a controversy referred to the Board of Arbitration shall demand a hearing thereon in less than five days for reasons deemed by the Board of Arbitration sufficient, the notice provided for in paragraphs 2 and 3 thereof may be dispensed with and in such case twenty-four hours' written notice of the time and place of the hearing shall be given to the parties to the controversy, the local Exhibitors' Association, and the members of the Board of Arbitration.

5. Nothing herein contained shall be construed to prohibit the filing of claims or controversies by members or exhibitors directly with a Board of Arbitration having jurisdiction thereof, pursuant to the rules of procedure and practice adopted by such Board of Arbitration.

6. Each of the parties to a controversy submitted for arbitration shall have the right to one adjournment of the hearing thereof until the date of the next succeeding regular meeting of the Board of Arbitration by sending a written demand therefor at least three (3) days prior to the date fixed for the hearing of such controversy, addressed to the Secretary of the Board of Arbitration.

7. If either of the parties to a controversy, regularly submitted for arbitration, fails to appear at the time fixed for the hearing thereof, the default of such party shall be noted. In case of a default in appearance of the complainant, the complaint shall be dismissed, and in case of default in appearance of the respondent, the Board of Arbitration shall hear the evidence of the complainant and shall make an award to the same effect as if both parties had been present.

The Board of Arbitration may, in its discretion, upon application setting forth reasonable grounds, made within seven days after an award has been rendered open the default of either party upon such terms and conditions as may be deemed just.

RULE IV

ENFORCEMENT OF DECISIONS OF BOARD OF ARBITRATION

1. The Secretary of the Board of Arbitration shall from time to time notify in writing the Secretary of the Film Board of Trade located in each city out of which the exhibitor is served of (a) the name and address of each exhibitor who has been found by such Board of Arbitration (1) to have refused to submit to arbitration a controversy arising under a contract containing the Arbitration Clause, or (2) to have refused to comply with a decision of such Board of Arbitration; and (b) the maximum amount (not exceeding that specified in the arbitration clause) which each distributor may demand as security pursuant to such clause.

2. Upon receipt of such information, the Secretary of each such Film Board of Trade shall advise all members of such Film Board of Trade for their exclusive and confidential information (a) of the name and address of every exhibitor who shall have been found by a Board of Arbitration (1) to have refused to submit to arbitration a controversy arising under a contract containing the arbitration clause, or (2) to have refused to comply with a decision of such Board of Arbitration, and (b) of the sum which such Arbitration Board has fixed as the maximum amount which distributors may demand as security from such exhibitor.

3. Subject to the provision of Rule II, on receipt of any such notice, each member having a contract (or representing a distributor having a contract) containing the arbitration clause with any such exhibitor shall demand payment by such exhibitor of such sum as in the judgment of such member or distributor shall be sufficient to protect such member or distributor in the performance of each contract with such exhibitor. Said sum shall not exceed the actual value of any print thereafter to be delivered under each such contract plus the rental contracted to be paid therefor, and in no case shall exceed the maximum amount fixed by the board of arbitration as aforesaid. Thereafter each distributor (represented in the membership) to whom such exhibitor shall have failed within seven (7) days to pay the amount of security so demanded by such distributor shall proceed to suspend service under each such contract until such exhibitor shall have furnished such security or complied with the decision of such Arbitration Board. If service under any such contract shall be so suspended for a period of ten days such contract, at the option of the distributor, may then be canceled. No member or distributor having so suspended service under any such contract with such exhibitor shall thereafter resume service under any such contract unless and until such exhibitor shall have furnished said security to such member or distributor or shall have complied with the decision of the Arbitration Board. Upon the happening of either of such events service under such contract shall be promptly resumed by such member or distributor.

4. In case either party to a dispute or a controversy arising under a Standard Exhibition Contract submitted to the Board of Arbitration shall claim that a right or liability, under the same or another Standard Ehibit Contract, exists or may exist (because of the facts involved in such controversy) against or in favor of some other party, not then a party to the controversy but a party to a Standard Exhibition Contract with the distributor a party to such dispute or controversy, the Board of Arbitration on application of either party shall, by written notice to such effect, make such other party a party to the controversy, and an award, if made in favor of or against such other party, may be enforced as provided in these rules.

5. The Secretary of the Board of Arbitration shall from time to time notify the secretaries of the Film Boards of Trade specified in paragraph 1 of this Rule IV in writing of the name and address of each exhibitor previously found by the Board of Arbitration to have committee one or more of the acts specified in paragraph 1 of this Rule IV, who shall thereafter have submitted to arbitration, or shall have complied with the decision of the Board of Arbitration. Upon receipt of any such information the secretaries of the said Film Boards of Trade shall forthwith advise in writing all members of said Film Boards of Trade for their exclusive and confidential information of the name and address of every such exhibitor, and thereupon each member or distributor having suspended service under any such contract with such exhibitor (as provided in paragraph 3 of this Rule IV) shall resume service thereunder.

(*Continued on page* 816)

:: "The Check-Up" ::

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who consider it "Fair"; the third, the number who consider it "Good"; and the fourth column, those who consider it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
COLUMBIA PICTURES						
Alias the Lone Wolf	—	3	25	3	70	5,831 Ft.
Blood Ship, The	—	—	24	8	78	6,843 Ft.
By Whose Hand?	—	3	7	—	61	5,234 Ft.
College Hero, The	—	3	10	1	66	5,628 Ft.
Romantic Age, The	—	3	7	1	65	5,627 Ft.
Sally in Our Alley	—	1	10	—	67	5,822 Ft.
F B O						
Arizona Nights	—	2	11	5	75	6,382 Ft.
Clancy's Kosher Wedding	—	2	14	1	68	5,701 Ft.
Coward, The	1	1	9	—	63	5,093 Ft.
Cyclone of the Range	—	2	8	—	64	4,818 Ft.
Gingham Girl, The	—	4	15	1	66	6,301 Ft.
Great Mail Robbery, The	—	2	14	1	68	6,507 Ft.
Harvester, The	—	7	9	2	62	7,045 Ft.
Judgment of the Hills	—	5	7	—	58	5,700 F.t
Moon of Israel	—	2	17	4	73	6,680 Ft.
Mother	—	4	21	1	67	6,934 Ft.
Moulders of Men	2	7	20	2	62	6,442 Ft.
Racing Romeo, The	1	—	11	—	66	5,992 Ft.
Silver Comes Thru	—	1	17	2	72	6,476 Ft.
Terror of the Bar X	—	4	7	—	59	4,982 Ft.
FIRST NATIONAL						
All Aboard	2	8	12	—	55	6,300 Ft.
American Beauty	—	6	25	—	64	6,333 Ft.
Babe Comes Home	1	4	19	1	64	5,761 Ft.
Breakfast at Sunrise	1	4	20	2	66	5,100 Ft.
Broadway Nights	—	6	16	1	63	6,765 Ft.
Camille	—	5	32	14	75	9,692 Ft.
Convoy	—	5	21	2	67	7,724 Ft.
Crystal Cup, The	2	4	15	1	61	6,386 Ft.
Dance Magic	1	4	8	–	57	6,588 Ft.
Devil's Saddle	—	1	12	—	68	5,488 Ft.
Drop Kick, The	1	5	25	3	67	6,802 Ft.
For the Love of Mike	1	8	19	1	61	6,588 Ft.
Framed	—	4	19	2	68	5,282 Ft.
French Dressing	—	1	14	1	70	6,344 Ft.
Gorilla, The	1	5	24	6	69	7,133 Ft.
Hard-Boiled Haggerty	2	5	32	—	64	7,443 Ft.
Helen of Troy	1	7	12	5	66	7,694 Ft.
Her Wild Oat	—	5	19	6	71	6,118 Ft.
Life of Riley, The	—	3	29	2	69	6,720 Ft.
Lonesome Ladies	—	5	12	—	61	5,719 Ft.
Long Pants	1	4	20	—	63	5,550 Ft.
Lost at the Front	—	4	16	2	67	5,255 Ft.
Love Mart, The	—	2	20	2	70	7,388 Ft.
Man Crazy	—	3	18	2	69	5,542 Ft.
Naughty but Nice	—	2	24	5	73	6,520 Ft.
Noose, The	—	2	10	2	70	7,060 Ft.
No Place to Go	1	7	7	1	56	6,431 Ft.
Notorious Lady, The	1	6	10	2	61	6,040 Ft.
Orchids and Ermine	—	17	26	9	65	6,734 Ft.
Patent Leather Kid, The	—	—	7	4	81	11,412 Ft.
Poor Nut, The	—	7	14	2	63	6,897 Ft.
Prince of Headwaiters, The	—	5	18	–	63	6,400 Ft.
Red Raiders	—	1	14	—	68	6,280 Ft.
Rose of the Golden West	—	9	18	4	68	6,447 Ft.
See You in Jail	4	5	17	3	61	5,800 Ft.
Shepherd of the Hills, The	—	2	11	3	72	8,188 Ft.
Smile Brother, Smile	—	3	24	2	69	6,548 Ft.
Somewhere in Sonora	—	2	11	2	70	5,718 Ft.
Stolen Bride, The	—	2	28	2	70	7,179 Ft.
Sunset Derby, The	—	3	12	—	64	5,000 Ft.
Tender Hour, The	—	8	19	3	65	7,400 Ft.
Texas Steer, A	—	5	16	—	63	7,419 Ft.
Three Hours	1	14	21	—	57	5,774 Ft.
Three's a Crowd	1	5	10	1	60	5,668 Ft.
Valley of the Giants	—	2	17	2	70	6,400 Ft.
Venus of Venice	1	12	18	2	59	6,324 Ft.
White Pants Willie	2	5	17	2	63	6,409 Ft.
FOX						
Arizona Wildcat, The	—	1	12	—	68	4,665 Ft.
Black Jack	—	2	8	—	64	4,777 Ft.
Broncho Twister, The	—	4	17	4	70	5,435 Ft.
Circus Ace, The	—	3	16	2	69	4,810 Ft.
Colleen	—	4	10	2	66	5,301 Ft.
Cradle Snatchers	—	3	19	3	70	6,281 Ft.
East Side, West Side	—	1	22	5	74	8,154 Ft.
Gay Retreat, The	—	1	19	8	78	5,524 Ft.
Heart of Salome, The	2	3	9	—	56	5,617 Ft.
High School Hero, The	—	2	13	2	70	5,498 Ft.
Hills of Peril	—	1	15	—	68	4,943 Ft.
Is Zat So?	—	3	18	1	67	6,950 Ft.
Joy Girl, The	—	5	19	—	64	6,162 Ft.
Ladies Must Dress	—	2	8	2	70	5,599 Ft.
Loves of Carmen	—	8	28	9	71	8,538 Ft.
One Increasing Purpose	2	4	8	1	57	7,677 Ft.
Outlaws of Red River	—	3	24	3	70	5,327 Ft.
Paid to Love	—	3	16	1	67	6,888 Ft.
Pajamas	—	1	9	2	73	5,876 Ft.
Publicity Madness	1	4	14	—	56	5,893 Ft.
Rich but Honest	—	2	7	2	70	5,480 Ft.
Secret Studio, The	2	1	12	—	61	5,870 Ft.
Seventh Heaven	—	4	47	31	80	8,500 Ft.
Silk Legs	1	2	14	1	66	5,446 Ft.
Silver Valley	—	1	12	—	68	5,011 Ft.
Slaves of Beauty	1	2	5	2	65	5,412 Ft.
Tumbling River	—	3	15	1	67	4,675 Ft.
Two Girls Wanted	—	6	10	1	61	6,293 Ft.
Very Confidential	—	2	12	—	66	5,620 Ft.
What Price Glory	—	—	51	45	84	11,109 Ft.
Wizard, The	—	1	11	—	68	5,629 Ft.
METRO-GOLDWYN-MAYER						
Adam and Evil	—	4	20	—	65	6,667 Ft.
After Midnight	—	6	37	4	69	6,312 Ft.
Annie Laurie	—	7	29	4	68	8,730 Ft.
Baby Mine	—	3	9	1	65	5,139 Ft.
Becky	—	4	19	2	68	6,433 Ft.
Ben Hur	—	9	32	35	80	11,693 Ft.
Big Parade, The	—	3	37	31	82	11,519 Ft.
Body and Soul	2	8	18	2	61	5,902 Ft.
Bugle Call, The	—	2	20	4	72	5,821 Ft.
Buttons	—	1	6	3	76	6,050 Ft.
Callahans and the Murphys	—	1	25	7	75	5,875 Ft.
Captain Salvation	—	9	30	2	65	7,395 Ft.
Divine Woman, The	—	2	10	4	74	7,300 Ft.

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
Fair Co-Ed, The	—	—	36	11	77	6,408 Ft.
Frisco Sally Levy	—	5	27	2	67	6,900 Ft.
Frontiersman, The	1	2	12	1	65	5,982 Ft.
Garden of Allah, The	—	10	23	7	68	8,200 Ft.
Heaven on Earth	—	5	18	—	63	6,301 Ft.
In Old Kentucky	—	7	17	3	66	6,646 Ft.
London After Midnight	—	3	15	9	77	5,687 Ft.
Lovelorn	—	7	9	1	59	5,950 Ft.
Lovers?	1	5	21	3	66	5,291 Ft.
Man, Woman and Sin	—	6	23	5	69	6,280 Ft.
Mr. Wu	—	4	46	9	73	7,603 Ft.
Mockery	2	8	30	3	64	5,957 Ft.
On Ze Boulevard	—	6	6	–	55	5,671 Ft.
Quality Street	—	4	12	2	67	7,193 Ft.
Road to Romance, The	—	8	26	3	66	6,544 Ft.
Rookies	—	5	38	16	76	6,640 Ft.
Slide, Kelly, Slide	—	5	45	24	78	7,865 Ft.
Spring Fever	—	4	31	4	70	6,507 Ft.
Student Prince, The	—	—	13	11	84	9,563 Ft.
Tea for Three	—	2	14	—	66	5,273 F.t
Thirteenth Hour, The	—	4	20	1	66	5,252 Ft.
Tillie the Toiler	1	8	32	8	69	6,160 Ft.
Twelve Miles Out	—	5	34	8	72	7,899 Ft.
Unknown, The	—	5	25	10	74	5,517 Ft.
West Point	—	—	14	9	82	8,134 Ft.

PARAMOUNT

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
Afraid to Love	3	8	17	2	59	6,169 Ft.
Arizona Bound	1	4	10	—	59	4,912 Ft.
Barbed Wire	—	2	26	5	73	6,951 Ft.
Beau Geste	3	4	30	16	74	9,879 Ft.
Beau Sabreur	2	4	13	5	67	6,704 Ft.
Cabaret	—	7	24	5	66	6,947 Ft.
Casey at the Bat	3	16	45	8	63	6,040 Ft.
Chang	—	6	29	9	72	6,536 Ft
Children of Divorce	1	7	30	10	71	6,662 Ft.
City Gone Wild, The	—	7	15	2	63	5,408 Ft.
Drums of hte Desert	—	5	20	4	70	5,907 Ft.
Evening Clothes	3	8	23	1	60	6,287 Ft.
Fashions for Women	5	8	17	3	58	6,296 Ft.
Figures Don't Lie	—	2	23	3	71	5,386 Ft.
Firemen, Save My Child	1	6	28	7	70	5,399 Ft.
Gay Defender, The	1	3	28	2	68	6,376 Ft.
Gentleman of Paris, A	—	6	25	3	67	6,017 Ft.
Gentlemen Prefer Blondes	—	6	12	—	60	6,871 Ft.
Get Your Man	—	—	28	5	75	5,889 Ft.
Honeymoon Hate	—	4	9	—	61	5,415 Ft.
Hula	—	1	31	13	78	5,862 Ft.
Jesse James	2	4	21	2	64	8,656 Ft.
Knockout Reilly	—	4	39	9	73	7,080 Ft.
Last Command, The	—	—	7	13	90	8,234 Ft.
Last Outlaw, The	—	3	8	1	65	6.032 Ft.
Last Waltz, The	1	2	10	—	62	6,940 Ft.
Love's Greatest Mistake	—	12	16	—	57	6,007 Ft.
Madame Pompadour	1	8	20	—	60	7,180 Ft.
Man Power	—	3	34	7	74	5,617 Ft.
Metropolis	4	6	19	6	64	8,039 Ft.
Mysterious Rider, The	—	5	27	5	70	5,957 Ft.
Nevada	—	2	24	2	70	6,258 Ft.
Now We're in the Air	—	5	36	8	72	5,798 Ft.
Old Ironsides	1	4	17	3	67	7,910 Ft.
One Woman to Another	2	3	10	1	60	4,551 Ft.
Open Range	—	2	16	—	67	5,599 Ft.
Ritzy	—	6	22	—	64	5,306 Ft.
Rolled Stockings	—	3	18	1	67	6,249 Ft.
Rough House Rosie	—	2	30	9	75	5,952 Ft.
Rough Riders	4	6	40	7	67	9,443 Ft.
Running Wild	2	3	19	2	65	6,368 Ft.
Senorita	—	4	31	7	72	6,634 Ft.
Serenade	—	2	16	2	70	5,209 Ft.
Service for Ladies	1	6	18	6	68	6,170 Ft.
Shanghai Bound	1	6	31	5	68	5,515 Ft.
She's a Sheik	—	2	24	3	71	6,015 Ft.
Soft Cushions	1	6	13	1	60	6,838 Ft.
Special Delivery	2	6	24	2	64	5,524 Ft.
Spotlight, The	1	1	13	3	71	4,934 Ft.
Stark Love	2	1	13	—	62	6,203 Ft.
Swim, Girl, Swim	—	1	42	3	71	6,124 Ft.
Telephone Girl, The	2	7	25	1	62	5,455 Ft.
Tell it to Sweeney	1	7	10	—	60	6,006 Ft.
Ten Modern Commandments	—	3	22	3	70	6,497 Ft.
Time to Love	1	7	11	—	56	4,926 Ft.
Tip-Toes	3	3	7	—	52	6,390 Ft.
Too Many Crooks	3	6	9	—	52	5,399 Ft.
Two Flaming Youths	—	—	8	4	80	5,319 Ft.
Underworld	—	6	30	13	74	7,643 Ft.
Way of All Flesh, The	—	2	32	19	80	[illegible] Ft.
Wedding Bills	2	7	17	—	58	[illegible]
We're All Gamblers	—	10	24	1	62	[illegible] Ft.
Whirlwind of Youth, The	1	7	16	2	[illegible]	[illegible]
Wife Savers	—	2	12	3	72	5,413 Ft.
Woman on Trial, The	—	6	20	2	66	5,960 Ft.

PATHE-DE MILLE

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
Angel of Broadway, The	2	4	12	1	60	6,555 Ft.
Country Doctor, The	—	1	18	3	73	7,500 Ft.
Dress Parade, The	—	5	23	3	68	6,599 Ft.
Fighting Eagle, The	—	1	19	1	70	8,002 Ft.
Forbidden Woman, The	—	7	12	3	65	6,568 Ft.
Girl in the Pullman	—	1	9	2	73	5,990 Ft.
Harp in Hock, The	—	3	10		63	5,999 Ft.
Main Event, The	—	2	12	—	66	6,472 Ft.
Night Bride, The	—	2	11	2	70	5,736 Ft.
Rejuvenation of Aunt Mary	—	1	6	3	76	5.844 Ft.
Vanity	—	3	10	1	66	5,923 Ft.
White Gold	1	8	10	—	55	6,108 Ft.
Wise Wife, The	—	2	14	2	70	5,610 Ft.
Wreck of the Hesperus, The	—	2	14	2	70	6.477 Ft.
Yankee Clipper, The	—	2	23	3	71	7.920 Ft.

TIFFANY-STAHL PRODUCTIONS

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
Wild Geese	—	1	14	1	70	6.448 Ft.

UNITED ARTISTS

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
Beloved Rogue, The	1	2	26	11	76	9,380 Ft.
Circus, The	—	—	4	10	91	6,700 Ft.
College		3	16	5	73	5,362 Ft.
Dove, The	—	6	14	6	70	8,400 Ft.
Gaucho, The	—	—	9	7	83	9,256 Ft.
Loves of Sunya, The	1	10	24	6	66	7,311 Ft.
Magic Flame, The	—	—	36	5	74	8,300 Ft.
My Best Girl	—	2	36	13	76	8,700 Ft.
Resurrection	—	3	37	13	76	9,523 Ft.
Sadie Thompson	—	—	14	8	81	8,700 Ft.
Sorrell and Son	—	2	14	12	81	9.000 Ft.
Topsy and Eva	—	12	7	2	56	7,350 Ft.
Two Arabian Knights	—	—	27	13	80	8,250 Ft.

UNIVERSAL

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
Alias the Deacon	1	3	10	—	60	6,869 Ft.
Back to God's Country	1	5	17	—	61	5,751 Ft.
Beware of Widows	1	7	12	1	59	5 670 Ft.
Cat and the Canary, The	—	3	40	13	75	7.190 Ft.
Cheating Cheaters	—	3	10	—	63	5.623 Ft.
Chinese Parrot, The	—	5	13	4	69	7,304 Ft.
Cohens and the Kellys in Paris	—	—	7	5	83	7,481 Ft.
Fast and Furious	—	—	16	3	75	5 684 Ft.
Held by the Law	2	4	24	1	64	6,929 Ft.
Hero for a Night, A	—	—	13	2	74	5,711 Ft.
Hero on Horseback, A	—	—	12	1	72	5.551 Ft.
Hey, Hey, Cowboy	—	3	14	–	65	5,378 Ft.
Irresistible Lover, The	—	3	12	1	66	6,958 Ft.
Les Miserables	—	1	19	2	71	7,713 Ft.
Lone Eagle, The	—	2	12	1	68	5 862 Ft.
Love Thrill, The	—	8	19	—	61	6,038 Ft.
Man's Past, A	—	4	13	—	63	6,135 Ft.
On Your Toes	—	3	13	—	64	5,918 Ft.
Out All Night	1	2	18	2	68	6.170 Ft.
Painted Ponies	—	1	16	2	72	5,415 Ft.
Painting the Town	—	—	17	4	76	6,045 Ft.
Prairie King, The	—	1	11	2	72	5,689 Ft.
Sensation Seekers, The	—	3	17	1	67	7,015 Ft.
Silk Stockings	—	2	16	1	68	6.166 Ft.
Taxi, Taxi	1	4	17	1	64	7,173 Ft.
Thirteenth Juror, The	—	3	13	1	66	5,598 Ft.

WARNER BROTHERS

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
Better 'Ole	1	4	23	14	76	9,481 Ft.
Bitter Apples	—	2	12	1	68	5,463 Ft.
Black Diamond Express	—	3	16	1	67	5,803 Ft.
Brute, The	2	4	11	1	59	6,901 Ft.
Bush Leaguer, The	—	1	14	—	68	6,281 Ft.
Climbers, The	—	6	7	—	56	6.621 Ft.
College, Widow, The	—	2	25	1	69	6,616 Ft.
Dearie	—	2	10	—	65	5,897 Ft.
Desired Woman, The	—	—	11	1	73	6,408 Ft.
Girl from Chicago, The	—	4	10	—	61	5,978 Ft.
Irish Hearts	1	6	7	—	54	5,597 Ft.
Matinee Ladies	1	3	10	1	63	6,352 Ft.
Million Bid, A	—	4	13	1	61	6,310 Ft.
Missing Link, The	—	5	18	3	68	6 485 Ft.
Old San Francisco	—	2	29	3	71	7,961 Ft.
One Round Hogan	—	1	15	—	68	6,375 Ft.

Exhibitors Service Bureau

Conduct Statewide Drive

Harmonica Players of Texas to Compete in Contest for Hohner-Educational Prizes—Finals in Dallas

THOUGH it has already exceeded by far the length of life of the usual motion picture-merchant tie-up on a national basis, the Educational and Hohner company cooperative exploitation based on theatre harmonica contests appears to be at the peak of its popularity. Two campaigns of outstanding merit now are being promoted throughout the state of Texas and in the city of Seattle in honor of "Big Boy," Educational's comedy star. The events are elaborations of the long familiar Juvenile Comedies-Hohner Harmonica Playing Contest idea.

Three of the largest theatre circuits in Texas—Dent Theatres, Inc., R. & R. Theatres, Inc., and The Jefferson Amusement Co.—and a number of independent houses, making a grand total of sixty theatres, are co-operating in conducting the state-wide harmonica contest, under the leadership of L. H. Grandjean of the Dent organization, assisted by F. A. Tomes, manager of Educational's Dallas branch.

In Seattle, the harmonica contests are being conducted over an entire city-wide circuit of neighborhood houses comprising eleven theatres of the Northwestern Theatrical Enterprises, Inc., (two of them being outside Seattle), with a final contest to be held in a big downtown first run thetare. B. W. Rucker, manager of Educational's Seattle branch, is co-operating with this circuit in staging the contests.

The Texas campaign will start with each theatre selecting, by a series of elimination contests, the outstanding harmonica player of its district. This winner will be sent to Dallas at the theatre's expense to take part in the Grand Final contest for the State Championship. The winner will receive, in addition to the glory, a Gold Medal commemorative of the event and a musical instrument to the type he or she most prefers.

Accessories such as one sheet posters, window cards, stills, newspaper mats, slides and trailers are being supplied to the theatre free of cost. Cooperation has already been solicited from the Managing Editors of newspapers throughout the state, Chamber of Commerce secretaries and the Mayors of all the participating towns.

The contests are to start on or about April 9, and will carry through locally until May 31. All the winners will then proceed to Dallas the first week of June for the state finals. The formation of local Harmonica Bands will also be encouraged.

In addition to the cooperation which Educational is extending towards the success of the Texas competitions there is also another factor at work which will also mean considerable to all concerned. M. Hohner, Inc., will make a special drive through their Texas distributors, on all their merchant customers for cooperation in the nature of valuable window display and newspaper advertising space.

Elaborate Program to Feature Anniversary Week at Roxy

WHAT promises to be one of the most elaborate programs ever offered patrons of a motion picture theatre will be presented as an anniversary week bill at the Roxy theatre in New York. The new records for theatre receipts, established by the Roxy during the past year, are to be capped by a record-breaking bill supplementing the feature screen presentations.

During the year just closing, the Roxy piled up attendance figures probably never before equalled in theatre history. Approximately six and one half million people —more than the population of the city of New York—have passed through the doors of the big playhouse since its opening in March 1927. The record for a week's receipts was established during the first presentation at popular prices of "What Price Glory," when the returns totaled $144,267.30. The attendance that week was 176,266 persons. The record for a day's receipts was established on Washington's Birthday last, when $29,463 was taken in at the box office and 31,000 people were accommodated during the day.

For the celebration program, which opens Saturday March 10, S. L. Rothafel has augmented the regular cast of stage performers and vocalists with 100 additional members to the chorus, the ballet, and the ensemble. Joyce Coles has been engaged as the premiere danseuse. She will share a number with The Adaire Twins, who will do a mirror dance, in which the sisters, dancing in unison, give the effect of one moving figure and a mirrored reflection. Renoff and Renova have also been engaged for an adagio dance and other activities of the "Anniversary Revels." The services of Rose and Arthur Boylan, eccentric dancers, have been enlisted for an original dance.

Mr. Rothafel has also arranged to show the Chenko Novelty Skirt as a part of the festivities. This will be the first showing anywhere of the novel creation, brought over from Paris, and constructed in such a way that eight complete transformations can be effected without a change of costume. This garment, which was created, designed and executed by Leo Chenko, famous European dancer.

Showmanship

Briefs

MANAGER BLAT of the Avon theatre, Philadelphia, has equipped that house with a loud speaker system which enables him to make announcements from his office to patrons of the theatre and the dance hall which is operated in conjunction with the playhouse. Loud speakers have been installed in the auditorium and dance hall with connecting wires to his office, where a combination phonograph and radio receiver is located. When occasion demands, news events of immediate interest which are broadcast from radio stations are tuned into these speakers. The arrangement also permits him to address his patrons and interpolate descriptions of scenes, such as prize fight sequences, in the pictures.

F. J. MILLER, manager of the Modjeska theatre, Augusta, Ga., achieved the "two birds with one stone" goal recently in exploiting his showing of "On Your Toes" and a subsequent boxing match between Stribling and Lucky, the latter a doorman at the Modjeska and an aspirant for fame in the squared circle. Lucky and a sparring mate ballyhooed the picture and the forthcoming boxing match by putting on some boxing exhibitions in a peripatetic ring, mounted on a small motor truck and trundled about the town. The ring was plastered with banners advertising "On Your Toes" and the Stribling-Lucky contest.

A "JUVENILE FOLLIES" stage show, with principals and chorus recruited entirely from the ranks of local talent, will be produced at the Roth-Strand theatre in Summit, N. J. The selection of talent for the show is being conducted through a series of "ability tests" put on every Saturday afternoon at the theatre. The grand final contest will be held March 31, when the selected members of the company will start rehearsals for the Follies. The local merchants are co-operating with I. A. Roth, executive manager, and Leon Mumford, director of amusement and publicity, of the Roth-Strand. Throwaway cards, program and newspaper advertising are developing interest in the event.

A GROUP of independent exhibitors of Winnipeg, Manitoba, is carrying out various co-operative business arrangements, including co-operative newspaper advertising under the name of "Allied Theatres," the president of which is Jacob Miles, proprietor of the Palace Theatre, Selkirk Avenue and Powers Street. Others include the Garden, Plaza and Rose theatres.

AN ESSAY contest was arranged by Junior McGeehan, publicity representative of Loew's Incorporated, in Baltimore, between the Baltimore Daily Post and Loew's Century. School children were invited to enter essays of 200 words or less in the contest on the subject: "What Lesson Does 'Old Ironsides' Teach America?" This was done to promote interest in the film "Oold Ironsides" which was shown at Loew's Century.

MANAGER A. M. ROY relied almost wholly on music to advertise "The Student Prince" at the Tampa theatre, Tampa, Fla. During the three days previous to play date, the orchestra played as the overture a medley of the song hits from "The Student Prince."

A Daily Guide for Every Theatre Manager

A Manual of Scientific Methods

MOTION PICTURE THEATRE MANAGEMENT

By Harold B. Franklin

President West Coast Theatres, Inc.

REVEALING the inside methods of motion picture theatre operation and management as practiced in the theatres of the biggest circuits, this monumental work written by one of the indusry's outstanding executives brings you information, knowledge, methods and rules for the solution of all problems which confront the manager of the modern theatre. Written in a straight-forward manner, amply illustrated with forms for reports, statements, Lost and Found blanks, and photographs of equipment devices, MOTION PICTURE THEATRE MANAGEMENT holds the answer to those knotty problems which crop up each day to set the manager puzzling over questions of Advertising, Publicity, Service, Presentations, Purchasing, Insurance, Accounting Control—in brief, every phase and department of the theatre.

36 Chapters Fully Describe Every Phase of Management

Management and the Public—Departments and Functions—Personnel and Inspections—Safety—House Management—The Service Staff—The Production Staff—Plant and Housekeeping—Auditing and Accounting Personnel—Employment—Budgets—Insurance — Advertising—Laws Pertaining to Theatres—Good Will and Ethics—Music—Stage Presentations—Color and Lighting.

Are some of the subjects covered in this manual written by an expert and made available for the advice and guidance of managers, advertising men, house managers, and all specialists in the world of the theatre.

The Author

Harold B. Franklin has been connected with the theatre since 1909, when, aged fifteen, he was employed as an office boy by the firm of Sullivan, Harris and Woods. He became a theatre manager at the age of nineteen. He was among the first to realize that the motion picture could be presented on a scale superior to the "nickelodeon" style and was responsible for many innovations and refinements in the theatre which are now general practice. As vice president of Publix Theatres he started the first Theatre Manager's Training School, and now heads one of the largest chains of motion picture houses in America.

Object of the Book

The book presents an analysis and exposition of the details of theatre management—functions and procedure—based on practical experience. Its purpose is to give guidance and advice drawn from reality to the experienced manager facing old problems appearing in a new application as a result of expanding responsibilities and activities, and present a vast array of miscellaneous fact in orderly, concise form for ready reference and practical information.

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France Set for Film War

Will Use Reprisals Where Other Countries Ban French Films or Treat Them Unfairly

A MOVEMENT is on foot in France that threatens a film war between that country and other countries that do not cooperate with it in the matter of just treatment of foreign films, according to M. Herriot, Minister of Education and a prime mover in the enactment of the quota. He declares that if the French pictures are banned in other countries or are not given fair treatment, the French Government will use reprisals.

The London Times, quoting Herriott, says:

"The Kinema was born in France and it ought to conquer the world as did the French stage. The government has instituted a policy to favor and encourage our film industry. Without having recourse to a percentage of foreign films which are to be authorized in France, the film commission will have its hands free and will grant preference to French films so as to compete on equal terms with those foreign countries which employ protective weapons.

"The commission will keep a close watch upon the manner in which French films are treated abroad, and in granting permits to foreign films to show their films in France it will take into account the manner in which French films are welcomed abroad. If French films are banned in other countries or do not get fair treatment we may use reprisals."

With the product of American producers dominating the foreign field it is likely that the reception of foreign films and the treatment accorded them in this country will be watched closely by the French authorities. Just what attitude the American producers and distributors will take under the circumstances is being awaited with interest in the foreign market.

Arbitration Rules Specified In New Contract

(Continued from Preceding Page)

6. The secretary of the Board of Arbitration shall from time to time notify in writing the secretary of the Film Board of Trade and the secretary of the local Exhibitors' Association of the name of each member and distributor represented by a member found by the Board of Arbitration (1) to have refused to submit to arbitration a controversy with an exhibitor arising under a contract containing the Arbitration Clause, or (2) to have refused to comply with a decision of the Board of Arbitration. Upon receipt of such information the secretary of the Film Board of Trade shall, from time to time, advise all members of the Film Board of Trade of the name of every member and distributor represented by a member found by the Board of Arbitration (a) to have refused to submit to arbitration a controversy arising under a contract containing the arbitration clause, or (b) to have refused to comply with a decision of the Board of Arbitration. Thereafter such member or distributor shall not be entitled to redress from the Board of Arbitration having made such a determination or finding upon any claim or controversy against any exhibitor until such member or distributor has submitted to arbitration or has complied with the decision or award of such Arbitration Board and there shall be added to the amount of such award a sum equal to ten per cent (10%) thereof for each thirty days after the time fixed for compliance therewith that such member or distributor fails or refuses to comply with such award, provided that demand for the payment of such award shall have been made by registered mail upon the home office of such distributor.

7. The secretary of the Board of Arbitration shall from time to time notify the secretary of the Film Board of Trade and the secretary of the local Exhibitors Association in writing of the name of each member or distributor represented by a member previously found to have committed one or more of the acts specified in paragraph 6 of this Rule IV, thereafter submitting to arbitration or having complied with a decision of the Board of Arbitration. Upon receipt of such information the secretary of the Film Board of Trade shall advise in writing all members of the Film Board of Trade of the name of such member or distributor, and thereupon such member or distributor shall again be entitled to redress from such Board of Arbitration.

RULE V

Damages

1. The amount of damages which the Board of Arbitration, shall award for "bicycling," "switching" or any other unauthorized exhibition of a photoplay shall be determined and limited as provided in Section 25 of the Copyright Law of the United States provided that if the Board of Arbitration shall find that any such act was not wilfully done then such damages shall be fixed at not less than one hundred dollars ($100).

2. If in a controversy in which a claim is made against a distributor for damages for failure or delay in delivering any photoplay, and the distributor's defense to such claim is that such failure or delay was caused by reason of the failure or delay of another exhibitor in returning the print of such photoplay ,or in forwarding it to the complaining exhibitor as directed by the distributor the Board of Arbitration shall postpone the hearing of such controversy and shall direct that such other exhibitor be brought in and made a party thereto. If the Board of Arbitration shall find that the complaining exhibitor is entitled to damages on account of such claim the Board of Arbitration shall make an award in favor of such exhibitor against the distributor. If the Board of Arbitration shall find that such failure or delay was caused by such other exhibitor, the Board of Arbitration at the same time shall make an award in favor of the distributor against such other exhibitor for the same amount of damages awarded to the complaining exhibitor against the distributor.

RULE VI

Amendments

These rules and regulations shall not be amended or repealed by the Boards of Arbitration or the Film Boards of Trade without the approval first obtained of the before-named Contract Committee.

FBO Studios Will Not Shutdown

A REPORT published last week in one of the trade journals to the effect that the F B O studio would close down until June 1 was proclaimed a rumor by William Le Baron, vice-president of F B O in charge of production.

"We are working at top speed," said Mr. Le Baron, "with six companies at the studios and at locations throughout California. We will continue to operate with even greater activity during this month and the next, as soon as all our plans for the 1928-29 program have been completed."

Laemmle Has No Intention of Selling "Show Boat"

Carl Laemmle vigorously denies any intention of selling the motion picture rights to Edna Ferber's novel, "Show Boat," which he purchased a few months ago for $65,000. Universal plans to transfer it to the screen as a special production for next year with Harry Pollard in charge of its making. Pollard is working on preliminary plans now, Mr. Laemmle's statement reveals.

In and Out of Town

ALBERT WARNER, vice-president of Warner Bros., has booked passage for himself and wife to sail for Europe April 4 on the S. S. Berengaria. His trip will be a business mission to investigate the present demands of the Continental film market. He expects to be gone from New York for about two months.

I. E. CHADWICK, producer for First Division Distributors, Inc., is on his way back to Hollywood after a stay of two weeks in New York. His next production will be "The Miracle Girl," starring Betty Compson.

JESSE J. GOLDBURG, president of First Division Distributors, Inc., has also embarked for Hollywood to supervise the new production plant of his company at the Metropolitan studios.

EXHIBITORS from out-of-town who last week visited Sam E. Morris, general manager of distribution for Warner Bros., at the new office of Warner Bros. in New York City, were Real Neth, manager of the Grand Theatre in Columbus, Ohio, and Frank Rogers, of the E. J. Sparks circuit, Florida.

BUDD ROGERS, vice-president of Lumas Film Corporation, is now visiting the Gotham studio on the coast. He will remain there for several weeks observing conditions at the studios preparatory to launching his firm's product for the new season.

4 Productions Go Into Burbank Cutting Rooms

Last week four new First National films were completed at the studios at Burbank. They were "Lilac Time," "The Little Shepherd of Kingdom Come," "Harold Teen," and "Chinatown Charlie." They are now in the hands of the cutters and editors.

The final scenes of the Colleen Moore picture were shot on Washington's Birthday by Director Fitzmaurice. A day later Alfred Santell completed the Richard Barthelmess vehicle. About the same time Mervyn LeRoy turned "Harold Teen" over to the cutters. Director Charles Hines and Producer C. C. Burr finished "Chinatown Charlie" late in February.

Columbia Acquires Loos-Emerson Stage Play

"The Fall of Eve," a play written by the team of Anita Loos-John Emerson, will be filmed by Columbia Pictures, who have just acquired the screen rights to the three-act comedy. The play had a run on Broadway and in California and is the last play of the Loos-Emerson team, excepting "Gentlemen Prefer Blondes." Columbia plans to present it next season.

"Square Crooks" Will Be Issued by Fox March 4

March 4 has been set as the release date for "Square Crooks," the Fox Films comedy drama directed by Lew Seiler, and featuring Johnny Mack Brown, Dorothy Dwan, Robert Armstrong and Dorothy Appleby.

Key City Reports

New York City

THE old saying that "what goes up must come down" can be applied to the seven days following the splendid showing Broadway houses made during Washington's Birthday week. There might be a number of reasons advanced for the decided fall in gross but the Lenten season and lack of real strong pulling power of pictures in some theatres were mainly responsible for the drop.

Probably the one picture that stood out among the popular priced houses was "Chicago" at the Strand, which did a much better than average week in the face of the depression along the street. It was held over for another week.

"The Latest from Paris" at the Capitol could not hold up to the good returns it reaped last Saturday and Sunday and eased off to below average results for the remainder of its stay. **The Paramount, while making a fair showing with "Feel My Pulse," went considerably under its usual** weekly average. **The Roxy made but little profit with "Soft Living" after coming back strong the previous week.** The next few weeks at the Roxy will undoubtedly show up much better as the house will splurge on an anniversary week and a booking of "The Jazz Singer" is to follow.

Although Warner Bros. claim that "The Jazz Singer" is still doing capacity business this picture will be pulled out March 11 to make way for "Tenderloin," starring Dolores Costello. Vitaphone will accompany this production. "The Jazz Singer" terminates a highly successful six months' run in this city.

The Colony also felt the slump with even a good old thriller, "The Leopard Lady." This house is one of the few along Broadway where a picture show without a lot of fancy trimmings can be seen and the management is doing everything possible to put it over; but it seems that an occasional outstanding picture plus a good orchestra and surrounding program is not enough to overcome the handicap of an out-of-the-way location.

After an excellent five weeks' showing "Sadie Thompson" will leave the Rivoli and be followed by "The Gaucho," March 10. "Sadie's" first month secured a return of $149,849 and the fourth week's figures were $24,047. All in all, fine business.

Among the leaders for honors in the $2 class are "Wings," "Four Sons," "The Crowd" and "Simba." Paramount's aviation special is still doing a fine business, thanks to the excellency of the production and the widespread interest in flying. **"Four Sons" stood up strongly** in spite of the lull and returns for **"The Crowd" demonstrated that M-G-M's shift of this picture from the Capitol to the Astor was a wise move.** A Lindbergh picture is also being shown here. At the Earl Carroll, **"Simba" continues to prove that a good animal picture is a welcome diversion** from the usual run of picture material.

The Central continues with "Uncle Tom's Cabin" to fair returns and the Cameo will wind up with its run of the British film **"The Battles of Falkland and Coronel Islands." The latter has brought very satisfactory trade** to the Cameo.

The Embassy with **"Love" went through the week but it too felt the falling off** to some extent **and the same can be said for "The Last Command"** at the Rialto. Griffith's **"Drums of Love" ended its run** at the Liberty. **"Peaches" Browning swelled the receipts at the Hippodrome,** the feature picture being "Sailors' Wives."

The Globe ushered in Fox's "Mother Machree" and Movietone and comment has it that this picture, with its generous helping of real m. p. hokum, is in for a good run.

Chicago

THE second week of "The Circus" at United Artists Theatre set a new box office record for this house and was the outstanding feature of loop attendance, crowds being larger than those during the first week of this picture's showing. **Norma Shearer in "The Latest from Paris" on the screen and a stage show, "Treasure Ships," went over well at the Chicago theatre, while at the Oriental, "Feel My Pulse"** as its screen feature and Paul Ash and his Gang in "Arabian Nights," **played to good business.**

The closing week of "Les Miserables" at the Roosevelt was somewhat off, while at McVickers **"The Student Prince" continued to do good business.**

"The Noose" was the screen attraction at the Uptown theatre, where business was slightly better than average. The Granada and Marbro theatres **both offered "The Tragedy of Youth"** as their screen features **and both houses had elaborate stage shows,** that at the former headed by Charles Kaley and his stage band and at the latter by Benny Meroff and James Barton in person, **a fair box office record being made.**

The seventh anniversary celebration at the Tivoli, which included in its program Richard Dix in **"Sporting Goods" and the** return of Benny Kreuger as well as Rae **Samuels in person, pulled well and a big business was recorded.** The Avalon's screen feature was **"Across the Atlantic,"** and on the stage Roy Dietrich and his band, plus a Vitaphone specialty, "Solomon's Children," **the bill drawing well. "Wife Savers"** on the screen, with the usual big stage show and Vitaphone, **did average business** at the Capitol.

Philadelphia

BUSINESS in general was good last week. The Stanley, featuring Gloria Swanson, in **"Sadie Thompson,"** with a group of stage presentations gathered under the heading of "Down on the Farm," including an unusual scarecrow dance on stilts, had a good week.

The Fox, with John Gilbert in **a reissue of "Truxton King,"** supplemented by Mitti and Tillio in a sensational dance, "A Dream of Absinthe;" also Sara and Nellie Kouns, and Charles Rozella, did not do quite so well.

Charlie Chaplin in his latest success, **"The Circus," drew good crowds** at the Karlton this week.

The Carman with **"The Warning"** as the feature film and Guy and Pearl Magley and their band heading the presentation acts, **reports good business.**

"The Patent Leather Kid" will be withdrawn from the Erlanger, to be followed by "She Stoops to Conquer," with an all-star cast.

"Sunrise" wil be withdrawn from the Fox-Locust, to be followed by **"Four Sons."**

"Sorrell and Son" proved a good drawing card at the Palace.

"Wings" is stil going strong at the Aldine.

Los Angeles

"SADIE THOMPSON" which opened Wednesday at United Artists did better the last of the week than "Sorrell and Son" the first half.

"Gentlemen Prefer Blondes" drew excellent patronage at the Million Dollar. **"Feel My Pulse" ran to good business** at Loew's State **while "Chicago" at the Metropolitan played to very fine audiences.**

"The Jazz Singer" wound up a very successful engagement of nearly three months at the Criterion **and was followed by "The Patent Leather Kid,"** which opened Wednesday night in a blaze of lights, stars and tourists. **The picture was warmly received** the remainder of the week and is due for a successful run.

"Wings," in its seventh week at the Biltmore, has drawn over 120,000 people during its highly successful run. **"Four Sons" out at Carthay Circle succeeded in drawing good houses** the past week.

Complete sell-outs at Grauman's Chinese showing "The Circus" is a daily occurrence. "Ballyhoo," the prologue, presents world-famous stars of the sawdust ring in an indoor circus of proportions.

Milwaukee

DESPITE the fact that the Lenten season is well launched, Milwaukee theatres did very good business throughout last week. The extremely cold weather at the beginning of the week slowed up things somewhat, but patronage picked up and kept up.

"Sorrell and Son" continued to draw very satisfying houses at the Garden in its second week down town; in fact, the patronage it drew indicated that it might have been shown successfully for a week or two more. **"Baby Mine" at the Merrill was a very popular picture and did good business.** The local papers carried more than the usual advertising of "Baby Mine," which, to some extent, accounted for its popularity. **Greta Garbo in the "Divine Woman" at the Wisconsin was very well attended. "Flying Romeos" drew fair** patronage to the Strand. **"That's My Daddy" was moderately well attended** at the Alhambra.

Neighborhood theatres, too, enjoyed an unexpectedly good week. **"Wife Savers" played to good houses** at the Oriental. **"Man Crazy" was very popular** at the Garfield and Uptown theatres. **"Honeymoon Hate" was well received** at the Venetian. **"Midnight Rose" was only fairly well attended** at the Egyptian.

Des Moines

AT THE Des Moines theatre **"The Gaucho" did very nice business** last week though hardly as much as was planned for it. The audiences liked it although the flappers thought that it was quite religious. Audiences in general are well pleased, with all ages attracted by this film. At the Capitol **"The Latest from Paris" won much favorable comment** and Norma Shearer is making firm friends with such pictures. The real attraction at the Capitol, however, is Jimmy Elland and the stage show. At the Strand theatre **"Quality Street" was not very well liked.** The young folks made fun of it but here and there there were patrons who urged their friends to come to see it as something really worth while. **"Coney Island" did pretty fair business.** However, business at the Strand always averages about the same. It is always good.

Pittsburgh

ALL attention was centered on the new Stanley which opened Monday. **"Gentlemen Prefer Blondes"** was the feature and a poor choice as people panned it and it got around town that the show was not up to standard. **House did capacity, due to newness, although not holding out any people at any time.** Anatole Friedland Reveu and Phil Spitalny held up the stage part of the show nicely. **At the Penn Greta Garbo in "The Divine Woman" and stage show "Joy Bells" shaped up as one of the best shows house has held** and business did not suffer at all. The Penn has been playing all the M. G. M. Specials and United Artists pictures coupled with stage shows and name acts as Whiteman, Sousa, Gertrude Ederle, Ted Weems, Ruth Elder, etc., have firmly instilled the fact that a good show may always be seen at the Penn, making opposition difficult to affect the steady clientele which the big house has built. Both the Penn and Stanley charge the same prices. **All the other houses were affected by the new opening, though.** Aldine, playing **"Quality Street,"** a Marion Davies starring vehicle, got the backing of the Hearst paper, **but business was 35 per cent off** normal; **the Davis with "Love and Learn" and vaudeville also off** that percentage. Grand reverted to a straight picture house with orchestra, same prices prevailing, played **"East Side, West Side" doing fair.**

Neighborhood houses report poorest business in years for this time of the year.

Al Jolson in third week at the Olympic **"Jazz Singer" and "Cohens and Kellys in Paris"** at Cameo in fourth week **also suffered.**

This week an adjustment should take place that will decide how business will be for the future after the newness of the Stanley wears off.

Keen competition at that next week, **Gilda Gray in person and on screen in "Devil Dancer"** at the Stanley, and the Penn will play Chaplin in **"The Circus" and Pat Rooney** will head a stage show.

Seattle

ANOTHER week of average business for the local houses, with no great box office triumphs and no dismal flops.

The Fifth Avenue theatre offered as its screen fare "A Gentleman of Paris," and the suave Adolphe Menjou walked through the film with much pleasing comment from the audiences. **It was a typical Menjou film, very well liked by most of the patrons, and good for a strong week's business.** Fanchon-Marco's "Folliettes Idea" on the stage was rather weak. Altogether a good week.

At the United Artists theatre, Manager Perutz's second week engagement of "The Student Prince" continued to attract very pleasing houses, after an opening week that ran into big money at the box office. The film was well liked, the musical score was fine, and altogether the two weeks' engagement brought very big business to the theatre.

The Columbia, with "Surrender," played to average good houses. The film was decidedly heavy, with limited audience appeal, and also had to buck the house's advance advertising on "The Circus," booked for the following week. But a strong supporting program and an excellent musical selection by Francesco Longo and the Columbia Orchestra added decidedly to the gross.

The Blue Mouse theatre offered "Good Time Charley" as the screen attraction, with the usual run of Vitaphone shorts and Movietone News. **The feature was fairly well liked, but as usual the supporting program added decidedly to the pulling power of the show. Business held up to the ordinary high average,** with waiting lines each night.

At the Orpheum theatre, "Bare Knees" was the screen feature, and was hardly considered a successful film. In conjunction with the best vaudeville program in many weeks, however, it did a very pleasing business, quite a bit above the average week at this house. **Box office report was strong, due to the stage show and not the film.**

"The Little Adventuress" on the screen at Pantages was a weak program attraction, used in conjunction with a strong vaudeville program headlined by the Duncan Sisters in person. The girls were advertised as the highest salaried act in vaudeville, and managed to pack the house to capacity at all times, piling up one of the biggest grosses in the history of the house during recent years. **The film, rightly, was merely an incidental part of the show. Week's business very big—far above average.**

Minneapolis

THERE were two outstanding film attractions shown in Minneapolis the past week. One of these was "Sorrell and Son," which did a fine business at the Strand and had to hold over for a second week. The other was "Two Arabian Knights," with Louis Wolheim and William Boyd, which showed at Pantages. The Pan exploited this picture excellently, and it rewarded the theatre with bang up crowds. The picture was shown under the Hennepin county council of the Veterans of Foreign Wars, and this helped out immensely, as the veterans were pushing it all week. **Wallace Beery and Raymond Hatton in "Wife Savers" pulled in nice crowds at the State, although they were not the only attraction,** as Singers Midgets royal jazz band was on the program, and this helped considerably, especially as far as the children were concerned. **"The Cohens and Kellys in Paris did about the average business at the Garrick, and "West Point" came into the Grand for a second run showing and once more proved itself a first rate box office attraction.**

Rod La Rocque in **"Stand and Deliver" was the picture at the Hennepin-Orpheum,** which inaugurated its three-a-day policy last week. **The theatre advertised this film as "one of the season's biggest photoplays, and it did, indeed, prove a very nice addition to the program.** The Seventh Street theatre showed Frankie Darro in **"Little Mickey Grogan."**

The neighborhood houses reported about the average business. Films shown at the principal outlying theatres included **"The Gay Defender"** at the Lagoon, **"College" at the Lyndale. "Lovelorn"** at the Loring, and **"Tell It to Sweeney"** at the Rialto.

Tampa

THE way things opened up Sunday it looked as though the Franklin was going to break the house record with "The Circus." The opening was pretty close to a record, **but an all day rain Monday, followed by three chilly days, put a crimp into receipts. However, the house had a big week** on this film at 50c. prices.

"The Patent Leather Kid," featured by the Tampa for the first half, **was an excellent card. Sunday went over big** and but for the inclement weather the following three days this picture would have crowded the house record. **"Feel My Pulse"** was featured for the last half and **it did very good.**

The Victory registered another good week with "The Fortune Hunter" and other Vitaphone presentations. Prices reduced to 60c. at night brought out enough extra business to keep the gross up nicely.

The Strand suffered from the big draws against them and the receipts for the week were under the average. The pictures featured were **"Night Life," "The Rush Hour"** and **"Baby Mine."**

Cleveland

THE big business of the week went to hold-overs.

"The Devil Dancer" came for its share of popularity, and the other pictures just did fair business.

"The Jazz Singer," going into its fifth week at the Stillman, continues to play to capacity business. This picture has the whole town going to see it, not once, but over again. **"The Circus" continues to hold a front place at the Cameo theatre,** where it is going into its third week, after having played a first run of one week at the State. **"The Devil Dancer" did capacity business** at the State last week, but whether it was the picture alone or the personal appearance of Gilda Gray, or a happy combination of both, it is hard to say. Anyhow, the box office made a fine showing, and that's the principal thing.

"Gentlemen Prefer Blondes" didn't go over so big at the Allen for no good reason at all. It was well exploited, and extensively advertised, but it just failed to click with the crowds. **Keith's Palace had a good week, but nothing extraordinary, with "The Cohens and the Kellys in Paris,"** good comedy picture, but the theme seems to be worn out with the general public. **Reade's Hippodrome had just fair business last week with "The Pioneer Scout,"** good western stuff, as the feature attraction the first half of the week, and **"Freckles,"** also an action picture, as the attraction the last half of the week. **"Open Range" pleased the western fans at Keith's East 105th Street theatre.**

Legitimate theatre competition was not particularly keen last week.

Portland, Ore.

BUSINESS was of an improved nature at the local theatres, with the West Coast Broadway and Pantages being the leaders of the week. **Pantages registered a record week with the personal appearance of the Duncan Sisters and George Lipschultz, a big local card, who gave a few solos on his violin. "Thanks for the Buggy Ride" was the film offering. The Broadway boasted of "Serenade"** with Adolphe Menjou, and the Eight Victor Artists. **Tebbett's Oriental went to fair returns with F. B. O.'s "Not for Publication."** Picture seemed to lack the punch, although it got the house over to a good break.

The Liberty improved its gross with Gene Dennis's appearance in her second week. **The girl psychic pulled the house from the "red." Picture was "Honeymoon Hate."**

The Columbia did not connect with "The Circus" as big as expected. Keen competition might have been responsible.

Birmingham

BUSINESS in Birmingham on the whole was good last week.

The Alabama, with Norma Talmadge in **"The Dove" had a fair week.**

Janet Gaynor in **"Seventh Heaven" brought an avalanche of criticisms and good houses to the Ritz,** playing the second time in Birmingham, but the first time with Movietone. Audiences will not forget this picture in a long time.

Loew's Temple with **"The Enemy," starring Lillian Gish, reports good business.**

The Strand, departing from custom, put on a double bill, first half being William Boyd in **"The Night Flyer," and last half "Love and Learn,"** with Esther Ralston, **but business did not come up to standard.**

"Jesse James, Jr." brought good houses to the Galax the last half of the week.

George O'Brien in **"Honor First" drew only fair** business to the Trianon.

Harrisburg

THE cream of last week's business in Harrisburg was gathered at Loew's Regent theatre, where Charlie Chaplin in "The Circus," proved a tremendous hit from the hop-off on Monday and gained strength as the week progressed.

Indeed the success of the Chaplin picture detracted somewhat from the business of the other downstown first run houses. It was noted particularly that fewer children than usual attended the other shows and the explanation was that they flocked in larger numbers to "The Circus."

Notwithstanding this, quite fair business was done at the Victoria, where the feature film was "Feel My Pulse, with Bebe Daniels. It was the first full week that the big new Marr & Colton organ was in operation at the "Vic," and this fact undoubtedly attracted many additional patrons.

At the Colonial the Al Jolson picture, "The Jazz Singer," which had been held over from the previous week, did not hold up as well as was expected. It is seldom that film plays venture upon a second week's showing in Harrisburg and when they do they must have exceptional merit to be able to draw some of the same patrons a second time. "The Jazz Singer" could not draw enough repeaters to justify fully the extension of its stay, although in its first week it did splendid business. The fact that the Ortho-Voca-Phone was used instead of a Vitaphone for the syncronization of the music with the Jolson picture detracted somewhat from the musical part of the program.

Madge Bellamy in "Silk Legs" proved a good attraction at the State the last half of the week. The Broad street offered Jack Holt and Dorothy Revier in **"The Warning," a thriller that went big.** Tom Mix with Dorothy Dwan proved popular in **"Tumbling River,"** at the Russell.

Boston

THE first full week since the advent of Lent has shown the unexpected for Boston and suburban theatres, for it has brought about two instances of box office records being broken and one of the best week's business in years.

"Wings," Paramount's road show, is entering its final week. The dozen weeks' run at the Tremont theatre has broken records for any similar period of any Boston road show although other films have had much longer runs.

"The Patent Leather Kid" is credited with **establishing a new box office record at the Strand Malden as well as the Strand in Providence.** It held over for a second week at the Fenway theatre in Boston, one of the first run houses that on only two former occasions has held over a show. It also reached the high water mark at the Washington Street Olympia during the week.

Another film which is to be held over for another week is "The Jazz Singer" at the Modern and Beacon theatres. This is being shown with Vitaphone accompaniment. This is the first time in the history of both of these twin theatres that a film has been shown for three consecutive weeks in both houses simultaneously.

Gene Rodemich returned to the Metropolitan to direct the musical numbers and lead the presentations last week. He has been guest conductor around a circuit of the big eastern cities. He received an ovation on his return. **"The Private Life of Helen of Troy" is the film feature and in spite of the length of its title it proved one of the biggest drawing cards for the Metropolitan in months.** The Metropolitan would be perfectly content to gross this week's figures every week in the year.

"The Divine Woman" succeeds "Man, Woman and Sin" at Loew's State theatre and is playing to well nigh capacity houses. Jack Crawford and his Victor Recording Band is the stage attraction and the combination is good for another big week.

"Under the Tonto Rim" is the Keith-Albee feature, playing to one of the best week's grosses in several months.

Loew's Orpheum showed "The Gaucho" for a good week. "Blood Will Tell" and "Not For Publication" was the twin bill at the Howard for heavy grosses throughout the week. **Other feature films showing good returns were "My Best Girl"** at the Codman Square, **"The Rush Hour"** at the Capitol, **"The Student Prince"** at the Bowdoin Square, **"French Dressing"** at the Fields Corner, **"Hero for a Night"** at the Allston **and "Blondes by Choice"** at the Strand.

Albany

THERE was no let up in good business last week at all of Albany's first run motion picture theatres, the managers and owners reporting business as being very satisfactory. **For instance the Leland theatre played to standing room night after night with Lon Chaney's "London After Midnight."** At the Mark Ritz, Buster Keaton in **"College" went over big with both matinee and evening shows.** The bill was well balanced.

At the Mark Strand, the biggest jam in weeks occurred on Thursday night, following several weeks of newspaper tie-up in connection with the showing of "Gentlemen Prefer Blondes." About twenty of Albany's prettiest blondes were found seated on the stage when the curtain was drawn aside and the judging started. It was one of the best pieces of exploitation that has been staged here in recent years. The picture itself held up well throughout the week.

At the Clinton Square theatre in Albany, where first run double features prevail, a Tom Mix picture entitled **"Daredevil's Reward" and another feature "High School Hero" served to fill the house.**

Business in the neighborhood houses was rather spotty during the week, some exhibitors being inclined to complain while others asserted that business was equal to a year ago this time.

In Troy, the Troy theatre played to smashing crowds with "The Jazz Singer," hundreds being turned away on Sunday night, unable to secure admission. **The Lincoln theatre used "Love" to very satisfactory receipts** at the box office.

Thus far there seems to be no falling off in business due to the Lenten season.

Dallas

TOM MIX in "Arizona Wildcat" did a fair business at the Majestic, but failed to keep business where it had been for the past several weeks. Miss Lee Morse, Columbia recording artist, headlined the vaudeville.

At the Melba, John Gilbert, in **"Man, Woman and Sin," brought business down for the week,"** and gross for this week was low compared to that of last week when "West Point" was shown. However, the Melba's business since its opening as a Publix house is still on the safe side of the ledger.

"Finders Keepers," with Laura La Plante at the Capitol, had a good week, although business was not big. This picture was a Texas Blue Ribbon winner.

The Palace brought out the big crowds with Richard Dix in "Sporting Goods," and received many favorable comments on the picture. Ken Whitmer, the new stage band director, has been more than "well received."

"The Whip Woman," with Estelle Taylor, brought a good business to the Old Mill the past week. A Mack Sennett comedy and Paramount News was also shown.

The Arcadia, the de luxe suburban theatre of Dallas, marked up another good week with "Les Miserables," "The Gay Retreat," and "Spring Fever." A Vitaphone specialty is always included in the program.

San Francisco

LAST week's business was good at the several local motion picture theatres. This includes both first run and residential theatres.

"The Jazz Singer," at the Embassy Theatre, again was a big drawing card where it was shown a second week and will be held over for a third. All records have been broken by this Al Jolson picture at the Embassy Theatre, which seats a few over 1,600 persons, and with the close of the second week this picture played to $42,000 and 65,000 people. Arrangements are being made for "gala" nights here is the future.

"The Student Prince," drew many to the California theatre the second week, but the crowds were not as large as anticipated. Two reasons have been given for this, one being that the music was lacking, not being as good as it should be, and the other that people were disappointed in the plot, as it did not live up to the original one. All praised the acting, however.

The third week of "The Gaucho" with Douglas Fairbanks, at the St. Francis Theatre, held up exceptionally well, and it will be held over for a fourth week. The Granada Theatre filled its seats with the picture **"French Dressing"** and the Four Marx Brothers on the stage, and the Loew's Warfield Theatre **reported big business with "Feel My Pulse,"** on the screen, and "Circus Days," as the presentation Act, a Fanchon and Marco "Idea."

The Golden Gate Theatre featured "The 13th Juror" with Anna Nilsson and Francis X. Bushman, and vaudeville acts, **and reported very good business. The Union Square Theatre did remarkably well with "Shanghaied."**

Atlanta

ATLANTA theatre box-offices enjoyed a good week with a close margin between the larger houses.

The Howard played Richard Dix in "Sporting Goods" to extra good houses all week. Next door **Lon Chaney drew large audiences in "The Big City,"** an entertaining crook picture.

Janet Gaynor in **"Two Girls Wanted" held a strong fortress at the Capitol,** assisted by unusually good vaudeville headed by Neil O'Brien.

"My Best Girl" played at the Rialto to good houses. Mary Pickford is getting an appreciable reception by Atlanta audiences in her "come-back" picture.

Keith's Georgia with **"Freckles," Gene-Stratton-Porter's story, also had a substantial week.**

At the Tudor, three westerns brought a fair week. The Cameo had no first runs this week, but enjoyed good business as usual.

Kansas City

ATTENDANCE at practically all first run houses in Kansas City this week was just about on a par with last week, which was slightly under normal average.

Norma Talmadge in "The Dove" played to good crowds at Loew's Midland, **which also can be said of Bebe Daniels in "Feel My Pulse"** at the Newman.

John Gilbert in **"Honor First" at the Pantages drew only fair crowds, as did "That Certain Thing"** at the Liberty theatre. At the Mainstreet the picture, **"Chicago," played to slightly better than average** attendance. Al Jolson in **"The Jazz Singer," which was a return engagement, held up fairly well** throughout the week.

Aside from more than the usual newspaper advertising space on the part of the Mainstreet theatre, none of the pictures received anything out of the ordinary in exploitation.

Salt Lake City

DOWNTOWN theatre business has averaged fairly good this past week, with a few exceptionally good reports having been received.

Richard Dix in "Sporting Goods" played to capacity houses all week at the Capitol, in conjunction with the Fanchon and Marco Stage Idea, "Harvest Time," which was a very big drawing card, due to the fact that "The Royal Welch Gleemen" were featured.

The Paramount Empress Theatre did very well with their showing of "Sadie Thompson," Gloria Swanson's latest picture, it is reported.

George Bancroft in "The Showdown" was moderately well attended at the Victory Theatre.

The Gem did unusually well with the first-run showing of "Freckles," with Hobart Bosworth, John Fox and Gene Stratton.

Hobart Bosworth and Marion Nixon in **"The Chinese Parrot" went over very satisfactorily** at the American throughout the week.

The second showing of John Gilbert in "Man, Woman and Sin" did fairly well at the Rialto.

Emil Jannings in "The Way of All Flesh" was a big drawing card at the Mission suburban house here early in the week, **and the Tower Theatre reports good business on "When a Man Loves,"** with John Barrymore and Dolores Costello.

Baltimore

THE loss of business to the first run moving picture theatres in Baltimore during the week beginning Monday, February 27, was very apparent, due to Lent, but despite that several houses had good patronage.

"Old Ironsides" proved a surprise at Loew's Century, where a good business was done, but this is attributed greatly to the number of schools that sent children to see the picture, from a historical standpoint.

"Broken Blossoms," the reissued version of the D. W. Griffith vehicle starring Richard Bathelmess and Lillian Gish, proved a good business getter at the Little theatre, a 250-seat house operated by the Motion Picture Guild, Inc.

"Two Flaming Youths," co-starring C. W. Fields and Chester Conklin, proved a good attraction at the Stanley, but the excellent attendance is credited a great deal to the appearance of Sophie Tucker and her son Bert.

"The Jazz Singer," starring Al Jolson, went over good during its eighth week at Warner's Metropolitan and it was held for a ninth week, which equals the run made here a few years ago by "Way Down East" at the old Lyceum theatre.

"The Rush Hour," featuring Marie Prevost and Harrison Ford, was the feature film attraction at the Palace theatre, where burlesque is given on the same bill on a grind policy. **Attendance for the week was good.**

The patronage at Keith's Hippodrome, where "The Red Raiders," starring Ken Maynard was the film attraction, was only fair, with five acts of family time Keith-Albee vaudeville. **"The Leopard Lady" proved only a fair drawing card at Whitehurst's New theatre.**

"The Enemy," with Lillian Gish, was considered somewhat of a flop during its run at Loew's Valencia, particularly during its second week. **But business built up during the latter half** of the second week, and this was attributed to the overflow from "Old Ironsides" downstairs at the Century in the same building.

"Silver Valley," starring Tom Mix, did not hit a responsive chord with the patrons of the Keith Albee New Garden, where eight acts of Keith-Albee vaudeville are shown also.

It is understood the management had to play that picture on account of certain bookings made, but the poor business there during the week is attributed somewhat to the return of a picture starring Mix, even though it was a good Mix picture.

Ottawa

REPEAT engagements were quite the thing in Ottawa, Ontario, during the week of February 27, and they were successful. Lent has not made a dent in patronage at Ottawa theatres, but a difference has been noted in Hull, Quebec, where French-Canadians predominate. The Hull theatres are playing up double bills and are otherwise tempting the crowds.

The Regent, Ottawa, had another big week with "The Big Parade," this being a come-back run. Crowds were good all week for the war film. **The Imperial had the third local presentation of "Ben Hur," and another success was registered** with fine attendance at every performance. It looked as if these two productions could be brought back any old time for a good box-office week.

Clara Bow cavorted through **"My Lady of Whims"** at B. F. Keith's. Big "optiences" —the latest word for a moving picture crowd—gathered at Keith's and enjoyed the film, but did not rave about it.

"Come to My House," starring Olive Borden at the Centre Theatre, proved a good program picture, but it suffered by comparison with some of the recent big features which have been seen at the Centre.

The Fern Theatre had an excellent picture in "When a Man Loves," starring John Barrymore, and the adult female patronage was far better than usual. **Peter B. Kyne's "Breed of the Sea" was a strong drawing card at the Rex,** this feature appealing to all ages with handsome box-office result. **Good crowds were also in evidence at the Columbia Theatre for the presentation of "On Ze Boulevard,"** the names of the stars, Lew Cody and Renee Adoree, undoubtedly proving a big help.

In Hull, Quebec, the Laurier Theatre had a double bill, **"Singed" and "A Flame in the Sky," which drew a little better than average.** Practically the same result was achieved at the Eden Theatre for the double program comprising **"Sweet Adeline" and "A Light in the Window."** The Capitol Theatre, Hull, had fair attendance for its doubtlet, **"Hook and Ladder" and "Half a Chance."** The Capitol has been doing a little better in recent weeks under new management.

News Reel Resume

Paramount News, No. 63: Lipton Cup yacht races at Miami; Italian prince's visit to Egypt; a flying grandmother, age 104; Belgian festivities during a spring carnival; committee from Congress inspecting conditions in coal region; dog tricks; ski events at St. Moritz; the Yankees in training; Statue of Liberty getting a new coat of paint.

No. 64: The 6-day bike race in New York; college boys in snow trek; English speed demon sailing for home; trans-Pacific flyer starting tour to Tokio; English commander leaving Shanghai to return home; Roumania presents S.S. Leviathan with portrait of her queen; navy dirigible finishes its flight from Panama; new styles for men and women; Afghanistan royalty honored on visit to Berlin; workmen inspect the Eiffel Tower.

Pathe News, No. 21: British speed king honored in Washington; Mussolini on the bridle paths; teddy bears, new novelty for girls; circus animals in practice; spring days bring forth Japanese' religious rites; Yankee stars at work; a helicopter in unsuccessful test; Smoki Indians perform sacred dance for the white men.

No. 22: Thoroughbred horses in workouts; Tokio boys celebrate the opening of school; a new crop of infant citizens; the bike race; Munich helps celebrate butchers' day; the Los Angeles returned to her hangar; log tossing in California.

International News, Vol. 10, No. 18: A race between Swedish ice yachtsmen; H.R.H. attending ancient football game; girls dancing on the rooftops; King George and Queen Mary shopping; Texas horntoad taken alive from cornerstone where it had been entombed; a new mechanical man; "Tay Pay" O'Connor; Ruth Elder; Arizona rodeo and cowboys; the dirigible, Los Angeles; Circus animals in spring training; navy aviation students practicing bombing.

No. 19: The bike race; the Pacific battering a wrecked ship; a rugby game in Japan; winter enthusiasts in an icy bath; the Italian Crown Prince; Stribling, Georgia boxer; President Hindenburg greets king and queen of Afghanistan; men rival the women as models in fashion display; monkey antics; the Los Angeles.

Kinograms, No. 5375: An army dirigible which, unaided, lands and takes on passengers; an airplane navigating with no one at the controls; Ruth and Gehrig in training; a carnival along the Rhine; an Englishman tames wild birds; exploding a hill for bridge site; Siamese dancing girls performing at the royal palace.

No. 5376: Strikebreakers hired by transit company in case of strike in New York; Afghanistan rulers in Germany; the six-day bike grind; new coiffure named after Lindbergh; Edison at the motion picture camera; circus pachyderms and other animals; winter lovers perform in pool.

Fox News, Vol. 9, No. 45: U. S. bobsledders who won the Olympics; Stresemann, Germany's foreign minister; the crown prince of Sweden; girl swimming champs setting new records; camera interview with Harry Chandler, owner of the Los Angeles Times; Western dog teams in the American derby; General Summerall inspecting U. S. regulars; Chicago golfer who won Florida title; redwood expert inspecting huge California trees; the carnival along the Italian Riviera.

No. 46: Australians seeking relief from heat in the surf; "Tay Pay" O'Connor; the new U. S. ambassador to Spain; champion British auto race; Prince of Wales starting football game; rehearsal of chorus dancers at the Moulin Rouge, Paris; the Brooklyn painter who found and returned $52,000; Jimmy McLarnin, new lightweight; feeding San Francisco sea gulls; horses run classic race on frozen lake in Switzerland.

No. 47: Leading Democratic candidates; women tennis stars; the Los Angeles; Mexico's new healer and the thousands he attracts; wives of cabinet members attending flower show; screen celebrities dedicate new Fox studio buildings; Germany welcoming Eastern potentate; Missouri girl visiting New York; Rocky Mountain climbing club initiating new members.

Studio Briefs

Another Tiffany-Stahl color film, the second to be started on the coast, is being made by Hans Reinhard with a cast made up of Duncan Renaldo, Joan Meredith, Jack Vanaire, Billy Seay, Mary Dow and Madam St. Pierre. The title of the two-reeler is "The Medallion."

Duke Kahanamoku, the famous Hawaiian swimmer, will have a part in Paramount's "Easy Come, Easy Go," as will also Christian J. Frank and Joseph J. Franz, character actors.

Another "old timer" in the screen firmament, Florence Turner, who years ago was known as "the Vitagraph Girl," will play the mother of Sue Carrol in the Pathe-De Mille production, "Walking Back." Others who have been given roles are Richard Walling, Ivan Lebedeff, Arthur Rankin, Jane Keckly, George Irving, Billy Sullivan and Georgie Stone.

Films of the underworld and its characters are to the fore at the present time. Tiffany-Stahl has filmed one and given it the title of "Nameless Men." Its former title was "The Clash." Antonio Moreno and Claire Windsor head the cast. Viola Brothers Shore and Harry Braxton have just finished the titles.

More writers have been added to the Columbia writing staff. Frederica Sagor has joined the company to do the adaptation of a new story and Fred Myton and Wyndham Gittens also have been engaged to prepare screen material.

Noble Johnson will have a featured role in Leo Maloney's new Western for Pathe. In this new production, "Yellow Contraband," Johnson will enact the part of a Chinese mandarin.

Herman Manckiewicz, Paramount title writer, is doing the titles for Night of Mystery," the new title of Adolpe Menjou's latest picture which Lothar Mendes directed.

First National plans to give "The Squall," the play which it recently acquired, an elaborate production with plenty of scenic backgrounds and a large cast.

Anne Nichols, author of "Abie's Irish Rose," has turned song writer. She is writing the lyrics for an "Abie" song, to be published simultaneously with the appearance of Paramount's screen version of her play. The music, a waltz, has been composed by J. S. Zamecnik.

Frank Tuttle, director, has signed a new long-time contract with Paramount. Hope Loring, scenarist, has also been signed.

Joseph Cawthorn, musical comedy personality, has an important part in "Hold 'Em, Yale."

Reginald Barker, producing "Power" for Tiffany-Stahl, will shoot several exterior sequences in the eastern part of the United States.

"The Big Noise," will be the title of the story Allan Dwan has been producing for First National under the titles of "The Headliner" and "Move On."

Thelma Todd has joined the large cast of "Abie's Irish Rose."

Martin Cohen will have complete charge of the editorial department of Tiffany-Stahl on the coast. He has been in the film production business for eight years.

Harold Lloyd is considering three ideas for pictures that will follow "Speedy," his latest for Paramount. The comedian is considering a collegiate comedy, a cub reporter story and a story of a mythical kingdom.

"Aching Youth" is the final title selected for Charley Chase's new comedy, produced by Hal Roach for M-G-M. Edna Marion, Eugene Pallette, May Wallace and others are in the cast; Fred Guiol directed.

Sport will supply the motif of another of Richard Dix's vehicles for Paramount. His next will be an original baseball story by Sam Mintz, entitled "Knocking Them Over." Fred Newmeyer is to direct.

Director Emory Johnson and Emilie Johnson, his mother, have joined the directorial and writing staffs of Tiffany-Stahl.

Robert McGowan is busily preparing a new story for "Our Gang," in which he expects to use all four winners of the recent west coast "Our Gang" talent hunt.

Marion Jackson, who writes and adapts Ken Maynard's stories and who also adapted and scenarized "The Shepherd of the Hills," has been re-signed by Charles R. Rogers.

Gail Lloyd will be a featured player in a series of two-reel comedies which Christie is producing for Paramount.

In addition to Charley Bowers, who is starred, "Whoozit," a new Educational-Bowers comedy, has a cast which includes Ted Lorch, Kewpie Morgan, Anne Brodie and Emily Gerdes.

"Quick Lunch," a new Paramount comedy, was started last week at the studio. The newest additions to the supporting cast include Martha Mattox, Eugene Pallette, Robert Dudley, Mary Alden, Arthur Housman and Sally Blane. Richard Arlen will not be cast in this picture.

Anthony Coldeway has finished the script of "The Desert Bride," which Columbia is filming. Will M. Tirchey is doing the continuity of a sea story. Armand Kaliz, actor and writer, is also at work on an original story. Byron Haskins, director, is writing a story as his next Columbia picture. Peter Milne is finishing the continuity of "The Matinee Idol."

Polly Moran, M-G-M comedienne, has been signed by Leo McCarey, supervising director and vice-president of the Hal Roach studio, to appear in support of Max Davidson in Roach's next two-reel feature of the star.

An original story, entitled "Why Announce your Marriage?," the work of Lewis Allen Brown and Allan Crosland, has been purchased by Universal, and John Clymer is now adapting it to the screen. It will be made into an all-star farce and will be directed by Edward Laemmle.

Herbert Brenon will make another picture for Metro-Goldwyn-Mayer, the story for which has not yet been definitely selected. Brenon is now about to cut his latest production, "Laugh, Clown, Laugh," starring Lon Chaney.

John Monk Saunders, author, and Hope Loring, scenarist, have both renewed their contracts with Paramount.

Lydia Yeamans Titus has an important comedy role in "Visitors Welcome," a new Educational-Tuxedo comedy.

Eileen Percy will have a leading role in William Haines' next for M-G-M, "He Learned About Women."

Estelle Bradley will play the role of a vamp in a new Educational-Mermaid comedy which Jules White is to direct.

Bebe Daniels has so far recovered from injuries which she received while filming a Paramount picture that she has resumed work with James Hall, her leading man.

The prize winners of the recent "Our Gang" talent hunt conducted over the West Coast theatre circuit were last week introduced to the members of Hal Roach's gang of juveniles. In the quartette are Jimmy Dick Farren, of Santa Ana, Calif.; "Big Bill" Ulmer, of Seattle; Bob Eugene Pearson, of Oakland, Calif., and Ben Parsons, of Portland, Ore.

Jackie Levine, who has been playing the kid heavy in "Big Boy's" Educational comedies of late, appears again in that light in "Chilly Days," the child star's latest comedy.

Eugene Pallette and Martha Mattox, character actors, have been added to the cast of the new Fields-Conklin picture which Charles "Chuck" Reisner is directing.

As soon as he completes "Show Boat" for Universal, Harry Pollard, director, will make another Cohen and Kelly comedy feature for Universal. Matt Taylor has been engaged to make an adaptation of a story built around the title "The Cohens and the Kellys in Turkey."

Jules Rancourt and Emile Chautard have joined the cast of "Super of the Gaiety," a new Paramount comedy.

Opinions on Pictures

The Rush Hour

Fairly Funny Farce Comedy

(Reviewed by Raymond Ganly)

A SLIGHT farce comedy with some funny moments placed here and there along its thin stretch of story. It has the provocative Marie Prevost and the energetic Harrison Ford to enliven it and make it appear sprightly, for it often happens that the film just dodders along. It is a difficult matter to maintain a farce pace for five reels or more, to stretch a story to that length, especially when the idea is trifling in itself. Marie didn't have any "Up in Mable's Room" this time.

It's somewhat novel to have two women fighting a duel. After leaving her sweetie in America and galloping over to Europe via stowaway Marie gets entangled with a set of crooks, and is offered as bait to catch an oil millionaire from Oklahoma with more money than brains. This fellow can give her everything she wants, but little Marie's heart is elsewhere—with her sweetie back home.

The picture coasts along here with scenes at the Riviera but nothing much else. The American lover arrives in France seeking his girl and finds her fighting the duel with one of the crooks, who had accused her of stealing the affections of the other crook. The picture is half spent with weariness by the time the duel is over.

Drawing Power: Kind of weak for first run showings. Suitable for the average theatres. **Exploitation Angles:** The names of the star and her leading man. The title offers possibilities in the line of "rush" ballyhoos.

Produced by De Mille Picutres. **Distributed** by Pathe. **Released,** December, 1927. **Length,** 5,880 feet. **The Cast:** Marie Prevost, Harrison Ford, David Butler, Seena Owen, Ward Crane. **Story** by Frederic and Fanny Hatton. **Scenarized** by Zelda Sears and Fred Stanley. **Director,** E. Mason Hopper.

Sailors' Wives

Not Much Heft to This

(Reviewed by E. G. Johnston)

THE press book honestly admits that the title of this picture has nothing to do with sailors or their wives—and so do we; and so will Warner Fabian, the author of the book from which the picture was made. It's a symbolical title, you see; nothing to do with the matter of selling books or pictures. Now let's see what it's all about, and just what it has for exhibitors and the good old public.

Probably Mary Astor's name and her admirable efforts to make something out of the ordinary material is the best point you have to sell. Next comes the importance of Warner Fabian's reputation as a writer of doings among the more frivolous social elite. These points seem the outstanding ones; otherwise it's just another motion picture.

The theme is quite a beautiful one, and does much credit to the feminine sex. A boy and girl meet in Paris and fall in love. On the day of the wedding the boy receives a note from the girl telling him the ceremony is off. The reason for this is that the girl has found that it is merely a question of time when she will be totally blind. They both return to America; she to cram her life full of thrills and he, to mope about. To hide her real reason, the girl attempts to make her lover believe that she is fickle when they meet again. Discouraged at last, the girl attempts to end her life with a bullet. An operation restores her eyesight and her sweetheart.

Drawing Power: Not strong enough for first run, but will do for double feature or use with vaudeville. **Exploitation Angles:** Play up Mary Astor's name, others in cast and name of author. Don't mislead your patrons with title. Bill as society drama.

THEME: Romance between boy and girl halted by impending loss of sight by latter. Tries to impress boy with fact that she is fickle rather than reveal circumstances. Her attempt at suicide results in restoration of sight.

Produced and **distributed** by First National. **Length,** 5,485 feet. **Released,** Jan. 22, 1928. **The Cast:** Mary Astor, Lloyd Hughes, Earle Foxe, Burr McIntosh, Ruth Dwyer, Jack Mower, Olive Tell, Robert Schwable, Gayne Whitman and Bess True. From Warner Fabian's story and **directed** by Joseph Henabery.

The Law of Fear

A Real Good Dog Tale

(Reviewed by Chester J. Smith)

HERE we have a dog tale that is one of the best of the kind yet portrayed on the screen. Very melodramatic, and, of course, illogical for the most part; at the same time it keeps moving, and it should hold the interest of almost any audience from start to finish. Its main fault is its slowness in starting. The director takes up a lot of footage in driving home the affection of the dog mates, which, however, is a big factor in the development of the story.

Ranger is the dog-star, and he does his work impressively. He is called upon for all sorts of heroics, and he displays almost human intelligence. His battles with the horrible hunchback are most realistic, as he seems to display the real hatred that is called for in the role.

The cast is a small one, there being only three in support of the dog, and they all do their work well. The horribly grotesque makeup of Al Smith as the hunchback bandit is too exaggerated, but Smith gives a highly creditable performance. In fact it is so well done that it is almost a surprise when it is revealed that he is also Steven Benton, brother-in-law of the heroine. Jane Reid is seen to advantage as the heroine, and Sam Nelson is equally good as the sheriff and lover of Marion. Aside from a possible minor defect or two the direction by Jerome Storm is excellent, and the story remarkably well handled. He kept it as well within the bounds of reason as possible, which is unusual to these dog tales.

Drawing Power: Should do very well where they are partial to melodrama. It is one of the best of the type seen. **Exploitation Angles:** The heroic and intelligent actions of the dog-star; the terrific battles between the dog and hunchback bandit.

THEME: Dog-star avenges the killing of his mate by the bandit when he tracks the latter to his death, and he is then revealed as the scheming brother-in-law of the heroine.

Produced and **distributed** by F B O. **Released,** April 8, 1928. **Length,** 4,769 feet. **The Cast:** Ranger, Jane Reid, Sam Nelson, Al Smith. **Directed** by Jerome Storm. **Story** by William Francis Dugan.

Midnight Rose

Pretty Weak

(Reviewed by Raymond Ganly)

A FILM story slipshod in its direction and weak in acting, this "Midnight Rose" is boring to the extreme. It is so bad that many of your patrons are liable to walk out while it is being shown. The producers tried to turn out a story of the underworld, one with plenty of pathos and the like, but they failed miserably in their object, and produced, instead, a puny piece of work. The unbiased critic can only say that it is "terrible"; he has no other choice.

Lya de Putti is starred in the role of a cabaret girl. If you remember her excellent work in "Variety" and then compare it with the sloppy acting she contributes here, you can realize how far she has dropped since her Ufa days. As "Midnight Rose" she is awkward, shambling and colorless. Playing opposite her is Kenneth Harlan, an ex-crook who tries to go straight; he, also, is ineffective. Old-fashioned, hammy postures seem to be the stock in trade of the entire cast.

The story, by J. Grubb Alexander, displays no originality, no brightness and is dull throughout. The direction by James Young is tedious and he commits the unpardonable sin of letting the actors actually mope through some of their scenes. Movie fans, as a rule, are patient folk, very patient. But we do not think they will swallow this stuff.

Drawing Power: Poor. Prop it up with some funny shorts or be sure to have a good accompanying feature that will relieve the tedium caused by this one. **Exploitation Angles:** See the press book.

THEME: Drama of the underworld, of a girl who marries an ex-crook trying to go straight, of how he and she fall into the power of the chief of the underworld and of how he relents and lets them go their way in peace.

Produced and **distributed** by Universal. **Released,** February, 1928. **Length,** 5,689 feet. **The Cast:** Lya de Putti, Kenneth Harlan, Henry Kolker, Lorrimer Johnston, George Larkin, "Gunboat" Smith, W. P. Franklin, Frank Brownlee. **Director,** James Young.

Gun Gospel

A Typical Maynard Western

(Reviewed by Raymond Ganly)

THE old western formula is worked once again in this typically wild, shoot-'em up, ride-'em-hard Maynard western. The easily smiling Ken is pitted against a horde of villains, but, with debonair grace, he vanquishes them all. Never flustered, always the calm, cool young chap he can, in the face of overwhelming odds, save the gal and mete out punishment to the villainous horde. The average fan can always anticipate the ending of a western; it never varies; in "Gun Gospel" it's there in all its glory. After a terrific combat with fists and guns Maynard takes the gal in his arms while the villains, shame faced and bruised, are led away to jail. Yes, it's the old stuff which practically every western of the day throws out at you in large chunks.

Besides his confident grin, Maynard has his horsemanship, something in which he really excels. "How this boy can ride!" they will gasp. Well, there's many a shot of Ken and Tarzan galloping down the rocky roads in "Gun Gospel." Action it has in abundance. Do the fans want anymore in a western?

Drawing Power: Good. The western fans will gobble it up, unless we're sadly mistaken. **Exploitation Angles:** The hero and his horse. Noah Young's comedy. The action and riding.

THEME: Outdoor action drama of the cow country. A young man vows never to use his guns again, but when he is cornered by the man who killed his father he fights back with guns, fists and everything. He shows the villain up and wins a pretty gal.

Produced by Charles R. Rogers. **Distributed** by First National. **Released**, November, 1928. **Length**, 6,288 feet. **The Cast:** Ken Maynard, Virginia Brown Faire, Bob Fleming, Romaine Fielding, J. P. McGowan, Jerry Madden, Noah Young, Tom Day, Bill Dyer, Slim Whitaker. **Story** by W. D. Hoffman. **Scenario** by Marion Jackson. **Director**, Harry J. Brown.

The Cheer Leader

Conventional College Yarn

(Reviewed by Raymond Ganly)

HERE'S a film that is to be viewed with an eye for humor—although the producers evidently intended it as a rattling good story of the campus. It makes you laugh even at the moments when it is offering something not intended as humor. They have clothed the various characters exaggeratedly. The hero is a regular Dick Merriwell, a chap who can cast aside the ignominious sweater of a cheer leader and enter a gridiron fray just when his team is tottering on the brink of defeat.

The antics of the cast all take place at a co-educational college, Fairview by name. There's a story of how one of the football players plays one friend against the other and succeds in getting them both off the team. There are lots of collegiate capers, not up to the grade of some of the really good college comedies we have had in the past, and often quite weak as laugh material.

Aside from these harpings, the picture has some fair portrayals from Gertrude Olmsted, Ralph Graves, Harold Goodwin and Ralph Emerson. But we believe they have muffed the picture; it could have been better if they hadn't tried so hard (and so obviously) to make its story and its comedy so apparent that even a wee mite of a child could understand it. The westerns are unique in that line. The college yarn shouldn't follow unless it is anxious to become besmirched with the trite and commonplace.

Drawing Power: Fair. It has a good title and may draw the younger crowd. Okay for the second runs, neighborhoods and double feature bills or where they feature vaudeville, too. **Exploitation Angles:** The collegiate title. Doll up the theatre and lobby with banners, etc. Try a cheering contest. Offer a prize for the widest pair of collegiate trousers among your audience.

Produced by Gotham. **Distributed** by Lumas. **Released**, November, 1927. **Length**, 6,000 feet. **The Cast:** Ralph Graves. Gertrude Olmsted, Shirley Palmer, Ralph Emerson, Harold Goodwin, Donald Stuart, Duke Martin, Harry Northrup, Ruth Cherington, James Leonard, Lillian Langdon, Bobby Nelson, Charles North. **Story** by Lee Authmar. **Scenario** by Jack Casey. **Director**, Alvin Nietz.

Open Range

Edible Enough for Western Fans

(Reviewed by Raymond Ganly)

ANOTHER of Zane Grey's many western yarns makes an appearance in celluloid in this western starring Lane Chandler, one of Paramount's young leading men, who has little Betty Bronson as his feminine support. The film has Indians galore, a cattle stampede and similar actionful episodes. It has some foolishness mixed with its fireworks, too. The hero is painted as a smart aleck, but the girl likes his freshness and confident poise.

Fred Kohler is the half-breed Indian who mingles with the whites and steals their cattle on the sly. He is having everything his own way until the hero puts in an appearance, and is caught in the swirl of events. The hero is mistaken for a rustler and has to flee for his life, but never is he off his feet, for his calmness under fire is never ruffled. The outcome of it all is that the villain is ultimately revealed as a rogue and everything is jake for the hero and his girl.

There is some inconsistency in one of the scenes which shows the heroine the victim of runaways. Although the horses make their wild break in view of hundreds of people, none witness the affair except the lone hero, who dashes to the rescue. The finale in which the Indians are razing the town and the whites, in despair, stampede their cattle through the streets in order to get rid of their enemy, is unconvincing.

Drawing Power: Fair. Just a program picture which will have to be helped along by another feature. For neighborhood houses. **Exploitation Angles:** Zane Grey's name, the names of Betty Bronson and Fred Kohler in the cast. Tell them it's an action picture.

THEME: Outdoor action drama of rustlers and Indians and Indians against a young cowpuncher.

Produced and **distributed** by Paramount. **Released**, November, 1927. **Length**, 5,599 feet. **The Cast:** Lane Chandler, Betty Bronson, Fred Kohler, Bernard Siegel, Guy Oliver, Jim Corey, George Buck Connors. **Story** by Zane Grey. **Scenario** by John Stone and J. W. Ruben. **Director**, Clifford Smith.

That Certain Thing

Light Comedy

(Reviewed by Raymond Ganly)

ELMER HARRIS has fashioned a nice little picture, which boasts no fancy frills nor elaborate sets, but which tells a pleasant story and tells it well. Perhaps the theme of the poor little girl who brings out the best in a disinherited son of wealth, is not an original one, and has been used ere this out Hollywood way. Even so, you do not object to its unoriginality, considering its capable presentation. Frank Capra's direction is a pleasing job.

Little Viola Dana is the girl of the tenements who marries Ralph Graves, the shiftless son of a rich man. There's comedy in the courtship and quick marriage, but it becomes very serious for the wedded pair when the father disinherits his son and the latter realizes he will have to go to work. Graves suddenly, in this crisis, gets an idea: to start a business organization peddling his wife's delicious lunch boxes. Hasn't he tasted her lunches and doesn't he know they are good?

So there's more comedy when this shiftless young chap inveigles his irate father, the owner of a string of restaurants, to purchase his business at a round sum. All ends rosily for the newlyweds. Graves is well cast as the lazy chap. The petite Miss Dana is pleasing as the pertinacious little girl from the tenements.

Drawing Power: Good. For the neighborhood trade and houses which present vaudeville acts. **Exploitation Angles:** The story has to do with a lunch box factory—utilize that fact. Its title is intriguing, and featured players are known.

THEME: Comedy drama of a tenement girl who weds a rich man's son only to have her dreams of wealth shattered when the rich man cuts off her husband without a cent. They get an idea to enter the restaurant business and so good are the young wife's sandwiches that the father buys their business at a handsome figure and presents them with a wedding check into the bargain.

Produced and **distributed** by Columbia. **Released**, January, 1928. **Length**, 6,047 feet. **The Cast:** Viola Dana, Ralph Graves, Burr McIntosh, Aggie Herring, Carl Gerard, Sydney Crossley. **Story** and **adaptation** by Elmer Harris. **Director**, Frank Capra.

"Visitors Welcome"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

IT has been a long time since Johnny Arthur has had so good a comedy as he has in this Tuxedo directed by Harry Sweet. Sweet, a good director and the fellow who nursed Monty Collins along, seems to have put new life into Arthur. The result is a comedy in which the star receives excellent direction. Acting opposite Arthur is Lydia Yeamans Titus—and she is excellent.

Arthur, like Charley Puffy in one or two of the latter's comedies, takes in an old lady from the streets, his heart flowing over with sympathy for her because he has seen her ill treated. The old lady does not reciprocate this kindness, making home life miserable for Arthur and his wife, Lucille Hutton. Arthur's patience fast wanes; he does everything he can think of to squelch the busy-body, snooping tendencies of his guest, who has become a plague to him.

The scenes of the old lady's tyranny in the home, the way she irritates her hosts and causes Arthur to become a total wreck are well proportioned with comedy. In all, it's a good number.

The Pioneer Scout

Good Western Picture

(Reviewed by Raymond Ganly)

A GOOD western is presented here. The likable Fred Thomson is the heroic young westerner—a scout on the frontier. He has to bunk up against all sorts of villainy, not the least of which comes from a renegade white man. They certainly have pressed lots of action into the conflict between these two men.

A very good villain enlivens the scenes. A dominant personality, this fellow, Tom Wilson, gives a very good account of himself. He is in no way hindered for lack of footage, and he takes advantage of every opportunity. The conviction is strong that he can cut a notch for himself as a villain as deep as Santschi and some of the other veterans.

Plenty of action and tense situations in which the hero is confronted with all sorts of danger succeed in keeping this western strung out taut. It does not let down after the first few reels have been hurdled, but maintains its tension. A wagon race between Thomson and the villain is placed nicely into the middle of things. It is excitingly done, and is a climax in itself.

The real crash comes at the final hundred feet or so when Thomson ventures into the renegade's den. The old ending makes its appearance once more: the villain being battered around by the hero and the heroine being saved by the self same complacent young man.

Practically all the attributes of the good western—good acting, action, story and scenery—are in this one.

Drawing Power: Good. **Exploitation Angles**: Bill Thomson's name prominently. Remind audiences of his previous picture, "Jesse James." Play up villain, wagon race and pretty Nora Lane.

THEME: Western action drama in which young frontier scout saves girl from the talons of an evil renegade.

Produced and **distributed** by Paramount. **Released**, January, 1928. **Length**, 6,118 feet. **The Cast**: Fred Thomson, Nora Lane, Tom Wilson, William Courtright. **Story** by Frank Clifton. **Directors**, Lloyd Ingraham and Alfred L. Worker.

Satan and the Woman

A Good Drama

(Reviewed by Raymond Ganly)

A WELL-TOLD dramatic story is on hand in this Excellent Pictures production. Claire Windsor, the star, is surrounded by a good assortment of troupers so that the acting is all tip-top. The manner in which the picture moves to its conclusion is indication of sure supervision. This good production, we suppose, is due to Director Burton King and Harry Chandlee, who supervised the story and supplied the titles.

The tale is an adaptation by Adrian Johnson of Mary Lanier Magruder's "Courage," which was published in *Young's Magazine*. So there's an exploitation angle for you, Mr. Exhibitor. A fine characterization is Vera Lewis' in the role of a heartless old lady, who would regulate the lives of all around her and wreck the romance of her heir. The actress' role is very similar to that of the old termagant in "Siege." It is the sort of role which a good performer can make striking and outstanding. Miss Lewis has done this.

The evils of aristocracy play an important part in the story. The old lady, like a veritable tyrant, endeavors to ostracize the girl, her granddaughter, with whom her heir is in love. The granddaughter is alone in the world, but she is as proud as her persecutor, and as relentless in her determination to win out.

Drawing Power: Good. For second run and neighborhood houses. **Exploitation Angles**: Magazine angle. Masquerade ball in story. Gossips who figure in story. The star.

THEME: Drama laid in small town wherein ruthless old lady tries to crush romance between her heir and her granddaughter, whose parentage she will not acknowledge before world. The old tyrant dies and leaves her money to girl, having repented at last moment. A misunderstanding separates girl and her lover, and for a time she thinks of marrying an adoring lawyer. But she finds latter is after her money and that her former lover is man for her.

Produced by Samuel Zierler. **Distributed** by Excellent Pictures (S. R.). **Released**, January, 1928. **Length**, 6,400 feet. **The Cast**: Claire Windsor, Cornelius Keefe, Vera Lewis, Thomas Holding, James Mack, Edithe Yorke, Madge Johnston, Sybil Grove, Lucy Donahue and Blanche Rose. **Scenarist**, Adrian Johnson. **Director**, Burton King.

Comrades

Average Attraction

(Reviewed by Raymond Ganly)

A BOY, a girl, a coward—and the war. Around these ingredients have been planted the grains of sentiment and hokum with the result that this film has more than the ordinary share of situations which can be relied on as faithful tear-getters. The hokum has been injected in large draughts, so that it seeps through all the nooks and corners of this celluloid creation.

When the action has switched to France, some semblance of life begins to appear. Some pretty good battle scenes are introduced. Although the hero carries on like an impossible warrior bold, capturing machine gun nests and performing other valorous acts, back at home his deeds are credited to his friend, a coward, and the latter's stigma of fear is accorded the heroic chap. You see, before going "over there" they had switched names.

The work of the cast is very tame; the direction, too, smacks very much of the mediocre. In all the picture throughout is of an average hue. The sentiment mounts steadily and overflows in the final scenes in which the coward gets bumped off leaving the road to happiness open to the boy and girl.

Just an average state rights production, "Comrades" would have been a better piece of work if more vigor had been made manifest in the direction and more convincing performances culled from the cast. Joseph Swickard is best among the latter.

Drawing Power: Fair. **Exploitation Angles**: Emphasize war angle and make use of posters showing trench scenes and the girl in her uniform of an ambulance driver.

THEME: Heart drama of the war.

Produced by James Ormont. **Distributed** by First Division Distributors, Inc. **Released**, January, 1928. **Length**, 5,400 feet. **The Cast**: Helene Costello, Donald Keith, Gareth Hughes, Josef Swickard, James Lloyd, Lucy Beaumont. **Story** by William Gilbert. **Director**, Cliff Wheeler.

The Leopard Lady

Good Mystery Melodrama

(Reviewed by E. G. Johnston)

PATHE has a good picture here, even 'though the story and atmosphere lacks originality. Action, smooth direction, unceasing interest and particularly good work by the principals are more than enough to offset what may have been an attempt to tear a few pages from Poe's Murders in the Rue Morgue, and to imitate the pin-wheel circus tricks of the picture "Variety." There is a slight touch of gruesomeness to the opening scenes, but not to the extent that it will offend the finicky folks. The efforts of Jacqueline Logan and Alan Hale seem to stand out, while those of Robert Armstrong and Jas. Bradbury, Sr., are a close second. The latter does a fine bit of character work. Suspense has been well handled.

The picture starts off with a bang. A wealthy woman staggers into her home dying from a ferocious attack. There is a circus in town and the saying is that crime seems to follow in its wake. An old woman is usually seen leaving the neighborhood of the crimes. A chief of police engages Paula, the Leopard Lady, to join the show offering a handsome reward if she is successful in unraveling the mystery. Caesar, the Cossack, becomes enamoured and, even though the latter saves her from death in the leopard cage, she sends for her chief to make the arrest. It has developed that Caesar has trained his pet ape to commit a long series of crimes and the final one was an attempt to do away with Paula's sweetheart.

Drawing Power: For all houses where a thrilling mystery melodrama is appreciated. **Exploitation Angles**: Play up mystery angle and names of principals.

THEME: Mystery of murder and pilfering is unraveled by Leopard Lady, who joins circus troupe on secret mission. Reward enables her to fulfill romance with ship captain.

Produced and **distributed** by Pathe. **Released**, Jan. 22, 1928. **Length**, 6 reels. **The Cast**: Jacqueline Logan, Alan Hale, Robert Armstrong, Hedwig Reicher, Jas. Bradbury, Sr., Dick Alexander, William Burt, Sylvia Ashton, Kay Deslys and Willie May Carson. **Directed** by Rupert Julian. From Edward Childs Carpenter's play. Well photographed by John Mescall.

"The Bicycle Flirt"

(Sennett-Pathe—Two Reels)

(Reviewed by Chester J. Smith)

BILLY BEVAN, Vernon Dent, Dot Farley and Carolle Lombard head the cast in this Mack Sennett slapstick comedy directed by Harry Edwards. It has a situation or a bit of knockabout comedy here and there that may be productive of laughs, but it is evident the whole thing was concocted out of nothing with the situations developed as the thing went along.

Bevan conducts a large part of his courtship astride a bicycle and while hanging to the rear-end of the girl's auto. Her brother-in-law insists that she discard her regular boy friend and acquire for herself a business man like himself. When Billy comes along she decides upon him, and his case is further helped when he runs afoul of the machine and is taken to the family home of the brother-in-law.

There Billy, living on the fat of the land, is nursed back to health by the girl, and all goes well until the arrival of the original boy friend, who, under the circumstances, is welcomed even by the brother-in-law. Billy is given the gate, and all ends happily for everyone but him.

Woman Wise

Carries Its Share of Comedy

(Reviewed by Raymond Ganly)

THE American consul in the capital of Persia, his demure and attractive secretary, an American friend with strong inclinations to gallivant after women, and various Oriental personages are the characters who parade through this concoction of comedy pieced together with snatches of drama and fistic brawls. Just a program picture in its acting and story content, it is of the kind which the men-folk will enjoy more than the women because the humor is often free and easy, and of the "razzberry" type glorified in "What Price Glory."

It introduces a new feminine player in the person of June Collyer. She has reserve and natural charm, her features delicate and sensitive like Mary Astor's. Her charm pervades the consulate and the result of her presence is that the consul changes from a woman-hater into an ardent admirer, and his friend, the gay Lothario, forgets his roving tendencies and also centers his attention on the pretty secretary.

The two forget they are rivals when a wicked pasha attempts to steal the girl. They use straight Tunney lefts and crashing Dempsey rights on the jaws of the potentate's gang of kidnappers. The Americanos clean up the pasha's men with a vengeance.

Drawing Power: Fair. Bill Russell is the only well known name in the cast, so it's lacking in the "name" asset. **Exploitation Angles:** Bring home the point that it is a story of three Americans' adventures in a Persian town. Make a bid for the men's trade.

THEME: The American consul in Persian capital is forced to harbor friend when latter wins enmity of ruling pasha. Consul, angry at fact that his pretty new secretary is disturbing equilibrium of his life, learns to love her, although he has a rival in his friend. Pasha tries to spirit secretary away, but two Americans defeat his purpose. Girl later weds consul.

Produced and **distributed** by Fox Films. **Released**, January, 1928. **Length**, 5,050 feet. **The Cast:** William Russell, Walter Pidgeon, June Collyer, Theodore Kosloff, Raoul Paoli, Ernest Shields, Duke Kahanamoku. **Story** by D. McGibney and J. K. McGuinness. **Director**, Albert Ray.

Surrender

Misplaced Climax Mars It

(Reviewed by Raymond Ganly)

THIS picture carries a powerful wallop in its climax. A situation strong, intense and pregnant with deep, human emotion—it works on an audience catching all their sympathy for the heroine; but this climax is misplaced, coming as it does in the middle of the film and making what follows trite and uneventful and like the distant echoes of a tremendous crash, like the faint ripples caused by a rock which has splashed water. "Lea Lyon," Alexander Brody's play from which this picture has been adapted, evidently had an excellent second act, but a very weak third.

The scene is laid in a Galician town near the Russian border, and the time is one of war. The heroine is the daughter of the village Rabbi. Her beauty attracts the attention of the autocratic general of the Russian troops, who take possession of the village and she is faced with the horrible prospect of either submitting herself to the Russian general or seeing her people killed like dogs.

The drama is piled on generously with throbbing emotional action from Miss Philbin. Her big scene is suspenseful and well directed. Ivan Moskine, on the other hand, does not look nor act like the regal general; rather, he's more of comedian than a dramatic actor. Nigel de Brulier is excellent as the Rabbi and Otto Mattiesen does good work as the cringing suitor for the heroine's hand.

Drawing Power: A good attraction for all sorts of houses. **Exploitation Angles:** Mention the predicament of the heroine—how, like another Judith, she risks her honor to save her people. Bill Moskine as the star of "Michael Strogoff."

THEME: The happenings in town near Russian border during war. Russian general whose troops occupy town orders virginal daughter of village Rabbi to submit to his whims. To avoid torture of her kinsfolk which he threatens she goes to him, but he does her no harm, his better nature having been aroused. When war is over he comes back to her and they are happy.

Produced and **distributed** by Universal. **Released**, March, 1928. **Length**, 8,249 feet. **The Cast:** Mary Philbin, Ivan Moskine, Otto Mattiesen, Nigel de Brulier, Otto Fries, Daniel Makarenko. From play by Alexander Brody **scenarized** by Charles Kenyon. **Director, Edward Sloman.**

"Indiscreet Pete"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

THE small, nattily dressed figure of Jerry Drew looms large among the Educational studio's roster of comics. Jerry, always associated with his silk hat, is a polite type of comedian—that is he does not have to throw a pie or take a fall to be funny. He relies on pantomime rather than slapstick.

It was as a drunk, we believe, that Drew (then called Clem Beauchamp) made his Educational debut. He was very good in that role, hiccoughing, peering through keyholes and acting like an inebriate. While interpreting a role like that he gets some pretty good laughs. Do you remember him is the comedy in which he strolled into a general store and asked the proprietor whether or not he had any dry herring? Receiving an affirmative answer, he calmly doffed his hat and remarked negligently, "Well, give them a drink."

Drew carries on in much the same fashion in this comedy wherein he is dodging his tailor to whom he owes some money. He gets into the apartment of a young wife, causes her husband to fly into a rage, and boards a Pullman to escape his troubles. There are some pretty good comedy situations on the Pullman. Harry Sweet directed (and did another good job). In the cast are Betty Boyd, Robert Graves and Sydney Franklin.

"Feline Frolics"—"The Tonquin Valley"

(Educational—One Reel)

KITTENS playing among themselves and enjoying life in general. Fourteen kittens and two mother cats are the subjects shown. The friskness and playfulness of the kittens provides some humor as well as some interesting camera work.

The Tonquin Valley is the other subject in this Bruce Outdoor Sketch. The valley is a beautiful spot, boasting a range of mountains unique in their formation—the Ramparts. There are several shots of these peaks as well as glimpses of Amethyst Lake and campers in the valley.—RAYMOND GANLY.

Marry the Girl

Routine Romantic Melodrama

(Reviewed by Thomas C. Kennedy)

CHIEFLY because it effects a touching situation expressing the always appealing paternal love type of drama, this offering from Sterling Pictures, directed by Phil Rosen, strikes a fair balance as program entertainment. Mr. Rosen, equipped with nothing much in the way of story material, played directly for full power of the scenes between the embittered old man and the boy he has been led to believe is his grandson. The director's choice was a wise one, for herein lies perhaps the only worth-while dramatic content of a plotty and mechanically contrived melodrama. It is an old-school recitation about an old man living with the hurts he has sustained from an episode of check-forging which he thinks was done by his son.

The same conniving parties, his secretary and housekeeper, who "framed" the son, now introduce to him a young and attractive woman as the widow of his son, long missing from the parental home. She has a boy, whom the old man believes is his grandson. It is quite obvious to the spectator that the secretary is up to some dirty work. His plan is to win over the old man to the young woman, change his will in favor of her and the boy, and then marry the girl, thus collecting by devious route the fortune the secretary covets. This is all very well until young Wayland return to prove his innocence of the check-forging. He allows his father to continue in ignorance that he is still alive, and during the time he spends developing his case against the secretary, young Wayland falls in love with his supposed widow, so when the expose comes, the old man urges the "widow" to remain so that he may have the companionship of the youngster he has developed a deep affection for. All this has the benefit of a production that is pleasing to the eye. capable acting, and it manages to hold the interest quite consistently.

Drawing Power: Fair program strength. **Exploitation Angles:** Straight billing as heart drama stressing Bedford, Ellis and Turner "names."

THEME: Melodramatic romance with parallel love themes involving old man's affection for grandson and man-woman love, developing as a result of scheme by plotters to get the fortune of an embittered and lonely capitalist.

Produced by Sterling Productions, Inc. **Distributed** by Sterling Pictures Distributing Corp. **Released**, March 1, 1928. **Length**, 5,300 feet. **The Cast:** Barbara Bedford, Robert Ellis, Florence Turner, De Witt Jennings, Freddie Frederick, Allan Roscoe, Paul Weigel. **Story** by Wyndham Gittens. **Director**, Phil Rosen.

"Felix the Cat in the Oily Bird"

(Educational—One Reel)

FELIX the cat continues his lonesome way in this one from the Sullivan studio. For all the world like another Lonesome Luke, the cat is always getting into trouble. His mistress accuses him of stealing her jewels, hence his ignominious ejection from the house. Learning that a hen has swallowed the gems he chases her in order to clear his good name. The bird, in desperation, digs a hole to escape from Felix. The tumult that results in the hole when the cat goes in after her causes an oil spout—much to the joy of the cat's mistress.

Entertaining.—RAYMOND GANLY.

The Smart Set

Haines Has a Good Picture

(Reviewed by Laurence Reid)

THEY'RE casting William Haines in stereotyped roles now and he is one actor who isn't suffering by it. Having established himself as the best interpreter of "smart-aleck" parts, there seems to be no reason why he shouldn't continue to shine in them. The present story is just a variation of the other recent efforts—with perhaps a bit more class to it.

In other words, Haines is cast as a blue-blood who is the star of the crack polo team defending his country. He thinks more of individual grand-stand play than working in harmony with other members of the four. So on the eve of the big game he is suspended from the team. This brings him to an understanding with himself. Realizing that his friends have turned against him he learns humility and makes good. He is rushed into the game at the last minute and turns defeat into victory.

There is quite a lot of dash to the picture. It carries a horsey flavor about it. There is a good thrill in the scene of the burning stable, when Haines rushes in to save his favorite pony. And the game itself is full of color and excitement. It reeks with atmosphere and hasn't a flaw except for a couple of inconsequential details. The comedy relief doesn't belong.

Drawing Power: Star is popular. Should go well in all types of houses. **Exploitation Angles:** Play up title and exploit the polo match. Use lobby display. Feature Haines as one of the most popular stars.

THEME: Romantic drama of "smart-aleck" who realizes that he's not so hot. So he makes good in polo match.

Produced and **distributed** by Metro-Goldwyn-Mayer. **Length**, six reels. **Released**, March, 1928. **The Cast:** William Haines, Jack Holt, Alice Day, Hobart Bosworth, Paul Nicholson, Julia Swayne Gordon, Constance Howard. **Director,** Jack Conway.

The Showdown

Good Melodrama for Bancroft's First

(Reviewed by Laurence Reid)

IN elevating George Bancroft they've started him off on the right foot. This isn't to say that he has the world's masterpiece here. But he has something which should entertain nine fans out of ten. The new star continues in heavy melodrama and has a role which affords him plenty of excitement and adventure. And so sure of his technique is Bancroft that the plot never wavers in interest.

The action places the characters in the tropics—with the central figures in search of the "black gold," as oil is called in most subtitles. The fight for oil is contrasted with the fight to love. A woman comes into their lives and Bancroft, as the dominant personality, conquers his enemies, though at the end he drifts on toward other fields for success. The fight between the principal characters is a humdinger—one executed in typical movie fashion. It is well produced and should appeal to patrons of the sterner sex. It is competently acted by the star and Evelyn Brent and Fred Kohler.

Drawing Power: Should appeal to men patrons. Good for downtown houses. **Exploitation Angles:** Play up Bancroft's elevation to stardom and what he has accomplished on the screen. Feature Evelyn Brent, who worked with him in "Underworld." Bill as lively melodrama of the South Seas.

THEME: Melodrama of search for oil with men fighting over love of a woman.

Produced and **distributed** by Paramount. **Length**, six reels. **Released**, March, 1928. **The Cast:** George Bancroft, Fred Kohler, Neil Hamilton, Evelyn Brent, Leslie Fenton, Arnold Kent, Helen Lynch. **Director,** Victor Schertzinger.

If I Were Single

Mildly Amusing Little Number

(Reviewed by Laurence Reid)

THERE isn't much background of plot and characterization in this picture, which skids along on pretty thin ice. Its idea could be fully exploited in three reels, but it has been padded here and there to provide feature length. The idea revolves around a bit of a triangle and the figures that build it don't extend beyond a quartette.

One sees a young married couple living together in more or less pugnacious fashion. According to all the rules of Formula No. 49 the husband must play around with another woman while the wife becomes attracted to another man. And so it follows this plan—with everything straightened out satisfactorily for a happy finish.

It's a slight, fluffy plot, but it furnishes some amusement through some fairly crisp situations. It smacks of a story that Lubitsch might have directed, only the German director's deft touch is missing. It is properly staged and acted very well. Indeed, the interpreation is the best thing about it. May McAvoy, Conrad Nagel and Myrna Loy and Andre Beranger contribute first-rate performances.

Drawing Power: Suitable for average houses. **Exploitation Angles:** Tease the title and exploit principals. Bill as domestic comedy.

THEME: Triangle of married couple who play around only to become reconciled eventually.

Produced and **distributed** by Warner Brothers. **Length**, six reels. **Released**, March, 1928. **The Cast:** May McAvoy, Conrad Nagel, Myrna Loy, Andre Beranger. **Director,** Roy Del Ruth.

"Builders of Bridges"—"When Twilight Comes"

(Educational—One Reel)

THIS Bruce Outdoor Sketch shows the activities of workmen building a bridge over the Cascade Rapids of the Columbia River. The perilous work is presented in some detail—the dangers with which the men are confronted (they work at a height of 150 feet above the water), the speed at which they carry on the riveting, their steadiness of foot in crossing a thin stretch of steel beam. The camera takes you right up among these men so that you get an idea of their nerve and coolness in so perilous a task.

Follows one of Bruce's nature studies—a scene of the sun going down behind the hills. The clouds lose their golden tinge and twilight approaches, changing the scene subtly but softly. These views must be seen to be appreciated; wordy descriptions are useless. The entire reel, we believe, is animated by the artistic touch, so noticeable in the photography and the titles which Bruce has chosen to adorn his scenes.—RAYMOND GANLY.

"The Ring Leader"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

THIS western featurette featuring Jack Perrin has an even slimmer story and a more illogical one than usual, if that is possible. As its highlight Perrin's horse, Starlight, is instructed to and does race across country and deliver the message that brings relief to the mounties and his girl friend, who are in the direst distress.

It seems that the murdered father of the girl has left with her a paper which incriminates the Compte gang in his murder, and the gang is bent on getting that paper back. They ride to the McLean cabin, where they are overtaken by Perrin, the mountie, who is bested after a fierce battle. The girl then is forced to give up the paper and a guard is left at the cabin.

It is then that the horse is called upon. He is told to deliver the note to the headquarters of the mounties and he is off to his task. He is seen dashing madly across country and arriving at headquarters. Relief is forthcoming immediately and it is a fortunate thing for Perrin and the girl, for the former is again engaged in a desperate fight with the bandits, and is apparently getting none the better of it when Starlight looms in the offing with two of Jack's buddies, who lose no time in putting the shackles on the desperadoes.

There are three or four of the usual stereotyped fist fights in which the mountie is always badly outnumbered. If it were not for the fact that casts were changed occasionally in these westerns these fist fights could well be kept in stock, for their action never varies. There is also some riding of the standard brand.

"The Newlyweds' Friends"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

SNOOKUMS, as usual, is just about the whole picture in this comedy of the Newlyweds series. He is a precocious kid, who upsets things generally throughout the two reels. Were it not for the winsomeness of the youngster, there would not be much to the picture. He has a remarkable personality and a rare flair for comedy, which fairly makes you like him and everything he does.

Here Snookums spills the beans generally, both while the preparations for the friends' wedding and the wedding are going on. He is the page to the bride, but instead of carrying her train he rides it, and brings about general consternation when the train and the rear of the dress suddenly part at the belt line.

While the attendant excitement in this circumstance is going on, the bride's diamond necklace is stolen and all the guests are ordered searched. The thief is about to make his getaway when Snookums discovers he is hiding in a huge cabinet in the hallway. The youngster snaps the lock on the cabinet and effects the capture of the thief.

The story is somewhat disconnected to make way for a lot of gags, many of which are not needed, as the action is fast enough without them.

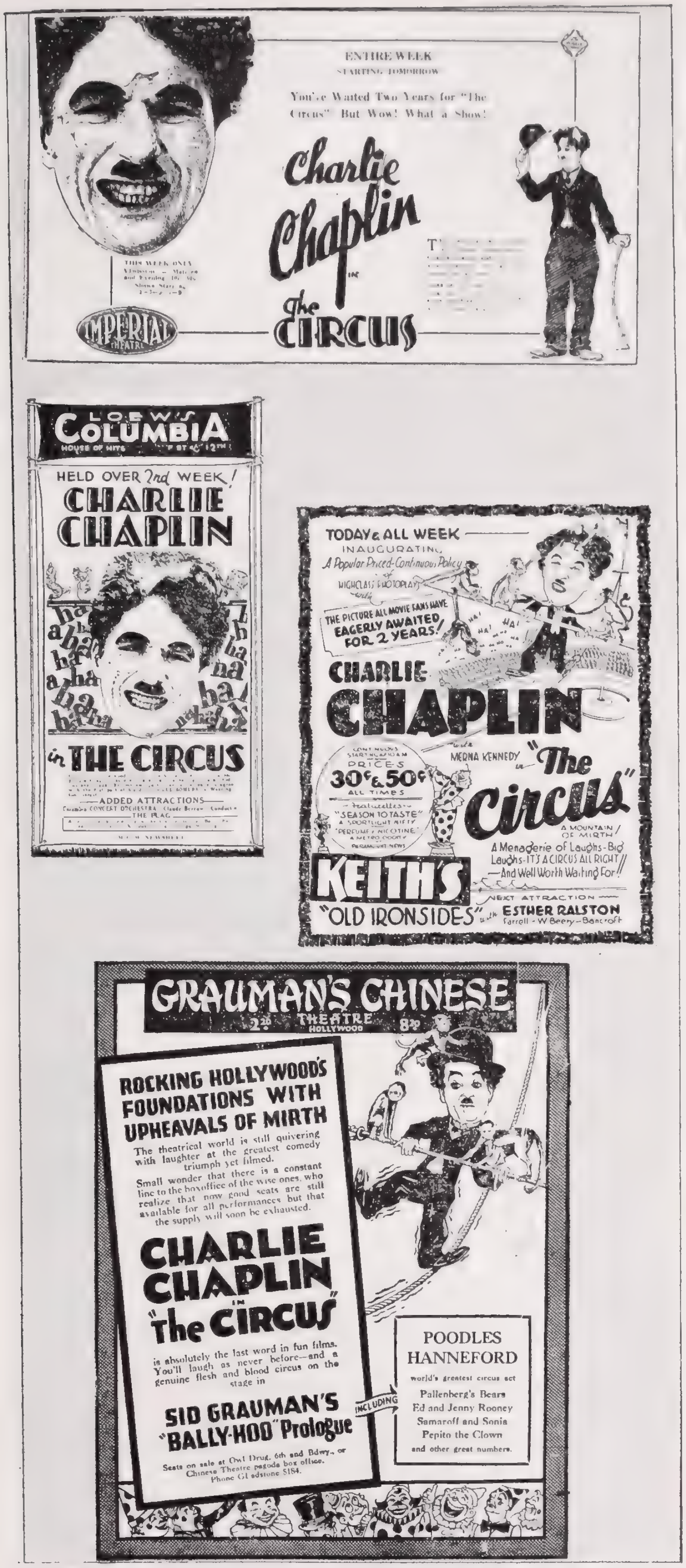
"Ringside Romeos"

(Universal—One Reel)

ARTHUR LAKE has a better story than usual in this one-reeler of the Snappy Comedy series. As a soda dispenser Arthur's jealousy is so aroused by the arrival at the counter of his girl and his rival that he is short changed fifteen dollars by a slicker. The manager of the store threatens arrest unless the shortage is made good.

A handbill announcing a cash prize for the winner of a boxing tournament attracts Arthur's attention, and he decides to go after it. His opponent in the finals is his rival, Buddy Messinger. They engage in a desperate battle, with Arthur getting all the worst of it until he lands a lucky haymaker and puts Buddy out.

There is some humor that is not so good, but all in all the picture is one of the best of the series to date.—CHESTER J. SMITH.



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STARTING TOMORROW

You've Waited Two Years for "The Circus" But Wow! What a Show!

Charlie Chaplin in The Circus

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A Menagerie of Laughs-Big Laughs-IT'S A CIRCUS ALL RIGHT!!—And Well Worth Waiting For!!

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ROCKING HOLLYWOOD'S FOUNDATIONS WITH UPHEAVALS OF MIRTH

The theatrical world is still quivering with laughter at the greatest comedy triumph yet filmed.

Small wonder that there is a constant line to the boxoffice of the wise ones, who realize that now good seats are still available for all performances but that the supply will soon be exhausted.

CHARLIE CHAPLIN
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is absolutely the last word in fun films. You'll laugh as never before—and a genuine flesh and blood circus on the stage in

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world's greatest circus act
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and other great numbers.

Seats on sale at Owl Drug, 6th and Bdwy., or Chinese Theatre pagoda box office. Phone GLadstone 5184.

Reproduced above are newspaper layouts typical of the type of ads used by first run houses in exploitation campaigns for Charlie Chaplin's "The Circus." The displays shown were used by the following theatres: Grauman's Chinese, Hollywood; Loew's Columbia, Washington, D. C.; Keith's, Cincinnati; Imperial, Charlotte, N. C.

Classified Ads

For Sale

FOR SALE: 700 upholstered opera chairs, $2.25 each; 600, $2.75 each; 500, $2.50 each; 1,000 veneer chairs, price $1.25 each. Good serviceable condition. Can be seen on request. Box 425, Motion Picture News, 729 7th Avenue, New York City.

FOR SALE: Corporation operating chain of six theatres in towns of 2,000 to 7,000 population. Will sell all or part. Inquire Box 323, care Motion Picture News, 729 7th Ave., New York City.

FOR SALE—The only two theatres in a Southern Indiana City of twelve thousand population, with varied industries. Concrete trunk line highways. Traction, Bus and Railways serve great number of nearby towns. Long time lease with option to buy buildings at any time, centrally located. Box 331, care Motion Picture News, 729 7th Ave., N. Y. City.

Wanted to Buy

WANTED Theatres in Towns of 5,000 population and up, must bear the closest investigation and be at right price, South preferred. Address Box 334, care Motion Picture News, 729 Seventh Ave., New York City.

SHIP US YOUR SECOND HAND MACHINES. SIMPLEX—POWERS—MOTIOGRAPH. Generators, Compensarcs, Spotlights, Reflector Lamps. Also Acme, DeVry, Holmes, Cameras, Edisons, Royals. Any Theatre Equipment. We pay highest spot cash prices. Monarch Theatre Supply Co., Box 2042, Memphis, Tenn.

Position Wanted

THEATRE MANAGER—Five years experience managing vaudeville and picture houses, chain and independent, advertising and exploitation. Age 25 — married. Any location with permanent connection. Address Box 333, care Motion Picture News, 729 Seventh Ave., New York City.

POSTER ARTIST — Can make attractive lobby displays, posters, banners, signs, original newspaper ads. Will go anywhere. Young, married, ambitious. Address Box 329, care Motion Picture News, 729 7th Ave., N. Y. City.

A-1 MALE ORGANIST at liberty. Has played leading theatres. Organist, 1112 Lee St., Charleston-Ka., W. Va.

ORGANISTS and SINGERS, thoroughly trained and experienced in theatre work. Men and women now ready for good positions. Union or nonunion. Write salary, and other data. Address, Chicago Musical College, 64 E. Van Buren, Chicago.

ORGANIST, Male. Southern Exhibitors, attention! No finer soloist available for first run theatre, using organ exclusively. Present and past record to prove above statement. Your communication, address Box 328, Motion Picture News, will receive promptest attention.

ORGANIST at liberty. Man with excellent references and recommendations at liberty. States bordering the Great Lakes preferred. Long hours no objective. Has good library and uses it. Address Box 198, care Motion Picture News, 729 Seventh Ave., New York City.

Regional News from Correspondents

Kansas City

A NEW move has been in the film war of Hiawatha, Kas., which has attracted statewide interest because of the technical facts involved. Recently Dr. L. W. Shannon, exhibitor of Hiawatha, won an injunction suit in closing Hiawatha's $150,000 memorial auditorium insofar as the showing of motion pictures was concerned. The hall had been under the management of William Schenkelberger and motion picture programs, to which admission had been charged, were given. Dr. Shannon argued the memorial was a public building, exempt from the ordinary taxation to which theatres are subjected, and therefore should not be permitted to be turned into a commercial theatre. Dr. Shannon's victory in the suit presumably ended things until this week, when Dr. Shannon filed an affidavit of contempt of the injunction, charging Schenkelberger had been booking and showing motion pictures. Since Schenkelberger had been barred from showing pictures in the memorial, he had continued to book and advevrtise pictures as being shown under the management of the trustees of the memorial.

The Electric theatre, first run house of Kansas City, Kas., through its public relations department, has issued a house organ, known as the Electric Newsette, to be distributed to patrons twice a week.

The Midland theatre, first run house of Kansas City, last week started a radio broadcasting program in conjunction with the Kansas City Journal-Post, a daily newspaper. A studio has been installed in the theatre and a schedule arranged as follows: organ recital 10:30 to 11:30 daily in the morning; entire stage program at 7:30 nightly; 11 P. M. each Tuesday, Sundodgers program, including extra entertainers.

More than 30,000 school children thus far have seen the Alaskan picture, "Top o' the World," educational picture being shown at Kansas City schools under the auspices of the Kansas City Star, a daily newspaper. There has been no opposition to the showing of the picture on the part of exhibitors as the Star's policy has been unusually friendly to the screen industry and the showing of the picture, it is believed, will stimulate interest in motion pictures.

The following changes in ownership, improvements and new theatres in the Kansas City territory have been announced: the Smith building in Conception Junction, Mo., has been rented by C. C. Reynolds and will be used as a motion picture theatre; the "Lindy" theatre, Monette, Mo., which succeeds the Gem theatre, held its opening night the other night; the Wetzel theatre, Tina, Mo., has become a Paramount house and will be managed by J. G. Wetzel; the Globe theatre, Meade, Kas., has been sold by Martin Griggs to Edward Rowland of Texhoma, Okla.; the Jefferson theatre, Springfield, Mo., has been sold by S. E. Wilhoit to Ensley Barbour; the Warsaw theatre, Warsaw, Mo., has been purchased by S. H. Yaffie of Springfield, Mo.; the newGrecian theatre, Neosho, Mo., is expected to open in a few days; the new Lincoln theatre, Clay Center, Kas., has been opened under the management of Clyde Bomar; the Odeon theatre, Lyons, Kas., has been purchased by Hugh P. Hartley to J. A. Townsley; W. C. Sears, former partner in the Sears theatrical circuit, has been made manager of the Royal, Orpheum and Colonial theatres, operated by Universal, in St. Joseph, Mo.

Mrs. June Metcalf, secretary of the M. P. T. O. Kansas-Missouri, was standing in the lobby of the City Bank of Kansas City Friday just in time to be in the thick of a $50,000 hold-up in which two bandits "shot up" the bank. "If they would put that type of action in western pictures the attendance problem would disappear," said Mrs. Metcalf.

Walter Wallace of Leavenworth, Kas., has had a good many things "wished" upon him in his life, but the climax came the other night when some one left a 10-day-old baby in the washroom of the Orpheum theatre, of which Wallace is manager. The baby was taken to a hospital.

A panic was averted in the Gladstone theatre, Kansas City, by George Baird, doorman, Monday night. Baird discovered a fire in the storeroom of the house. He notified the operator, quickly told the audience there was no danger, but to file out orderly. They did. The fire damage was small.

C. C. Vaughn has succeeded W. E. Knipe as assistant manager of the Kansas City Universal branch, Mr. Knipe having been made supervisor of accessories for Universal in four offices. Fred Healy is the latest addition to the sales force at the Tiffany exchange. Beverly Miller, district manager of National Screen Service, was a Kansas City business visitor. Russell Borg, Educational branch manager, was confined to his bed because of illness this week, Bill Warner, First National branch manager, was hustling in the territory this week.

Dallas

JOSEPH E. LUCKETT, recently sales manager for the United Artists Dallas branch, is now in New Orleans relaxing after nine years' service with the Dallas office. Mr. Luckett, better known to the trade as Uncle Joe, was more than praised by members of the trade at a testimonial dinner given in his honor before he left. Very seldom does the departure of a man from his accustomed duties bring forth so much deep feeling and regret as were shown at this dinner. The United Artists office force presented Mr. Luckett with a watch, and Cresson Smith, assistant general sales manager, told of the esteem the home office had for Uncle Joe. Mr. Luckett has made no statement concerning his future plans.

L. E. Schneider, Western Divisional Manager for Publix, was in Dallas on an inspection trip of the Publix theatres. Mr. Schneider is paying all of the Public theatres in this region a visit to assist in solving the problems of each individual theatre, and also to ascertain business conditions in this section.

Lieut. Phil Love, who is a very close friend of Col. Charles A. Lindbergh, and who preceded Lindbergh on his tour of the States, was in Dallas on a missionary trip to demonstrate the safety features of present day flying. Lieut. Love, accompanied by Ross A. Wiegand, publicity manager for the Melba theatre, Helen of Hollywood (Marian Gaylord), Ray Beale, exploitation man for Metro-Goldwyn, and a camera man, made a flight to Ft. Worth and back.

James O. Cherry, manager of the Melba, could not be persuaded to make the flight. He said he had "too much work left to be done on the ground." However, Mr. Cherry told Lieut. Love that he would make his initial flight with him should he return to Dallas some time in the future.

L. J. Finske, assistant manager of the Publix Palace theatre, Dallas, has been transferred to the Alabama theatre at Birmingham, Ala. J. M. O'Connell, of the Riviera theatre, Omaha, was chosen to fill the vacancy left by Mr. Finske and has assumed his new duties.

C. B. Stiff, district manager for Publix, has returned from a two weeks' trip through Texas, visiting the Publix theatres.

L. B. Remy, of the Fox exchange, has returned from a business trip to New Orleans, Atlanta and Memphis.

Le Roy Bickel, manager of the Metro-Goldwyn Dallas exchange, made a two weeks' trip to the Rio Grande Valley.

Ray Beale is in charge of the exploitation of "Love," "The Student Prince," and "The Enemy," for Metro-Goldwyn. Mr. Beale divides his time between Dallas and New Orleans. He has just returned to New Orleans after spending several days in Dallas.

Mr. Beale stated that business in New Orleans during Mardi Gras was capacity plus, but that business was down now due to the reaction always experienced after the celebration, and also due to the Lenten season.

W. B. King, of the King Scenic Co., has returned from a business trip to Chicago. While in Chicago, Mr. King made arrangements with F. A. Van Husen of the E. E. Fulton Co., to be the distributor of Fulco products in this territory. Mr. King stated that he had also made arrangements to handle Simplex Ticket Machines in this region for the National Electric Ticket Machine Co. of St. Louis. According to Mr. King, business has been very good.

Hal Norfleet has been in Houston the past week finishing up the Houston Kid Comedy for the Interstate circuit.

May has been chosen as "Ernest Leeves Pathe Month," and Mr. Leeves has asked the exhibitors to boost his month up as it is his first call to them for assistance.

John Hathaway, assistant conductor of the Palace orchestra, has been chosen as the successor to Sigmund Boguslowsky as director of the Palace orchestra. Mr. Hathaway will assume his new duties March 10th. He has been a trumpeter in the Dallas orchestra since the Palace opened, and has directed the orchestra on several occasions, and has arranged scores for many films. Ken Whitmer will continue to direct the stage band.

Mrs. W. B. King, who suffered a nervous breakdown due to the death of her mother, is now getting along fine.

Rob Rowley, of the R. & R. Enterprises, is recovering from a serious illness in Little Rock, Ark.

Ed Brady, of the Capitol theatre, Brownsville, Texas, was on the Dallas film row the past week and dropped in to compliment Mr. King, of the King Scenic Co., on the drapes he installed in the Capitol.

New York & New Jersey

NOW that Loew, Inc., have been reported as signing a long term lease on the State theatre, Jersey City, it seems unlikely that this firm will further project their plans for another large house in the vicinity of Journal Square. The State has a seating capacity of about 3,000 and is a modern and well equipped theatre. The new Stanley, seating close to 5,000, is scheduled to open March 23 and there will then be approximately 10,000 seats in this neighborhood. There are about 30,000 more seats in the neighborhood districts and all in all these figures would appear to represent enough seats to satisfy the customers in this city and its environs.

A story to the effect that the Broadway site occupied by the Hotel Astor would in the near future be converted to the use of a 6,000 motion picture theatre seems to have had no more weight than some more of its kind that travel up and down the film row each week. From what this writer is able to ascertain the owners of the Astor Hotel have only recently signed a five or ten year lease on the hotel.

And then there is another rumor that a clothing firm in the vicinity of the Mark Strand will be unable to renew their lease and that a big new theatre will arise on this property and the site of the old Strand. If one could believe a report like this it really does not seem so illogical, for after all the Strand is the daddy de luxe motion picture house of Broadway, being over fourteen years old. During the last few years this theatre has been in the thick of much competition with the Paramount a few blocks downtown and the Roxy and Capitol above. It would therefore not be at all surprising if the owners of the Strand should decide to modernize the house to a point where it would at least be on equal terms with others.

The Theatrical Mutual Association, Bronx Lodge Number 38, at 518 Willis Avenue, the Bronx, is sponsoring a ball to be held at Swiss Hall, 378 East 136th Street, for the benefit of the sick and otherwise distressed. This is a worthy undertaking and those wishing to subscribe for tickets at $1 each may secure them from any of the following men serving on the committee: Philip Lynch, chairman, 437 East 145th Street; Frank McGrath, 1492 University Avenue; Frank Giovanni, 755 East 163rd Street; Frank Geary, 2820 Decatur Avenue; Richard Weiss, 85 Altamont Avenue, Scarsdale, N. Y.; Alex Polin, 2318 68th Street, Brooklyn; Jack Fonda, 168 Brown Place; Jack Seraphine, 1655 Macombs Road; Frank Meiss, 507 West 184th Street; Oscar Freund, 732 East 152nd Street; Frank Himmelberg, 190 East End Avenue; Herman McQueen, 4396 Martha Avenue, Yonkers; Harry Braun, 1055 Jerome Avenue; Geo. Reves, 66 West Tremont Avenue; Wm. Ennis, Osceola theatre, 138th Street and St. Ann's Avenue; Edgar Stewart, 1870 Walton Avenue, the Bronx; E. Peckjin, 2331 Crescent Avenue, Astoria, L. I., and W. Seaburg, 2243 Ryer Avenue, the Bronx.

Jules Levy, manager of First National's New York exchange, is going into the sales drive business again. If there are national sales drives on pictures why not in any branch? Having a bunch of satisfied but ambitious salesmen to compete with each other, Mr. Levy has declared the period of time falling between April 14 and May 12 the Second Annual Prosperity Party of the New York Exchange of First National Pictures. He has selected thirteen of First National's finest productions for his salesmen to play with.

Al Moley is already studying the New York Giants' schedule for the coming season and is not too secretly praying that his boss will be kind enough to let him off for the opening day. It's a good thing the opening does not take place in Brooklyn for it is understood that "Robbie" has given express orders to keep Al out of Ebbets field on account of rooting so vociferously for the New York team.

The State theatre, spoken of as "Ozone Park's most beautiful playhouse," opened its doors to an enthusiastic public Wednesday evening, February 29. The State is a 750 seat theatre and is considered one of the finest of its type. The Rockvard Amusement Co., Louis Schmukler, president, is the owner. Julius Cellar will be the general manager while Edward Zisskind will be resident manager. A policy of pictures with presentations will be followed.

Mr. Cellar has been associated with Mr. Schmukler for some time and Mr. Zisskind, while comparatively a young man, has had considerable experience in this field, being lately with Famous Players theatres in Boston and with the A. H. Schwartz circuit of Brooklyn.

The State is one of the most recent holdings added to the Schmukler chain of theatres in Brooklyn and New Jersey.

Haring and Blumenthal, who recently disposed of their New Jersey theatres to the Stanley-Fabian circuit, have at least one house left on this side of the river. It is the Melrose, recently turned back to them by the firm of Joelson and Suchman. This house is located on Melrose Avenue, upper New York City, and was reopened a few days ago.

Three mysterious robberies are reported to have occurred at the Chester theatre, Chester Street, Brooklyn. Each time burglars are said to have successfully entered the house and departed with several reels of choice feature pictures. No traces of either thieves or film have been found to date.

After having been closed for some time the Victory theatre, 13th Avenue and 72nd Street, Brooklyn, will reopen under the management of Vincent Fizzarotti.

Dollinger and Unger have sold their Movies theatre, 3d Avenue and 77th Street. The name of the new owner could not be ascertained at the present writing.

It is reported that the Rainbow theatre, 3d Avenue and 81st Street, has closed its doors for all time.

Harry Black, manager of the Park theatre, Caldwell, N. J., has recently resigned his position there and will open and manage the enw Mayfair theatre, Hillside, N. J. The Mayfair is owned by Fred Falkner and Harry Seely and is scheduled to open the last week in March. Chas. Hinck and William Drake of Montclair are the owners of the Park.

F. R. Carter, formerly manager of the City Line theatre, Brooklyn, is now in charge of the Stillwell theatre, Bensonhurst section of Brooklyn. William Goldsmith recently left his position as manager of the Stillwell. Mr. and Mrs. Carter recently returned from a trip to Cuba.

Joe Michaels recently secured a lease on the Pearl Movies, a house at 1901 Broadway, Brooklyn, and recently said to have closed for good. It is said that Mr. Michaels will reopen this theatre sometime in March. Michaels also operates the Windsor Terrace on Prospect Avenue, Brooklyn.

Stanley Sobelson, chain theatre operator of New Jersey, reports that several New Jersey factories are laying off employees. This fact, coupled with the Lenten season and daylight saving almost here, will of course be joyfull tidings to all exhibitors.

Eddie Seider is now firmly convinced that all Brooklyn streets are not paved. So little so in fact that one nice thoroughfare in the town at the other end of the bridge cleanly stripped off his battery box of his car the other day.

Golding's Oxford theatre opened last week in Union, N. J. The Oxford seats about 1,000.

A. H. Schwartz, head of the A. H. Schwartz circuit of Brooklyn, has been on the sick list.

Milwaukee

A. W. SMITH, JR., eastern sales manager for First National, spent a few days in the local branch recently.

J. E. White, cashier for Pathe, has been ill and away from the office for the past week.

Arthur Friedman, manager of the Kenosha theatre at Kenosha spent last Wednesday in Milwaukee, making final arrangements for the installation of Vitaphone which will open soon in the new Universal Kenosha house.

J. Vander Vaart of the Vander Vaart theatre at Sheboygan paid his first visit of the season to Film Row last week. Mr. Vander Vaart has just returned from a long visit in Florida.

J. G. Frackman purchased Progress Pictures, Inc., Milwaukee Brauch from Frank Zambreno and is now operating the branch under the name of the Frackman Film Corp.

W. A. Aschmann, who recently resigned his position as sales manager for the local Pathe branch, is now affiliated with Timely Films, Inc., as mid-west representative.

Jack Shumow, M-G-M sales representative attached to the Milwaukee office, has returned from Minneapolis where he has been actively engaged in a selling campaign for the past five weeks.

Out of town exhibitors in the city last week included Mr. and Mrs. M. L. Gilman of the Princess theatre at Plymouth; E. Berth of the Pastime at Kiel; Roman Bollenbeck of the Majestic at Sheboygan; Mrs. Clyde Eckhardt of the Palace at Wisconsin Rapids, and Mr. and Mrs. Ed. Starkey of Berlin.

The Fox Exchange is busily engaged in preparations for moving into their new offices. They expect to be settled in the new building by March 15th. M-G-M will move into the adjoining offices about April 1st.

M-G-M exchange entertained a few visitors from other branches last week. Morris Abrams came here from Minneapolis, to do some exploitation in Milwaukee. E. M. Saunders, sales manager for the western division of M-G-M, spent a few days in the local office. JJ. S. McCloud, home office representative, is here to engineer the ordering of new equipment and supplies for the new offices.

Albany

THERE was a $5,000 fire at the Hudson theatre in Albany, one night last week, occurring about midnight. The blaze damaged the screen as well as an $8,000 organ. The fire is said to have started from an unknown origin, in one corner of the stage. The house is owned by Julius Berinstein, but leased to Feltmann and Son of Schenectady.

Sam Freed, representing the Goodart Pictures, of New York City, was in town last week.

G. A. Woodard, former manager for both Fox and Bond in Albany, is now connected with the United States Chamber of Commerce in connection with the sale of a book issued by that body.

The theatre in Cadyville, owned by M. H. Tormey, will reopen next month for the summer, the village being a popular resort place.

Jack Krause, local manager for Tiffany, and who was badly injured in an automobile accident several weeks ago, is now out over the territory, as of old, and included a day with the Schines at Gloversville last week.

A sister of Fenton Lawlor, died in Albany last week, following a long illness. Mr. Lawlor is well known to exhibitors in central and northern New York.

Al Guteck, local manager for F B O, made all the towns along the New York Central between Albany and Utica, last week. George Goldberg, one of the salesmen, covered the Southern Tier during the week.

Following a short illness, a brother of Al Barton, of Ticonderoga, died last week. Mr. Barton is associated with Lew Fischer in a number of houses, along the eastern border of the state.

Rev. H. H. Black, of Tannersville, formerly of Central Bridge, was along Film Row last week, booking pictures.

John Sammons, the motion picture machine operator at the Pine Hills theatre in Albany, hasn't missed a single day at the theatre in two years. The owner of the house, Clarence Gardner, admits that his operator is a rare find. Incidentally, Mr. Gardner would not be averse to taking over another theatre if he could get one not too far out of Albany, and if he could get one at a reasonable rental.

Word reached Albany during the week that the Schine Brothers have decided to install the Vitaphone at the Avon theatre in Utica, in better meeting competition in the fight being staged in that city for business.

Whenever the film salesmen from Albany drop in to see George Steele, owner of the Star theatre in Oriskany, they find the proprietor more inclined to talk of his youngster than of pictures he is showing, or which the film men are anxious that he should book. Mr. Steele is certainly a proud father.

Ground has been broken in Rome for a new motion picture theatre that is being erected there by the Kallet brothers, who already have houses in Rome, Oneida and Canastota.

Mr. and Mrs. Harry Hellman, owning and operating the Royal and Paramount theatres in Albany, entertained Mr. and Mrs. Jack Little, the latter part of the week, before they left on Sunday for Cincinnati, where Mr. Little, a well known vaudeville star, has an engagement. Mrs. Little is a daughter of the Hellmans.

There was a rumor last week to the effect that the policy of Harmanus Bleecker Hall in Albany might be changed, and that the house would go over to burlesque in the early fall.

Abe Stone has increased his admission prices at at least one of his theatres, and reports business as being well above the average.

Neal Hellman was in New York city during the past week, spending a few days in a well deserved vacation. During his absence, his father looked after the Paramount theatre, of which Neal is the manager. Harry Hellman will leave on or about May 20 for a month's vacation with his son-in-law and daughter as they cover a vaudeville engagement by automobile.

It is undersood that the Rialto theatre in Albany, now run by Louis Cappa, will shortly be converted into a gasoline station.

Exhibitors in Troy complain that business is not up their expectation, due, probably, to the fact that the collar shops are not running full blast at the present time.

There is one thing that Bill Donovan, owner of the Palace in Tupper Lake, absolutely refuses to do, and one can hardly blame him. Mr. Donovan refuses to get up and make a shipment of film on the 5:37 o'clock train out of the Adirondack mountain village and he so notified one of the exchanges in Albany last week, asking the exchange what they expected these days of an exhibitor.

Bill Smalley of Cooperstown is now using three shifts of men in constructing his new house at Johnstown, in the hopes that it will be in shape to open in May.

A runaway car in Canton crashed into the front of the American theatre in that village one day last week, and smashed both the theatre as well as itself.

Charlie Stombaugh, recently named as manager of the Pathe exchange in Albany, is being welcomed by many exhibitors who remember him from two years ago when he was here. Mr. Stombaugh is making no changes in his office force. Mrs. Stombaugh passed through Albany last week on her way to Topeka, where she will spend a few weeks with her relatives.

Ned Kornbleit, owner of four theatres in Binghamton, is back from a few days spent at Atlantic City, and once more feeling his old self. George King, also of Binghamton, and a partner of Frank Bovee in the Lyric and Laurel theatres, has recovered from a long illness and is once more back on the job.

The Schine brothers are installing a Vitaphone in the Avon theatre in Watertown. It will be the first Vitaphone installed in any theatre in New York state north of Syracuse.

Louis Garvey, who has been associated in the management of the Olympic theatre in Watertown, has opened a dancing school in that city. Mr. Garvey was one time associated with several vaudeville acts.

An architect visited Massena last week, and made a complete inspection of the Strand theatre there for the purpose of mapping out extensive alterations that will be made soon and which will include a new ventilating system.

A new motion picture theatre is being erected in Robertson avenue in Binghamton and will be operated by a Mr. Lavery, an old timer in the business. The house will open in April.

T. L. Fuller, of Otego was along Albany's Film Row during the past week, and announced that he would operate only Saturdays up until next June. Henry Frieder, of Hudson, was also in town. Jack Bulwinkel visited exhibitors in Utica during the week.

Miss Edna Pfister, secretary of the Albany Film Board of Trade, was at the state capitol during the week, attending the hearing on the Freiberg bill pertaining to the admittance of children at motion picture theatres.

Charles Smakwitz was all smiles last week over the success of his exploitation campaign at the Mark Strand theatre in Albany, and which resulted in the selection of the city's prettiest blonde.

San Francisco

IRVING C. ACKERMAN, one of the popular executives of Ackerman, Harris & Oppen, has just returned from a combined business and pleasure trip to New York. He was called to New York to be one of the officials of the big Annual Dog Show, as Ackerman is considered one of America's best authorities on dogs; this is the showman's greatest hobby.

T. Manley, who made a popular name for himself at the Casino Theatre as assistant manager, has been promoted to be manager of the Balboa Theatre, one of the city's largest residential theatres. Manley is contemplating new ideas for house.

Frank Shea, division manager for F B O, has been visiting the local office. He went from here to Seattle.

F. R. Macauley, of the Unique Theatre, Santa Cruz, has purchased a Kilgen organ.

Sally Goldman, Glosser's able assistant in the Fox Exchange, has been at home ill with ptomaine poisoning.

Samuel Levin has returned from a three weeks' visit in the East.

Gerald Hardy and Newt Levy are leading the contest of First National Exchanges in the United States and Canada.

M. R. Johnson, manager of the Soledad Theatre, came up to see the recent Automobile Show. Johnson also has an automobile agency in Soledad.

Fred Naify is now manager of the Royal Theatre on Polk street. Naify was formerly connected with the theatre in Martinez, and upon his leaving there to come to San Francisco, his brother, Lee Naify, filled the vacancy.

Ben F. Shearer, well-known supply man of the Northwest, recently paid a visit to this city to purchase material for independent supply houses he stated he would start in Seattle and Portland.

The Firemen's Club, operating a community theatre at Tuolumne, just purchased two Peerless Arc Reflector Lamps.

Complete equipment for the new Tokay Theatre, Lodi, has been purchased by the National Theatre Syndicate.

The new Allendale Theatre has ordered a mirror arc dissolver.

J. J. Perry, of Fort Bragg, has installed Preddy Reflector Lamps. Perry was recently in town.

A. F. Howell has just been employed by the National Theatre Supply Company as a special representative for the Longsign.

Complete booth equipment for the new State Theatre, Fresno, has just been purchased by the T&D Theatres. This equipment includes the new type Peerless Arc Reflector Lamp and new imported Ross Projection Lenses.

W. G. Hull, Ely Theatre, Ely, Nevada, was a recent visitor in San Francisco.

Henry Heber, well known in Sacramento, is remodeling the New Majestic Theatre, and has installed entirely new equipment.

Cleveland

MOTION picture theatre circuits of Cleveland may henceforth transfer motion picture operators from one theatre in the circuit to another theatre in the same circuit without having the transfer referred to the executive board of the motion picture operators' union, or to the business agent of the local for approval. Judge W. R. White recently made this ruling in the case of Hyman Friedland against Local 160 of the Moving Picture Operators Protective Union.

Friedland, operator at Loew's Alhambra theatre, was transferred to Loew's State theatre when the Alhambra was discontinued as a motion picture house. The transfer was not referred to the executive committee of the union for approval. Friedland was suspended from the union. He got out a temporary injunction which entitled him to keep on working at the State. This injunction was recently made permanent by Judge White. Following the ruling Friedland was reinstated to membership in good standing in Local 160, and was restored to all rights and privileges which he had lost or suffered because or in consequence of suspension.

Nat Barach, it is pleasant to be able to report, has recovered from a two months' illness and is once again active in film circles. Barach has been appointed district manager for Vitaphone covering Cleveland, Pittsburgh, Buffalo, Cincinnati, Indianapolis and Detroit.

George Ridell, formerly with the local Pathe sales department, has taken over the Ohio sales for Playgolf, Inc., newly incorporated company headed by Robert Cotton for the manufacture and distribution of golf equipment.

M. J. Koppelman, office manager of the Universal exchange, has been in Pittsburgh for the past week on sick leave. He is expected back soon.

Harry Dodge, who resigned as manager of the Cleveland Paramount-Famous-Lasky exchange the first of the month, has formed Visual Advertising, Inc., with headquarters in Columbus. The new company will handle screen advertising, and starts out with a three year slide contract for the M. P. T. O. of Ohio. Dodge left the local Paramount office occupying third place in the national line-up, with the biggest February business on record. Eddie Fontaine arrived last Monday to take over the office. Fontaine was manager of the Cleveland exchange until two and a half years ago, when he was transferred to Pittsburgh.

Harry J. Gell has arrived from New York as a student in the Cleveland Fox exchange. Gell is getting training in distribution preparatory to serving in a foreign capacity.

M. J. Glick, formerly with the local Pathe sales division, is now selling for United Artists, out of the Cleveland office.

Federal Film Guild, Inc., has been formed with temporary offices in 207 Film Exchange Bldg. until permanent offices are prepared on the seventh floor of the Film Bldg. Sylvester Miller is president of the company, Morton Wiener is treasurer, and Harry E. Klein is vice President and general manager. The company will distribute foreign and special pictures in Ohio.

David Davidson, city salesman for Fox, got a change of scenery last week when he went out into the territory.

Hi Henry of the Valentine theatre, Defiance, is remodeling the theatre and the hotel building adjoining the theatre so that film salesment can make Defiance the stopping off place on their tour of the state.

Del Shoninger has joined the Universal sales family covering the Toledo territory. Shoninger was formerly with the Theatre Transport Company.

Fred Desberg, general manager of Loew's Ohio Theatres, Inc., was in Washington all of last week attending the hearing of the Brookhart bill. George W. Erdmann and M. B. Horwitz also attended as representatives of the Cleveland Motion Picture Exhibitors Association.

Paul Gusdanovic's new 2,000 seat La Salle theatre at East 185th St. and Kildder Ave., opened last Wednesday night to a capacity invited audience. It is Gusdanovic's fifth theatre, and the largest of his chain, which includes the Orpheum, Norwood, Gorlett and Regent. The new theatre, said to cost $200,000, is Moorish in design, with orange and black as the foundation decoration colors. All the seats are on one floor with an unobstructed view to the stage from all parts of the house. Michael Redmond, formerly connected with Asher Bros. of Chicago, has been appointed house manager.

A regional F B O sales conference was held last week at the Sinton Hotel, Cincinnati by Lee Marcus, general sales manager, and Joseph Schnitzer, vice president. Those attending the conference were the following exchange managers; Al Mertz, Cleveland; C. E. Penrod, Indianapolis; R. Baker, Memphis; James Shea, St. Louis; Art Elliott, Detroit; Harry Michaelson, Cincinnati and A. Schnitzer, Pittsburgh. Sales policies for the coming season were discussed.

Atlanta

THE first theatre of any kind in Uvalda, Ga., the first motion picture show in all Montgomery county, was opened last Friday night when the Strand theatre presented its initial performance.

The theatre was opened by Charles J. Clark and his son, formerly residents of Pittsburgh, Pa.

The first week in April will see the opening of the new Royal Theatre, Columbus, Ga., largest and handsomest house in the group operated by R. E. Martin. Representing an investment of $300,000 the Royal is built on generous proportions with a total seating capacity of 2,800—1,800 seats on the orchestra floor, 1,000 in the balcony.

The Royal is the eighth house in the chain of Martin Theatres, developed and operated by R. E. Martin, who has been the foremost theatre factor in Columbus for many years. No announcement of the initial program has yet been made, but it is understood that the Royal will have a featured orchestra of exceptional merit.

Pantages vaudeville will finish at the Capitol Theatre, Atlanta, on March 10, the franchise for the service having been cancelled by Universal. Beginning March 12 acts will be booked into the Capitol by the Chain Vaudeville Agency, Inc., Universal's own subsidiary.

Martin L. Semon, manager of the Capitol Theatre, Atlanta, had the unusual pleasure of joining in a celebration honoring his birthday anniversary on Thursday, February 29. He can celebrate the event only on Leap Year, but his friends see to it that a proper celebration is forthcoming on those rare occasions.

After undergoing a complete remodeling and being furnished with new equipment, the Colonial Theatre at Buford, Ga., opened March 1st.

The house, owned and operated by Carl Cape, has a seating capacity of 190 and is centrally located in the town.

According to news received on Film Row this week, A. H. Yeomans has bought the Rex theatre at Sumter, South Carolina. Mr. Yeomans, until recently, operated the Rose theatre at Dublin, Ga., which he sold to C. S. Smith.

Colonel Fred Levy, president of the Strand Amusement Company, of Paducah, Ky., accompanied by Leo F. Keiler, secretary-treasurer and general manager of the company, was in Fulton several days ago looking over sites for a new theatre. The company is at present operating the Grand Theatre, Fulton, Ky. Mr. Levy stated that work on the new house would start just as soon as a location had been decided upon.

Alex Callen, formerly connected with the sales force of Arthur C. Bromberg Attractions, is now connected in like capacity with the Atlanta office of Liberty-Specialty. Mr. Callen is covering the South Georgia and South Alabama territory.

Ernest Geyer, special publicity man for United Artists, was in Atlanta last week.

Walter Brackin, who operates the Callahan Theatre at Bainbridge, Ga., and the Strand at Tifton, Ga., was a recent visitor to Atlanta.

J. H. Butner, head of the Atlanta exchange of Educational, returned last week from a trip through the Florida territory.

Oscar S. Oldknown, vice president of National Theatre Supply Company, with headquarters in Atlanta, left last Saturday for Dallas, Texas.

John Gillooly, of the Capitol Theatre, St. Petersburg, Fla., visited the Atlanta branch of National Theatre Supply Company recently.

Mrs. T. N. Clements, Star Theatre, Perry, Ga., was another visitor to National Theatre Supply Company's Atlanta branch.

Recent visitors to Atlanta were: J. H. Powell, of the Star Theatre, Toccoa, Ga.; W. H. Odom, of the Pastime Theatre, Sandersville, Ga.; T. O. Tuttle, branch manager for Universal's Charlotte, West Virginia office; E. T. Gomersall, Short Subject Salesmanager for Fox' home office; T. F. Thompson, of the Palace Theatre, Cedartown, Ga.; and P. G. Henn, of the Bonita Theatre, Canton, Ga.

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Philadelphia

JAMES M. GRAVER, manager of the Liberty Theatre, is celebrating his twentieth anniversary as resident manager of the house and is receiving the congratulations of the motion picture fraternity in Philadelphia. He is believed to be the only theatre man in the city who has been actively identified with one theatre for a full score of years. Mr. Graver began his theatrical career at Rocky Springs Park, near Lancaster, in 1900 and after spending four years there, came to Philadelphia and opened the Arcade on Market Street near the present Savoy Theatre. Mr. Graver has built up a large personal following in the neighborhood and believes that a theatre man can build a large patronage around his own personality. The Liberty was for many years a Nixon and Zimmerman house but became part of the Stanley chain some few years ago.

Joseph M. Cohen, one of the district managers for the Stanley Company of America, and an official of the Sentry Safety Control Corporation, sailed recently for London accompanied by Senator Max Aron, another officer of the corporation. They will negotiate with English motion picture theatre owners for the installation of the new projection machine device, which entirely eliminates the possibility of booth fires. They expect to return to the United States early in April.

Abe L. Einstein, publicity director of the Stanley Company of America, was a recent visitor in New York for several days were he was busy looking after the interests of the company.

Harry T. Jordan, former Philadelphia representative for the B. F. Keith interests, who later went to Hollywood as the personal representative of E. F. Albee, returned to the booking offices in New York and spent several days in Philadelphia at Keith's Chestnut Street Theatre, which is now managed by Joseph C. Dougherty.

Oscar Neufeld, who for the past four years has been associated with Sam Stiefel in the operation of the De Luxe Film Company, a states rights exchange, has announced his intention of withdrawing from the De Luxe organization. Mr. Neufeld is one of the best known and most popular independent film men in the vicinity and, while he has not yet announced his new affiliations, it is rumored that he will head another independent film exchange.

Charles H. Goodwin was elected chairman of the Board of Managers of the M. P. T. O. of Eastern Pennsylvania for the eighth consecutive time at the regular meeting of the board. A letter of protest was received from the president of the Film Board of Trade on the ruling to take effect March 1st that the Board of Arbitration would not sit on any cases other than those of members. A committee was appointed to discuss the matter with the president of the Film Board of Trade.

The offices of the Stanley Company of America will be moved some time this month to spacious new quarters in the Earle Theatre Building, 11th & Market Sts., Philadelphia, where the company will occupy three entire floors.

The Stanley Company has announced the following changes in managers. Joe Murphy, formerly in charge of Market Street houses, east of Broad in Philadelphia, has been transferred to Camden, while Bill Wilson, in charge of Camden theatres has been switched to Germantown and Manayunk. Joseph Battersby, former manager of the Stanton, will succeed Murphy, while Fred Leopold, of Chester, will take over the management of the Stanton.

Jacob A. Ridgway, Jr., who until recently was associated with his father in the operation of the Wishart, Lindley and Ontario Theatres, was killed by carbon monoxide gas while waiting for an appointment on the evening of February 23rd. The three theatres formerly owned by Mr. Ridgway were recently acquired by Equity Theatres, Inc.

Three men held up and robbed A. D. Koeneman, manager of the Apollo and Leader Theatres of Gloucester, N. J. of $127.00, part of one night's receipts as he was turning it over to Philip Kalikman, one of the owners of the theatres, in Kalikman's store, 12 North King St., Gloucester, N. J. The three men followed Koeneman from the theatre and two of them entered the store with him while the third remained outside. The two men drew pictols and ordered Koeneman to drop the bag containing the money, while at a signal the third rushed in and covered Kalikman. Kalikman obtained the license number of the bandit's sedan but so far the men have not been captured.

Central Penn

CHARLES J. JONES, for the last two years manager of the Colonial, one of the Wilmer & Vincent first-run picture theatres in the downtown section of Harrisburg, resigned, effective March 3, to return to the vaudeville stage. He and Mrs. Jones will join a unit in an act of their own. Lee Levy, manager of Wilmer & Vincent's Victoria theatre, situated in the same Market Street block as the Colonial, has temporarily assumed management of both theatres.

C. Floyd Hopkins, district head of the Wilmer & Vincent theatres in Harrisburg and Reading, was one of a hundred Harrisburg business men who volunteered to give their service free for the "extra day," February 29, to solicit new members for the Harrisburg Chamber of Commerce. They added 143 members to the roll. Mr. Hopkins is a past president of the Chamber.

Announcement is made that the lease held by B. T. La Motte, on the Red Lion Opera house, Red Lion, York county, which was operated as a picture theatre, has been purchased by the Red Lion Theatre Corporation, which operates the rival Lion Theatre. It is reported that the opera house, which is an old building, will suspend operations as a picture house, thus leaving the entire local field to the theatre, which is a modern structure. The opera house was for some time run for pictures by C. K. Buell, of Westminster, Md., who had a half interest in the lease which the theatre corporation has just bought.

Painful burns on their faces, hands and bodies were received by Thomas Meyers and Paul Callan, projectionists, when they helped extinguish a blaze in the projection room of the Refowich theatre, Schuylkill Haven. They controlled the flames until arrival of the firemen. Members of the audience left the building without injury.

The Moose picture theatre, Elizabethtown, Lancaster County, was devoted on the evening of February 9, to the American Legion Songsters, of Harrisburg.

Edward J. Melniker, managing director of Loew's Regent theatre, Harrisburg, has volunteered to aid the annual campaign of the Harrisburg Welfare Federation to raise funds to support the local charitable and benevolent institutions. He is preparing a film to be shown in all the local theatres.

The Victoria theatre, Shamokin, belonging to the Comerford Amusement Company chain, has obtained the services of Harold W. Beswick as feature organist. He formerly was with the Westmar theatre, Norristown. The change was made on February 20.

All the blind people of Harrisburg and Dauphin, and a friend of each, were invited by C. Floyd Hopkins to be guests of the Wilmer & Vincent theatre company in the State Theatre, the night of March 5.

The Pennsylvania Board of Censors has announced that in the biennium extending from June 30, 1925, to June 30, 1927, 9,546 pictures were examined and in the case of 5,299 the board ordered modifications. Twenty-six films were rejected in their entirety.

Miss Mary Funk, assistant treasurer of the Colonial Theatre, Harrisburg, has been promoted to treasurer of the Victoria. Both are Wilmer & Vincent first-run theatres.

Portland, Ore.

ROBERT BLAIR, formerly division manager of Texas Publix theatres, has arrived to manage the new Portland-Publix house, which will open March 8th. Eddie Hitchcock, press agent for West Coast houses, and more recently in charge of publicity for Eddie Peabody, band leader, is supervising the opening campaign for the new house. R. A. Crabill, Publix Theatres chief in this section, Blaim and Hitchcock, all returned after attending the opening of the new Seattle Publix house, which opened March 1st.

Richard Spier, newly appointed West Coast Theatres division chief, with headquarters at the Liberty theatre, has returned from San Francisco, where he went to meet his wife, and bring her to the city of roses, where they will make their home.

One of the biggest publicity campaigns this town has seen in moons is being staged by Eddie Hitchcock, in charge of the publicity campaign for the new Publix house. City wide exploitation tie-ups are all serving to get the town all pepped up, concerning the opening. Hitchcock is receiving the capable assistance of Sammy Cohen, local press agent.

New England

A COMPLIMENTARY dinner was tendered Maurice N. Wolf, district manager of Metro-Goldwyn-Mayer, in honor of his promotion to that position from branch manager at Boston, at the Hotel Statler Monday. Mr. Wolf was presented a beautiful diamond ring by his friends on that occasion, the gift being from both exchange men and exhibitors. The committee in charge was headed by Jacob Lourie of the New England Theatres Operating Co., Louis M. Boas and Kenneth G. Robinson, the latter now of Albany and former sales manager of Paramount exchange at Boston.

George Campbell has been appointed manager of the Regent Theatre at Arlington, Mass., succeeding Fred Sheely, who goes to the Egleston Square. A. H. Cross, who has been at the Egleston Square in Roxbury has taken over the Winter Hill Theatre in Somerville.

The Town Hall at Amherst, Mass., has been sold by Mrs. A. W. Loomis to Ethan H. Holden.

Eddie Ruff has returned to his desk at Paramount-Famous Players as sales manager. When Eddie was sent to the hospital he was Greater Boston salesman, his promotion coming while he was yet in the hospital. He is now fully recovered from an attack of typhoid.

The New England Bookers have presented to Mrs. William Resnick, formerly Miss Mildred Shore, a chest of silver. Mrs. Resnick was formerly assistant booker at Warner Brothers until she married Mr. Resnick, well known exhibitor of Plymouth. She returned to Warner Brothers for a week following her marriage and it was during this time that the shower was tendered.

The Parrot Vaudeville exchange has opened offices at 204 Stuart Street, Boston, Room 302.

Miss Beth Donnelly of the Pathe exchange is in the hospital for a tonsil operation.

Mrs. C. S. Gray, of the Star Theatre at Bellows Falls and the Star at St. Johnsbury, Vt., is visiting in Boston for a few weeks.

Plans for the Bookers' dance to raise funds for its philanthropic fund, are progressing rapidly. The dance will be held April 20 at the State Theatre ball room and several vaudeville teams which are to be in Boston that week are expected to give the entertainment.

George Fecke of New York City has been in Boston for a few days on business in connection with the new WLOE broadcasting station in which the Metro-Goldwyn-Maver interests are identified.

The Merchants Theatre, Quincy, Mass., closed temporarily on Monday.

The Orpheum Theatre at Stoughton, Mass., has been taken over by P. Noyes. It was formerly operated by Paul Kunze.

"Nick" Nichols of Peterboro, N. H., paid a visit to Boston during the week, the first in more than a year.

District Manager E. J. O'Leary of F B O spent part of the week in New York City on business.

The Warren Theatre, Roxbury, and the Humboldt Theatre, Roxbury, are now under the direction of S. Rudnick.

Miss Sadie Wolcott has been appointed assistant booker at the Red Seal exchange, Boston.

Dave Brandt, owner of the Waltham Theatre at Waltham, Mass., has returned from a coast to coast motor trip coupled with a long tour along the Pacific Coast. He encountered very little bad weather in spite of the mid-winter jaunt.

Murray Aaronson, formerly of the Tiffany Productions, has joined the Red Seal sales force and is covering Vermont and New Hampshire. Ralph Quive, formerly of Pathe exchange, Boston, is covering Rhode Island and Greater Boston for Red Seal and Al Fecke has been transferred to Western Massachusetts for the same exchange.

Pathe exchange is running an elimination bowling tournament for both the boys and girls. From this tournament a team will be picked to represent the exchange and challenges will be issued to the other exchanges.

The Bellevue Theatre at St. Albans, Vt., was badly damaged by fire Monday night with the result that word was sent to all exchanges that business had been temporarily suspended by the theatre.

No one was injured at the fire but the building was damaged to the extent of several thousand dollars and it is now planned to use a hall in that city for the theatre until extensive repairs and reconstruction of the building can be completed.

The theatre is owned and operated by Frederick S. McGarr.

Miss Aida Davis, of the Pathe exchange, left last week to go to Warner Brothers as assistant booker succeeding Mrs. William Resnick (Mildred Shore).

Lee Gorman of Portland was in Boston last week for bookings for several of his Maine theatres.

N. J. Trahan of Trahan's Theatre at Centredale, R. I., was host at a surprise party tendered his father N. J. Trahan, Sr., on the occasion of his 7[illegible]th birthday. There are nine children of the senior Trahan and all of them were present although their homes are widely scattered.

Murray Goldstein, booker at Metro-Goldwyn-Mayer exchange, Boston, is nursing a crushed finger which was jammed in a taxi door.

An important real estate transfer took place in Franklin, N. H., recently when Mrs. Mary Bean sold the Pastime theatre property to Samuel Kurson, owner of a chain of ten theatres in Maine. This is Mr. Kurson's first New Hampshire theatre venture. Dennis O'Brien who has been with the Gray circuit and manager of theatres in Lewiston, Me., including the 2,000 seat Strand, will be resident manager.

Charles H. Bean, a pioneer motion picture exhibitor in Franklin, established the Pastime theatre 20 years ago. Mr. Bean was the first president of the M. P. T. O. of New Hampshire and was also a member of the Board of Directors of the National Motion Picture Owners Association of America.

Mr. Kurson owns motion picture theatres in Bangor, Dexter, Dover-Foxcroft, Camden, Milo, Northeast Harbor, Fairfield and other towns and cities in Maine. He is president and manager of the Graphic Circuit Co., a Maine corporation. The Franklin theatre will be called the Franklin Pastime.

Mr. Kurson commented very favorably upon the neat appearance of the local theatre. The present operator, Harry Riel and the piano player, Henry Tetreault, will be retained.

Pittsburgh

A BEAUTY contest held at Monaca last week to select a beautiful young lady to be named 'Miss Monaca," to later compete in the Western Pennsylvania Beauty contest at which each town will send a winner, was won by Miss Anna Bell Stoll, sixteen year old daughter of Louis Stoll, owner of the Penn Theatre, Monaca, as well as the Beaver Theatre, Beaver.

"Bob" Logan, original effect man in the local territory, while handling the effects the past week at Kellar's Theatre, North East for the showing of "Ben Hur," was treated to a display of magic tricks by Manager Kellar, who is the nephew of the late Kellar, world famous magician.

Visitors to Film Row recently were Jack Smith, Harnesboro; Paul Dattola, Springdale, and William Lispie of Blairsville

Harold Dunn spends several hours now at the office each day. Harold is manager of the Warner Exchange and is just getting over an operation for appendicitis and although still weak is staying on the job.

H. E. Murrin is the new owner of the Copeland, having taken charge this week. The former owner, William Cochis, reports that he is still undecided as to his future plans.

Constant Dourlain has taken over G. P. Daurelle's Liberty Theatre at Bridgeville, the change in ownership having taken effect last Monday.

William Gray, popular theatre owner from Monongahela City, was in town last Wednesday film shopping.

Local friends of Oscar Bloom, former Pathe salesman, will no doubt be interested to learn of his appointment to manager of the Indianapolis branch of the Pathe company.

A. R. Greenwood has replaced James Balmer as manager of the Grand Theatre as Mr. Balmer has been promoted to manager of the new Stanley house which recently opened. Bernard Armstrong also goes to the new house, with Ann Von Heddeman replacing him at the organ.

Robert Mochrie is again manager of the local Pathe Exchange succeeding Bert Moran whose resignation came as a complete surprise to Film Row. Mochrie states that he is glad to return to Pittsburgh and thanks his many friends for their kind letters and words upon his return.

"Wall" Allen, publicity director for the Loews Theatre, is also a proficient pianist and can be heard every Tuesday night over station WJAS when the Loew's Weekly Movie Revue is held. Talent from the two theatres, also broadcast and movie news of stars and productions, are also told about by Mr. Allen.

Our old friend Milt Crandall is living up to his nickname of "Front Page Crandall." The past master in publicity circles is now conducting Danceland in downtown Pittsburgh.

George W. Armstrong, central district sales manager for the National Theatre Supply Co., is spending a few days in the local territory. Mr. Armstrong spends most of his time on the road meeting exhibitors and acquainting himself with their needs.

Manager J. H. Alexander of the Columbia Film Service this week and next will be found on the jury of the Federal Court.

Plans are under way for what is termed "the finest theatre in southern West Virginia." It will be built at Welch by a group of local financiers who have organized under the name of The Brewster Realty Co. The stockholders listed in the application for a charter are D. J. Strother, C. D. Brewster, Sam Polon. Mose Hyman and D. Scott. It is proposed to issue capital stock at the start to the amount of $100,000.

The proposed structure, which will seat from 1,200 to 1,500, has already been leased to John W. Blakely, who operates the Welch theatre.

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Visitors to Charlotte's Film Row last week were B. B. Benfield, Everybody's theatre, Dillon, S. C.; Jerry Simpson, Ideal and Lyric theatres, Gastonia, N. C.; C. B. West, West's theatre, Clinton, N. C., and Opera House, Tarboro, N. C.; T. O. Stevenson, formerly owner of the Capitol theatre, Waynesville, and the Sylvian theatre, Sylvia, N. C.; Lester Sype, Liberty theatre, Darlington, S. C.; J. O. Carpenter, Imperial theatre, Kings Mountain, N. C.; Ed. Curdts, Bijou, Majestic and Liberty theatres, Greenville, S. C.; Frank Stough, Davidson theatre, Davidson, N. C.; V. D. Humphries, Lyric theatre, Bishopville, S. C.; Dr. F. V. Taylor, Palace theatre, Stanley, N. C.; D. Holt, Troy theatre, Troy, N. C., and Phelps Sasseen, booking manager for the receiver of the Carolina Theatres, Inc.

A. F. Sams, Jr., of the Auditorium, Amuzu, Ideal and Pilot theatres in Winston-Salem, and the Victory and Strand theatres in Salisbury, left his home in Winston last week for a visit to Macon, Ga.

Arthur Dickinson, representative of the Film Boards of Trade, New York, was in Charlotte the early part of last week to straighten out several important matters for the local board.

A fire in the Princess theatre, Hickory, N. C., on Saturday night, February 25, has been the cause of its closing. All exchanges have been notified to cancel contracts as the theatre will probably remain closed.

The Grotto theatre, Biscoe, N. C., formerly owned by Mrs. W. H. Russell, has been taken over by C. C. Hilliard. Mrs. Russell closed the house about two weeks before giving it up.

The old Majestic theatre in Branchville, S. C., has been completely remodeled and the name changed to the Imperial. Renovations were made by the owner, F. M. Bryant, who will operate it.

Morris Horwitz, salesman for Big Feature Rights Corporation, Louisville, who recently underwent an operation, is able to be up and around again.

Due to the prevalence of scarlet fever and measles in the vicinity of Williamstown, Ky., three schools have been closed and all children under 16 years of age prohibited from attending public gatherings of any kind. This naturally has affected the motion picture business in that town. The children of Harrodsburg, Ky., have also been prohibited from attending picture shows as a result of a scarlet fever epidemic.

Mrs. John Long, wife of the owner of the Temple theatre, Earlington, Ky., visited Madisonville, Ky., last week.

The Himler theatre, at Himlerville, Ky., is closing on Wednesdays, while the theatre at Tribbey, operated by the Midland Mining Company, is closing on Sundays, effective immediately.

It is reported that the Glen theatre, Glencoe, Ky., formerly operated by C. E. Bradley, has been taken over by Norman Thom.

Jack H. Roth, who has been manager of Loew's Vendome theatre, Nashville, Tenn., has resigned to assume charge of the Madrid and Isis theatres in Kansas City, Mo.

St. Louis

THE Lyric Motion Picture Theatre, Mounds, Ill., operated by the Wagner-Tobin Theatre Company, was destroyed by fire the night of February 28. An adjoining confectionery and poolroom were also destroyed. The total loss was estimated at $35,000. The Lyric seated about 500 persons. The management later announced that arrangements have been perfected for the erection of a modern theatre in the city.

A large theatre is included in the plans for a 16-story hotel costing $3,000,000, which will be erected on the southwest corner of Fifteenth and Market streets by David D. Israel, St. Louis hotel man. The structure will be across from the new Municipal Auditorium, which will get under way late this year.

The Loew Circuit got the jump on the Skouras Brothers-Publix group in the battle of Indianapolis by dispatching Teddy Joyce from Loew's State theatre, St. Louis, Mo., to Indianapolis to inaugurate a stage show at Loew's Palace theatre there.

Skouras Brothers had planned to send Brooke Johns and his personality from St. Louis to Indianapolis to show the hoosiers how the St. Louis type of band shows is put over.

The Skouras-Publix organization recently added three Indianapolis houses to their chain and believed that Johns would be the right prescription to make the new management a winner there.

When word reached the Loew offices Joyce was suddenly withdrawn from St. Louis and sent to Indianapolis on Sunday, February 26. In the meantime Johns' departure from the Missouri theatre has been held up.

Ed Lowry and his stage organization will continue as the big attraction at Skouras Brothers-Publix Ambassador in St. Louis.

United Film Service, operated by Sam Werner, the dean of St. Louis motion picture distribution colony, has taken quarters in Premier Picture Corporation's offices at 3308 Olive street. Premier will also handle United Film Service's physical distribution but otherwise there will be no connection between the management of these independent exchanges.

John Marlowe, of Herrin, Ill., was a visitor. It is reported along Picture Row that Marlowe may dispose of his house at Hurst, Ill., before March passes into history. He also has houses at Carterville and Murphysboro.

Eddie Ballantyne, of F. B. O.'s home office organization, is in St. Louis. He works in the booking department. John McAloon, auditor of F. B. O., has departed from St. Louis after spending some time in the city.

Walter Light, for about twelve years connected with the Fox sales organization, his run being consecutive with the exception of about three years spent with Metro-Goldwyn a few years ago, has resigned to accept a post with Universal Pictures Corporation. He will travel Northern Illinois. He succeeds Julian King, resigned.

Milton Slosser, who presides over the big Wurlitzer at Skouras Brothers Missouri theatre, is sporting a handsome new Hudson Victoria with an individual color finish of "oak mooch" tan with wheels to match. The panels of the car are of vermillion with gold striping. The moldings and fenders are of black and the vents and wheels are striped with vermillion. Slosser personally dictated the color scheme.

Premier Pictures Corporation, 3308 Olive street, has closed a deal for the Eastern Missouri and Southern Illinois rights to the National Screen Trailer Service. Pat Garyn, of the trailer company, was in St. Louis March 3 to put the finishing touches to the deal.

William J. Horn, 76 years old, of 589 McPherson avenue, St. Louis, Mo., who for fifty-six years has been master of properties for various St. Louis theatres, was critically injured the night of March 2. He suffered a fractured skull and internal injuries that may prove fatal. He started his career with the old Olympic theatre as a carpenter in 1872 and is now with the American theatre, which plays special road show motion pictures on occasions.

N. C. Parsons has purchased the Bethel theatre, Bethel, Mo., from Elton Comstock.

The old Lyric theatre, Lebanon, Mo., has been reopened to fill the amusement vacancy caused by the recent destruction of the New Lyric theatre by fire.

Closed in the St. Louis district reported as closed or closing include: Midway and Mack's theatres, in Fornfelt, Mo.; Foster theatre, Granger, Mo.; Alma theatre, Alma, Ark.; Dixie theatre, Blytheville, Ark.; New Palace and Princess theatres, Franklin, Ill.

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

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The Capitol theatre, in Waynesville, N. C., has been taken over by J. E. Massie, the former owner being T. O. Stevenson. Mr. Stevenson has also sold the Sylvian theatre in Sylvia, N. C., to Edward B. Drake.

The Pastime theatre, in Johnston, S. C., is now being operated by E. M. Mobley. The former owner was B. E. Boatwright.

Visitors to Charlotte's Film Row last week were B. B. Benfield, Everybody's theatre, Dillon, S. C.; Jerry Simpson, Ideal and Lyric theatres, Gastonia, N. C.; C. B. West, West's theatre, Clinton, N. C., and Opera House, Tarboro, N. C.; T. O. Stevenson, formerly owner of the Capitol theatre, Waynesville, and the Sylvian theatre, Sylvia, N. C.; Lester Sype, Liberty theatre, Darlington, S. C.; J. O. Carpenter, Imperial theatre, Kings Mountain, N. C.; Ed. Curdts, Bijou, Majestic and Liberty theatres, Greenville, S. C.; Frank Stough, Davidson theatre, Davidson, N. C.; V. D. Humphries, Lyric theatre, Bishopville, S. C.; Dr. F. V. Taylor, Palace theatre, Stanley, N. C.; D. Holt, Troy theatre, Troy, N. C., and Phelps Sasseen, booking manager for the receiver of the Carolina Theatres, Inc.

A. F. Sams, Jr., of the Auditorium, Amuzu, Ideal and Pilot theatres in Winston-Salem, and the Victory and Strand theatres in Salisbury, left his home in Winston last week for a visit to Macon, Ga.

Arthur Dickinson, representative of the Film Boards of Trade, New York, was in Charlotte the early part of last week to straighten out several important matters for the local board.

A fire in the Princess theatre, Hickory, N. C., on Saturday night, February 25, has been the cause of its closing. All exchanges have been notified to cancel contracts as the theatre will probably remain closed.

The Grotto theatre, Biscoe, N. C., formerly owned by Mrs. W. H. Russell, has been taken over by C. C. Hilliard. Mrs. Russell closed the house about two weeks before giving it up.

The old Majestic theatre in Branchville, S. C., has been completely remodeled and the name changed to the Imperial. Renovations were made by the owner, F. M. Bryant, who will operate it.

Morris Horwitz, salesman for Big Feature Rights Corporation, Louisville, who recently underwent an operation, is able to be up and around again.

Due to the prevalence of scarlet fever and measles in the vicinity of Williamstown, Ky., three schools have been closed and all children under 16 years of age prohibited from attending public gatherings of any kind. This naturally has affected the motion picture business in that town. The children of Harrodsburg, Ky., have also been prohibited from attending picture shows as a result of a scarlet fever epidemic.

Mrs. John Long, wife of the owner of the Temple theatre, Earlington, Ky., visited Madisonville, Ky., last week.

The Himler theatre, at Himlerville, Ky., is closing on Wednesdays, while the theatre at Tribbey, operated by the Midland Mining Company, is closing on Sundays, effective immediately.

It is reported that the Glen theatre, Glencoe, Ky., formerly operated by C. E. Bradley, has been taken over by Norman Thom.

Jack H. Roth, who has been manager of Loew's Vendome theatre, Nashville, Tenn., has resigned to assume charge of the Madrid and Isis theatres in Kansas City, Mo.

St. Louis

THE Lyric Motion Picture Theatre, Mounds, Ill., operated by the Wagner-Tobin Theatre Company, was destroyed by fire the night of February 28. An adjoining confectionery and poolroom were also destroyed. The total loss was estimated at $35,000. The Lyric seated about 500 persons. The management later announced that arrangements have been perfected for the erection of a modern theatre in the city.

A large theatre is included in the plans for a 16-story hotel costing $3,000,000, which will be erected on the southwest corner of Fifteenth and Market streets by David D. Israel, St. Louis hotel man. The structure will be across from the new Municipal Auditorium, which will get under way late this year.

The Loew Circuit got the jump on the Skouras Brothers-Publix group in the battle of Indianapolis by dispatching Teddy Joyce from Loew's State theatre, St. Louis, Mo., to Indianapolis to inaugurate a stage show at Loew's Palace theatre there.

Skouras Brothers had planned to send Brooke Johns and his personality from St. Louis to Indianapolis to show the hoosiers how the St. Louis type of band shows is put over.

The Skouras-Publix organization recently added three Indianapolis houses to their chain and believed that Johns would be the right prescription to make the new management a winner there.

When word reached the Loew offices Joyce was suddenly withdrawn from St. Louis and sent to Indianapolis on Sunday, February 26. In the meantime Johns' departure from the Missouri theatre has been held up.

Ed Lowry and his stage organization will continue as the big attraction at Skouras Brothers-Publix Ambassador in St. Louis.

United Film Service, operated by Sam Werner, the dean of St. Louis motion picture distribution colony, has taken quarters in Premier Picture Corporation's offices at 3308 Olive street. Premier will also handle United Film Service's physical distribution but otherwise there will be no connection between the management of these independent exchanges.

John Marlowe, of Herrin, Ill., was a visitor. It is reported along Picture Row that Marlowe may dispose of his house at Hurst, Ill., before March passes into history. He also has houses at Carterville and Murphysboro.

Eddie Ballantyne, of F. B. O.'s home office organization, is in St. Louis. He works in the booking department. John McAloon, auditor of F. B. O., has departed from St. Louis after spending some time in the city.

Walter Light, for about twelve years connected with the Fox sales organization, his run being consecutive with the exception of about three years spent with Metro-Goldwyn a few years ago, has resigned to accept a post with Universal Pictures Corporation. He will travel Northern Illinois. He succeeds Julian King, resigned.

Milton Slosser, who presides over the big Wurlitzer at Skouras Brothers Missouri theatre, is sporting a handsome new Hudson Victoria with an individual color finish of "oak mooch" tan with wheels to match. The panels of the car are of vermillion with gold striping. The moldings and fenders are of black and the vents and wheels are striped with vermillion. Slosser personally dictated the color scheme.

Premier Pictures Corporation, 3308 Olive street, has closed a deal for the Eastern Missouri and Southern Illinois rights to the National Screen Trailer Service. Pat Garyn, of the trailer company, was in St. Louis March 3 to put the finishing touches to the deal.

William J. Horn, 76 years old, of 589 McPherson avenue, St. Louis, Mo., who for fifty-six years has been master of properties for various St. Louis theatres, was critically injured the night of March 2. He suffered a fractured skull and internal injuries that may prove fatal. He started his career with the old Olympic theatre as a carpenter in 1872 and is now with the American theatre, which plays special road show motion pictures on occasions.

N. C. Parsons has purchased the Bethel theatre, Bethel, Mo., from Elton Comstock.

The old Lyric theatre, Lebanon, Mo., has been reopened to fill the amusement vacancy caused by the recent destruction of the New Lyric theatre by fire.

Closed in the St. Louis district reported as closed or closing include: Midway and Mack's theatres, in Fornfelt, Mo.; Foster theatre, Granger, Mo.; Alma theatre, Alma, Ark.; Dixie theatre, Blytheville, Ark.; New Palace and Princess theatres, Franklin, Ill.

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

Florida

C. C. KLUTTS, impresario of the Everglades, staged quite an elaborate "Female Minstrel" show last Wednesday and Thursday at his Moore Haven house, "The Glades." An ensemble of 25 were used in the first part. An olio of specialties and an afterpiece completed the program. Klutts says it took a lot of work, but it went over great and was worth the effort.

B. E. Gore has leased the Garden Theatre, Tampa, and reopened it the first. This is a neighborhood house located on 20th Street. It has been closed for some time, and has not been a success since it orignally opened. Gore has had a lot of experience in the game and has mapped out a program that looks like it might put the house over.

The weather man of Tampa notified the world last week that we had seen the last of winter, so Manager George Peck, of the Victory, came right back at him by announcing the inauguration of reduced summer prices for the evening shows. The new price is 60c, a reduction of 15c from the winter schedule.

Ybor City staged a festival last week. East Broadway, from 13th to 20th Streets, was roped off each night to permit street dancing. Friday night a "Fashion Show" was staged in the Spanish Casino.

N. V. Darley, manager of the Rivoli in Ybor City, took the writer over to Tarpon Springs last Sunday to see his latest acquisition, "The Royal," which he took over about two weeks ago. This city is headquarters of the sponge industry, with the largest sponge exchange in the world. Most of the people connected with this industry are Greek, so Darley, discovering that a prominent Greek family had a son in West Point, saw to it that this colony were notified to be on hand Monday and see if they could recognize this boy in the feature "Dress Parade," which was made at this famous military school.

Victor Irwin, formerly at the Capitol and Roxy theatres in New York, made his debut at the Florida Theatre, Jacksonville, the last half of this week as master of ceremonies.

Mr. Irwin replaces Frank Morris, who has been assigned to Augusta, Ga., as master of ceremonies at the leading theatre there.

John L. Grovo, manager of the Imperial Theatre, Jacksonville, is winning much favorable mention for his able handling of the "Home of Vitaphone," where some of the best pictures of the year have been cleverly exploited by Manager Grovo, who is well and favorably known throughout the South.

Manager Charles Morrison, of the Arcade Theatre, Jacksonville, and his assistant, Jim Newman, are out to win another prize in the Paramount-Christie comedy competition, with $300 for the best advertisement and $150 for the best exploitation stunt heading the list of awards.

Manager Guy A. Kenimer and Jack H. Hodges, advertising manager, are out to cut the Florida Theatre in on the money, if possible, with special work on their next Christie comedy. The contest closes March 17. Dickson Williams, Jr., assistant manager of the Florida, intends to hand out expert advice on the deal.

Tracy Barnham is now employed in the Jacksonville office of Publix, handling bookings.

Jesse L. Clark, district supervisor for Publix, and his assistant, Walter Lloyd, were in Jacksonville last week. Frank Dowler, Southeastern district supervisor, was also expected.

L. M. Ash and N. L. Carter, of the Saenger organization, New Orleans, were in Jacksonville last week, visiting E. J. Sparks, of the E. J. Sparks Enterprises.

Locke Crumley, manager of the New Republic Theatre, Jacksonville, is enthusiastic over the lineup of big specials coming into his house during March.

Manager Eddie Crane is still working hard at the Capitol, although business conditions in Springfield, the community in which the house is located, are not so good. Manager Crane is using some excellent exploitation ideas.

L. E. Schneider, division manager of the Publix in the Middle West, has been inspecting Vitaphone operations in Florida, visiting houses in Jacksonville, West Palm Beach, Miami, Tampa and St. Petersburg.

The largest electric sign south of Baltimore was turned on at the Olympia Theatre, Miami, last week. It cost $22,000 and contains more than 3,500 light bulbs.

A policy of local vaudeville, recruited from the night clubs and other available talent in the Miami district, is enabling the Coral Gables Theatre to compete with the attractions at the downtown Olympia.

The Hickman picture was stopped at the Fotosho, Miami, by Sheriff Henry Chase of Dade County at the instance of reformers.

The Rosetta Theatre in Miami district is holding up its weekly gross by amateur nights on Mondays and Country store on Fridays.

George Denton, formerly city manager at Fort Lauderdale for Publix, has joined the Stanley Amusement Company, West Palm Beach. He has the Oakley at Lake Worth for the present, Mr. Oakley, the former owner-manager going north on business.

Jack Clifford, of Ybor City, opened the Kingston at Daytona Beach with a tab and picture policy recently, and is getting fair business. The house was leased from Harry Somerville.

Closing of the big cypress mills at Palatka because of over-production, is scheduled to hurt the Howell's business.

Marketing of a $6,000,000 celery crop at Sanford is booming picture show business at Sanford.

M. Switow, of Louisville, Ky., who operates some twenty theatres in that territory, is spending his winter vacation at the Barbara Jean Mansions, Miami Beach. His three sons are operating the Switow houses in his absence.

Mortimer Norden, of the Norden Company, marquee designers, was a Miami visitor last week.

Tibe Quinley, wealthy showman, is in Miami wth the excuse of business. It is reported he heard fishing was better at Miami than in other sections of the country.

Fred Metzler, Publix comptroller, and Emil Ludvigh, secretary-treasurer of Publix, are in the state on a business survey.

Cincinnati

A ROLL of film igniting from a spark, and spreading to five other rolls of film, caused a fire in the projection room of the Star theatre, in downtown Cincinnati. The operator, however, closed all doors and shutters, thus confining the blaze to the fireproof booth. Although the house was crowded at the time, the audience filed out in an orderly manner. Damage to the two projectors and six rolls of film is estimated at $3,000, according to Manager Edward Hart.

Gifts theatre, Cincinnati, which was recently acquired acquored by the Keith - Albee - Harris - Libson - Heidingsfeld interests, and of which A. G. Hettesheimer was made manager a few weeks ago, has changed its policy from a full week of first-run to a daily change of second-run pictures, with a decrease in admission price to 15 cents.

The P.-A. Theatre Co., Cincinnati, was incorporated at Columbus, with capital stock of $10,000. Incorporators are Ben L. Heidingsfeld, Isaac Libson and E. J. Babbitt.

The Lincoln Amusement Co., Cincinnati, is another incorporation recently reported. No par. Frank S. Cole, Jr., Elizabeth B. Brunner and Matilda E. Nordman.

Robert Travers, formerly manager of the Olympic theatre, Cincinnati, a Columbia wheel burlesque house, which closed recently following the merger of burlesque interests, has been appointed manager of the Walnut theatre, succeeding Al Irwin, who has been transferred to Terre Haute, Ind., to look after another Libson house. The Walnut is one of the leading downtown picture houses.

Carl Harrison, assistant director of publicity of the Libson chain of theatres in Greater Cincinnati, recently experienced a double dose of luck. Almost concurrently with winning the second prize of $150 for the best exploitation of Harold Lloyd in "Speedy," Harrison was notified that he was second winner in a slogan contest conducted by Universal in connection with Glenn Tryon's new comedy. Harrison's slogan was one of 14,000 submitted.

It is rumored that William J. Love, who recently purchased the Strand theatre, Piqua, Ohio, from the Piqua Amusement Co., will lease the house to George Spelois.

Andy Anderson, who until recently occupied the managerial chair at Loew's theatre, Dayton, Ohio, has been made managing director of Loew's State, Syracuse, N. Y.

The Red Arrow Amusement Co., Dayton, Ohio, has been incorporated. There are 300 shares of no par stock, the incorporators being Carl J. Utnoff, William D. Stanger and George C. Holding.

Manager Ed. Keen, of the Oxford theatre, Oxford, Ohio, recently played a benefit performance, the proceeds being turned over to one of the departments of the Oxford college.

Victor Schram, of Cincinnati, in connection with his brother Fred, of Cleveland, has joined the ranks of exhibitors, having taken a long term lease on the Garden theatre, at Portsmouth, Ohio. They have named R. L. Wood manager of the house. The theatre has a seating capacity of 500, but the new owners announce that, through alterations which will be made soon, the capacity will be doubled.

The Theatrical Utilities Co., Inc., of Batavia, N. Y., Nikitas D. Dipson, president, has taken over the Olympic and Capitol theatres, at Steubenville, Ohio.

A new theatre is in contemplation at Tiffin, Ohio, to be erected by Kirwan and Ritzler, who now own the Sigma and Grand theatres in that city. Estimated cost of the new house, for which a site has already been purchased, is $250,000.

The Park theatre, Mansfield, Ohio, has announced a decided decrease in admission scale. The new schedule is 15 cents for adults and ten cents for children for matinees, with prices of 25 cents and ten cents respectively for all evening performances.

Seattle

REPORTS circulated in this city last week to the effect that Harry C. Arthur, for a season located here as general manager of Pacific Northwest Theatres, Inc., and now connected with West Coast offices in Los Angeles, would return soon to manage the Mayflower Theatre now under construction, were emphatically denied here this week. Caspar Fischer, vice-president and general manager of the Washington Theatrical Enterprises, Inc., which is building and will operate the theatre, declares that the house will be run by Ray L. Brown, local showman, and at present managing director of the circuit. Reports that the house would be operated by a producing chain, circulated in some of the trade papers, were also denied by Mr. Fischer.

Matt Aparton, manager of the local Universal exchange, made a hasty trip to San Francisco last week for a special sales conference with Lou Metzger, general sales manager for "U," and other Coast exchange officials. He is expected back this week.

Calvin Heilig, well known as the owner and manager of a score of theatre interests in the Pacific Northwest, spent a short time here last week on business. He is now associated in various theatrical ventures in Seattle, Tacoma, Portland, Eugene and some of the smaller Coast towns.

Through the co-operation of De Luxe Theatres, Inc., and the local Paramount exchange, the exhibitors of this territory have been guests recently at several trade pre-views of the new Paramount Pictures. The shows have been staged in the afternoon by Manager Geo. P. Endert at the Egyptian Theatre in the University district, and have been attended by a large number of Seattle and suburban exhibitors.

Fred Mercy, of Yakima and Walla Walla, one of the kingpin operators of the Eastern Washington territory, spent a short time on Film Row last week booking new films for his rapidly-growing chain of houses.

The Rialto Theatre at Kirkland, Wash., was sold last week to H. T. Keinshagen, Jr., according to information just received. Guy Merrill was the former owner and operator.

Harry Lustig, Western district manager for Warner Bros., and Claude Ezzell, Western sales manager for the same organization, were visitors at Manager Carl Stearn's local exchange last week. It was one of Mr. Ezzell's first visits to this territory for the last several seasons, since the time he was representing Selznick in an executive capacity.

Walter Carruthers and Harold Glanfield, sales representatives for the local Fox Film exchange for the last several seasons, have announced their resignations with that company. Neither of the men has announced any definite plans for the future.

Reports received here last week indicate that the Liberty Theatre at Everson, Wash., will be reopened soon under the management of Carl Gritch. The house has been closed for the last several months.

Floyd St. John, general manager of the Co-operative Film Exchanges in Los Angeles, San Francisco and Seattle, spent a short time here last week working with executives in the local territory.

F. F. Vincent, Universal exchange publicity specialist, working with Manager Wallace B. Rucker, of the local Educational exchange, has planned a special promotion contest to begin within a short time in all the ten suburban houses operated by Universal's Northwestern Theatrical Enterprises, Inc., and which will be devoted to the exploitation of Educational's short subject and comedy releases.

Charles Greime, who recently disposed of his interest in the Ivan L. Theatre at Blaine, Wash., last week announced that he has bought the interest of B. N. Barnett in the Mission Theatre at Wenatchee. The house will now be operated under the partnership name of Greime & Fasken.

Reports received here this week indicate that the Dreamland Theatre in Ontario, Ore., operated by William E. Lees, Jr., is now closed for complete renovating, but will be reopened for the spring and summer season under a new first-run policy.

Bob Monohan, for several years booker at Manager Ballentine's local Fox exchange, was last week promoted to the sales staff, and is at present lining up his territory preparatory to an initial road trip.

Jules Buffano, musical director associated with the Publix Theatres, arrived in Seattle last week to begin rehearsals for the opening of the New West Coast-Publix-Loew "Seattle Theatre." Mr. Buffano, who comes from the Chicago Theatre in Chicago, will direct the Seattle Stage Band, and will also supervise the music for the pictures, to be rendered by the Seattle Concert Orchestra.

L. J. McGinley, manager of the Columbia Film Exchange, returned last week from a brief sales trip to Yakima, Walla Walla, Spokane and other Eastern Washington centers. Upon his return he announced the appointment of B. E. Wilkes, a newcomer in the film ranks of the Northwest, to the position of salesman in the above-mentioned territory.

F. C. Weskil, theatre operator of Colfax and Sand Point, Wash., spent several days on Film Row last week. He was accompanied on the present trip by Mrs. Weskil.

Tom Kitching, for the last several seasons associated with the sales staff of the Los Angeles Universal Exchange, last week was transferred to the local territory, and will cover the Yakima Valley district for Manager Mat Aparton.

The Third Avenue Theatre, located at Third avenue and Madison street, was reopened last week with a stock company. The house was built many years ago for the Orpheum Circuit, and since then has President Theatre, during its hectic career as a vaudeville, film and been the Heilig Theatre and the stock house.

H. C. Borger, Western district manager of Tiffany-Stahl Productions, spent a short time. last week at the local exchange in conference with D. C. Millward and Jay A. Gage, directing the local sales.

Another infrequent visitor was Louis Baum, president of Elbee Pictures Corporation, who paid a brief visit to Mr. Millward, and also to Jack Lannon, of the Greater Features exchanges. He is en route to New York, via Minneapolis and Chicago.

F. Ray Felker, manager of Universal's Northwest Theatrical Enterprises, Inc., had as a guest last week none other than Neal East, manager of the Famous Players-Lasky exchange in Portland.

Under a new policy instituted by the United Artists exchanges, Harold Harden, booker of the local office, also becomes office manager, and J. D. McNerney as sales manager will spend quite a bit of his time among the exhibitors of the Washington territory.

George D. Sprigley, leading showman of White Center, Wash., last week was reported to have sold his Cameo Theatre there to J. G. Maddux, formerly of Dayton, Wash., who is slated to take immediate charge.

Indianapolis

LOEW'S Palace on N. Pennsylvania St., opened its doors again Saturday after receiving a complete new dress from Loew's.

More than $500,000 was spent in redecorating and refurbishing the house. New pipe organ, new rugs, carpets, seats and art treasures were included.

The new house is expected to affect business in all downtown houses but cut business particularly at the Indiana, Publix house.

Among Loew officials here for the opening: Col. E. A. Schiller, general manager; L. K. Sidney, production supervisor; W. A. Finney, western division manager; E. A. Kaye, supervisor of stage and lights; Miss Anne Dornin, charge of decorations; Joseph Vogel, assistant to Schiller, and E. A. O'Brien, supervisor of productions.

Howard W. Foereste, of Reading, Pa., will manager the house. Charles Winston has been here handling publicity. Continuous policy from 11 a. m. daily. House, 3,200 capacity.

Gibson Hotel and Realty Company of Princeton announce plans for a new opera house and picture show. The company has a fifty year lease on the old Kidd hotel and adjacent property. The theatre will be completed by fall.

Estimated cost of the new house is $150,000.

The New Ritz theatre at Bloomington was opened Feb. 29. M. D. Wells is manager of the house. Miss June Henley, of Chicago, is organist.

Ft. Wayne will have a $1,400,000 theatre at Washington Blvd. and Harrison St., according to plans of the Araby Theatre Corporation. The "Atmospheric" theatre will be one of the most beautiful houses in this section, said W. K. Noble, president.

Walker and Walker, attorneys, are seeking to raise $500,000 to complete the Cadick, Third and Sycamore Sts., at Evansville. It is proposed to build a modern $750,000 house for use of the Orpheum-Keith-Albee circuit.

A. C. Zaring, who operates the Zaring Egyptian theatre, in Indianapolis, announced purchase of the Garrick theatre, for neighborhood house, $15,000 from the Fairbanks heirs. Sale was effective Feb. 17. Fred Rusch will manage the house. Redecoration is planned.

The Columbia theatre at Muncie has been leased by Thomas C. Lacey, owner of the Vaudeville Theatre, from Silverman Bros., Cleveland. Popular prices will be maintained. Work on improvement has been begun.

Skouras Brothers, of St. Louis, announced the Indiana, Circle and Ohio houses here would be continued under local management. The three properties recently were bought from the Circle Theatre Company.

Chicago

LUBLINER & TRINZ have secured control of the Varsity Theatre, Evanston, which has been operated since its erection by Clyde Elliott, and will take possession on March 12th. Lubliner & Trinz will operate the Varsity under a policy of three changes a week.

William Michalson has returned to Chicago, after being located in Cincinnati and Cleveland for the past three months, where he was in charge of twenty-two houses operated by the Variety Amusement Company. Mr. Michalson was formerly connected with Ascher Brothers as manager of their Terminal Theatre.

Ed. Safire, who for some time past has been connected with Warner Brothers, is now associated with United Artists and will work out of this company's Minneapolis branch.

Western Sales Manager Eddie Saunders of Metro - Goldwyn - Mayer, spent the week in Chicago, conferring with Manager Felix Mendelsohn.

Harry Hadfield, who has been managing the Hoosier Theatre in Whiting for several months, was a visitor on film row last week. Mr. Hadfield has been sticking very close to his job and this is the first time he has been in Chicago since Christmas.

Maurice Hellman has taken over the theatre formerly known as the Lyda, now called the Cicero-Lake, and is operating it under his personal supervision with a policy of seven changes a week. Mr. Hellman has reduced the admission price to fifteen cents.

A. J. Steinson, well known film man, has taken a position with Fox Film Corporation as country salesman.

Clayton Bond has resigned as district manager of Warner Brothers and is now connected with the Coston Circuit with the title of general manager. This circuit occupies a prominent position in Chicago territory, buying pictures as it does for one hundred and three theatres.

S. A. Moross of United Artists' legal department, has returned to his New York City headquarters after spending three weeks at the Chicago office.

Henry Henningson, general manager of studios for Universal, en route from Calif. to N. Y., stopped off in Chicago last week for a brief visit at the local exchange.

R. Edwin of the Walker Theatre, Indianapolis, was a Chicago visitor last week, together with E. Rector of Rector & Cooper, who is to direct the stage shows of the Walker Theatre. The gentlemen were making preliminary arrangements for the opening of the Walker, which is a colored house, and are planning elaborate stage shows along the lines of those at the Regal Theatre, Chicago.

M. L. Kaiser, assistant manager of the National Theatre, Milwaukee, was visiting his many friends on film row this week.

Paul Busch has resigned from Universal to become associated with the E. E. Fulton Company of this city and it is understood he will leave for the coast shortly to open a branch there for the E. E. Fulton Company.

Tom Delaney is now connected with Tiffany-Stahl and is working out of Indianapolis. Mr. Delaney for many years was connected with the Chicago exchange of Pathe.

Clyde Eckhardt characterizes reports which have appeared in the press recently, that he had been appointed supervisor of Wesco Theatres in the midwest, as untrue. Mr. Eckhardt is becoming annoyed at the numerous rumors circulated about his activities and states unequivocally that when he takes on any new work he will announce it himself.

John Balaban of Balaban & Katz is scheduled to sail from New York City, on March 10th, aboard the Steamship Roma, with Italy as his destination. Before returning to the United States, Mr. Balaban plans to visit the leading European countries.

Ben Cooney and Jimmy Coston, together with their wives, are scheduled to arrive in Chicago, after a combined business and pleasure trip to California.

Balaban & Katz have made tentative plans for the opening of their new Paradise Theatre in September and have put extra crews of men at work on the house. It is probable that with the opening of the Paradise, the Senate Theatre will become a vaudeville house.

Minneapolis

W. A. ASCHMANN has been appointed assistant special representative of Timely Films, Inc. in the midwest district under the direct supervision of Tom North. Both men are well known in the Northwest. Aschmann was formerly manager of the Pathe branch offices in Chicago and Milwaukee, while North has for some time acted as special representative of Topics and Fables in the Northwest.

It is thought possible the Norman Dawn, motion picture director of Hollywood and his associates may establish a studio at Rapid City. S. D. Dawn has been looking over the Black Hills district of South Dakota and has expressed himself as favorably impressed with the opportunities the region affords for taking films with new backgrounds.

The theatre at Lake City, Minn., has been sold to Redding and Stroud, who expect to install new equipment. They are the owners of the Wonderland theatre at Windom, Minn.

Recent visitors in Minneapolis included Robert Cotton, formerly of the Minneapolis branch of Goldwyn Pictures, Fred H. Knispel, special representative for Pathe, C. C. Wallace, district manager for United Artists and Clyde Eckardt, district manager for Fox, with headquarters in Chicago.

A new organ at the Lyric theatre, New Ulm, Minn., has been installed by T. B. Melzer.

For a week or more Walter Freudenberger, sales manager for Advance Trailer Service, has been in Minneapolis in the interests of his company. He has closed a number of contracts and before leaving for New York expects to appoint a district representative who will cover Wisconsin, Minnesota and North Dakota.

Bennie Berger, owner of a number of theatres in North Dakota has bought the lease of the Elco theatre at Bemidji, Minn., from the Brinkman interests, who own two other theatres in the city. Berger is planning to remodel the Elco and equip it with new seats and projection equipment and an organ.

Motion pictures of activities in Triumph, Minn., are being taken by Mr. Mathewson, manager of the Star theatre.

South West

J. L. M'KINNEY, former branch manager for Pathe at Oklahoma City and Dallas, Texas, and lately sales manager for Pathe-DeMille at Dallas, has resigned.

The Bell County Grand Jury in Texas has passed resolutions condemning Sunday Movies.

E. R. Millican has resigned as manager of the Ritz Theatre at Albany, Texas, to accept the managership of the Republic at Beaumont, Texas.

B. F. Howald's theatre at La-Porte, Texas, is being remodeled and newly furnished.

The Rivoli Theatre at San Benito, Texas, has installed a new organ.

Nacogdoches, Texas, has passed ordinance forbidding a tent show from showing within 300 feet of a residence, and other Texas cities are planning similar actions.

Murray Lea has purchased the Palace Theatre at Jayton, Texas.

The American Legion will erect a new theatre at Helena, Ark., to seat 1,000.

The McWilliams family will erect a new $200,000 theatre at El Dorado, Arkansas, in the near future.

W. L. Johnson has been appointed manager of the Star theatre at Jonesboro, Arkansas.

Clyde Bomar has reopened his Lincoln theatre at Clay Center, Kansas, after same had been remodeled and re-decorated.

S. H. Yaffie is the new owner of the Warsaw theatre at Warsaw, Missouri.

Ed. Rowland of Toxhoma, Okla., has purchased the Globe theatre at Meade, Kansas, from Morton Griggs.

The "Lindy" Theatre at Monetto, Mo., held their opening Feb. 3, The Lindy succeeds the old Gem theatre.

Baltimore

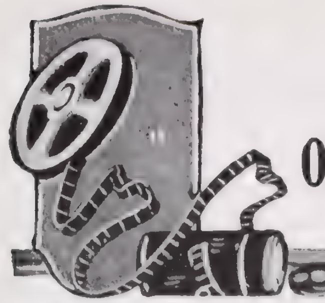
H. M. MESSITER, formerly booking manager for the Whitehurst Theatrical Interests here, has now been appointed assistant to Charles B. Paine, operating executive of the cabinet operating the Universal Chain Theatrical Enterprises, Inc., of New York.

Mr. Messiter showed clearly by his work while in Baltimore that he is of the executive type who will fill such a position extremely well.

The Alpha theatre, seating 600 persons, opened to the public in Catonsville, a suburb of Baltimore, Thursday, March 1.

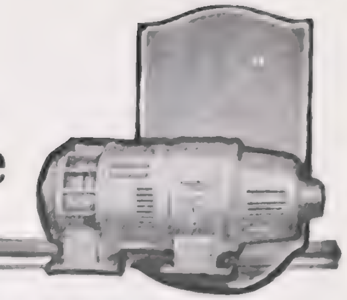
The prices are adults 30 cents and children under 12, 15 cents.

This house is operated by Elmer W. Cashmyer and Robert E. Kanode. Cashmyer also operates a garage in that city, it is said.



Projection

Optics, Electricity, Practical Ideas & Advice



Inquiries and Comments

A Practical Consideration of Some Common Projection Faults

AT the last meeting of the Society of Motion Picture Engigineers, held at Lake Placid, N. Y., during the last week in September, 1927, a paper of special interest to projectionists was presented by Arthur Gray, Supervisor of Projection at Lancaster Theatre, Boston.

Gray's paper, "Practical Needs in Projection" brought up a number of points which had to do with the condition of film as received by theatres from the exchanges and described the effects of defective film—if it may be so referred to—on projection results. Much of his paper had to do with the ill effects of "buckled" film, it being brought out that such buckling was the direct result of greatly increased heat energy being passed through the film by use of reflector arc illuminators. In the extended discussion which followed the reading of the paper, it was generally agreed that the primary reason for film buckling was due to improper drying of the film before it left the exchanges, although one party to the discussion advanced the suggestion that this imperfect condition of the film was likely to result even after shipment from the exchange had been made, since exposure to moist atmospheric conditions would cause the film to absorb moisture.

Gray, in his paper, first took up the subject of splices, going on to say that very few exchange-made splices were properly made and invariably came apart when the film was being projected. We shall quote largely from his paper in order to present his findings to the readers.

Exchange Inspection Does Not Remove All Poor Splices

"Despite the improved methods of inspecting film at the exchanges, and the repairs which are made prior to shipment, it is the general experience of projectionists with whom I have discussed the matter that the print invariably must be re-examined at the theatre before being projected if a reasonable assurance against the film breaking while in the projector is to be had. They have learned that, while most of the loose splices are detected and removed at the exchange, some of them are not, and it requires only a single splice separating while in the projector to stop the show. The competent projectionist classifies this kind of accident as just about the worst possible thing which can happen in his work, and yet despite all the routine precautions which are taken to prevent it, mishaps of this nature continue to occur.

There are so many splices in some prints, especially those with numerous color inserts, that not all of them receive the frequent attention which is necessary to detect the first signs of them loosening up, and when once a splice has started to loosen, it is a menace until re-made. The fewer splices there are in a print, the less probable cause for trouble there will be; and, in making up prints, any planning which will keep the necessary number of splices at the minimum is desirable.

Many Laboratory Splices Are Improperly Made

It is my experience and, I think, the general one among projectionists, that the kind of loose splice which gives the most trouble is the machine-made laboratory splice. In our projection room at the Lancaster Theatre, a record is kept of the amount and kind of repair work necessary to the film which we project, and some of the data may be of interest.

Table I

Lancaster Theatre Film Inspection Record for Three Months' Period

	Feet
Footage of film used	411,653
Total of number of splices	6,892
Total number of splices re-made	211

Nature of Defects in Splices

	Number
Loosened	133
Unmatched Perforations	10
Damaged Perforations	5
Wide or Curled	51
Cracked along splice	12

Of the total number of splices that were re-made, 133, or 63 per cent of them, were re-made because they were either in a loosened condition when received from the exchange or else began to open up during the three-days' run of the print.

Intermittent Movement of Film Must Be Accurate

Trouble of a more technical nature, which are of recent development, and which concern the position in which the film frames seat at the film aperture, are giving many projectionists, and probably some who are not projectionists, considerable food for thought.

The placing in rapid succession of many thousands of film images at the aperture during the projection of a picture is a precise job. The mechanical process of doing this must be pretty nearly right and so, likewise, must be the film. Each successive frame of film must be brought to an abrupt stop at the aperture in virtually the same position occupied by all the preceding frames. The permissible tolerance for displacement of any frame or series of frames from this common position is very slight if projection faults of a certain nature are to be avoided.

Tension applied along the film tracks on the projector operates to maintain the frame of film in a flat plane at the aperture. Opposed to this tension is a tendency for the film to flex in the direction of the light source and assume a sort of "cupped" position while motionless in the light ray. The amount of bulge that will occur will depend upon certain characteristics of the film stock, the amount of heat incident on the film, and the photographic density of the film image.

Large Aperture Lens Requires Re-Focusing

So long as the film is in normal condition and continues to seat in a normal manner at the film aperture, the projection lens will focus all of the frame images equally, and the picture will appear sharp and well defined. Under conditions where the projection lens is working at a large relative aperture and consequently with a depth of focus that is slight, it may be necessary occasionally to re-focus the lens when pronounced changes in film density occur.

This may require considerable attention, while the act of doing this will be noticeable on the screen unless carefully performed. However, the point I want to make is that when the film, which is in a normal condition, is being projected, the control of the focus of the picture is in the hands of the projectionist, and it is his own error if the lens is not re-adjusted when it should be.

Buckled Film Causes In-And-Out-Of-Focus Effect on Screen

With film which is in a buckled condition, a very different and difficult situation is encountered. The term, "buckled film," is here used to designate film which has a decided tendency to flex just in one direction and then the other in a rapid and irregular manner while passing the film gate of the projector—this, regardless of the tension which is applied to it in the projection mechanism.

One sequence of frames will seat at the aperture as they should, another series may follow which will not, projection being accompanied by a distinctive rattling sound that is characteristic of film in this condition. The maximum difference in displacement between these frames, which head in alternate directions, is too great for the lens to accommodate, and a pronounced in-and-out-of-focus effect is experienced on the

(Continued on following page)

Inquiries and Comments

(Continued from Preceding Page)

screen. Trouble of this nature has of late become quite general. That it is a serious problem seems agreed upon; but there seems to be some difference of opinion in ascribing causes.

Some have placed the whole blame upon the illuminating system of a widely used and excellent type of reflector arc light source, holding that this system, when working the projection lens at a large relative aperture, places too severe limitations upon permissible displacement of the film at the aperture; also, that troubles of the nature just set forth occur only when a light source of this type is used. With this conclusion I do not agree. Trouble may be aggravated under these conditions, especially when accompanied by much heat; but if the film is in a normal condition, no trouble at all would be experienced. The trouble is of too general a nature to pin down in this quarter.

Another opinion set forth admits the circulation of much buckled film and allows that this film is responsible for the epidemic of focussing troubles. The cause for the film becoming buckled is blamed to the vogue for brighter and still brighter pictures, which has resulted in film being subjected repeatedly to much higher orders of heat than has formerly been customary.

My own opinion is that the heat question has, undoubtedly, raised new problems, but has little effect upon causing film to buckle in the manner that has been described. Experiences with new film which had not been projected previously, and in which the trouble was very bad indeed, is one of the things which leads me to the conclusion that most of the trouble of this nature occurs before the film has been placed in circulation.

Buckling Occurs at Separated Points in Print

I have many times observed while projecting buckled film that the trouble would suddenly cease; be absent for perhaps several hundred feet; and then abruptly commence again. Examination disclosed the fact that the buckling started or stopped at splices which were made at the time the print was assembled. This seems to point out that some sections of the print had been subjected to conditions to which the other sections had not been. If the cause for the film becoming buckled occurred after the print had been placed in general circulation, the line of demarkation between good and bad could not possibly have been so well defined.

On several occasions I have taken sections of buckled film which were giving us trouble and have had them projected with a different type of light source system than that which we use and under more favorable optical conditions to determine, if possible, the comparative results.

It was difficult to determine if there was any difference under the more favorable conditions, though personally I think that some improvement could be noted. There surely was no marked difference, however, and the matter of real interest is that the in-and-out-of-focus effect persisted in all test cases.

Occasional instances of buckled film have always been experienced, but these few cases cannot be compared in importance to the large amount of film in this condition which has recently come into circulation. This, together with the more severe optical and heat conditions under which it is now commonly projected, has made the problem a serious one.

Caused By Improper Drying

In this discussion which followed Gray's paper it was generally conceded that the kind of buckling which Gray described was directly due to the film not being thoroughly dried in the laboratory.

The increased heat of the reflector arc system then caused the edge of the moist film to dry in advance of the center, with the result that a gradual warping of the film resulted. The edges of the film dried more quickly, largely because they were in contact with the heated head of the projector mechanism, whereas the center of the film was exposed at the aperture for only a short period of time.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Players	Distributed by	Length	Reviewed
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 27
Back to God's Country	R. Adoree-R. Frazer	Universal	5751 feet	July 29
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Big Parade, The	Gilbert-Adoree-Dane	M-G-M	11519 feet	Nov. 28, '25
Blackjack	B. Jones-B. Bennett	Fox	4777 feet	Mar. 3
Border Cavalier, The	Fred Humes	Universal	4427 feet	
Born to Battle	Bill Cody	Pathe	4875 feet	
Boy of the Streets	J. Walker-M. Bennett-B. Francisco	Rayart (S. R.)	5059 feet	
By Whose Hand?	R. Cortez-E. Gilbert	Columbia	5432 feet	Jan. 7
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	9692 feet	May 6
Cancelled Debt, The	R. Lease-C. Stevens	Sterling Pict (S.R.)	5200 feet	
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Marshall-G. Astor	Universal	7790 feet	May 20
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F B O	5701 feet	Aug. 26
Cruise of the Helion, The	E. Murphy-D. Keith-T. Santschi	Rayart (S. R.)	6089 feet	Sept. 30
Drop Kick, The	R. Barthelmess-D. Revier-B. Kent	First National	6802 feet	Sept. 30
First Auto, The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Flying U Ranch, The	Tyler-N. Lane	F. B. O.	4924 feet	
Foreign Devils	T. McCoy-C. Windsor	M-G-M	4658 feet	
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5524 feet	Sept. 23
Girl From Gay Paree, The	Sherman-Bedford-McGregor-Blythe	Tiffany-Stahl	5233 feet	Sept. 23
Girl From Rio, The	Carmel Myers	Lumas	6990 feet	
Honor First (Re-issue)	J. Gilbert-R. Adoree	Fox	4851 feet	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.	6000 feet	Nov. 11
Isle of Forgotten Women	Tearle-Sebastian-A. Calhoun-G. Gowland	Columbia	5645 feet	Jan. 21
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros	5569 feet	Sept. 30
Joy Girl, The	O. Borden-N. Hamilton-M. Dressler	Fox	6162 feet	Sept. 23
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National	6712 feet	Sept. 16
Lone Eagle, The	R. Keane-B. Kent	Universal	5862 feet	
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox	8538 feet	Oct. 7
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O	4924 feet	Aug. 12
Nevada	G. Cooper-T. Todd	Paramount	6258 feet	Oct. 28
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
One Round Hogan	M. Blue-J. J. Jeffries-L. Hyams	Warner Bros	6375 feet	Oct. 7
One Woman to Another	F. Vidor-Von Eltz	Paramount	4551 feet	Sept. 30
Out All Night	R. Denny-M. Nixon	Universal	6170 feet	Oct. 7
Out of the Past	R. Frazer-M. Harris	Peerless Pict. (S. R.)	5701 feet	
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Prince of the Plains	Tex Maynard	Rayart (S. R.)	4134 feet	
Racing Romeo, The	"Red" Grange-J. Ralston-T. Friganza	F. B. O.	5992 feet	Dec. 16
Ragtime	J. Bowers-M. de la Motte	First Division (S. R.)	6700 feet	Sept. 9
Red Raiders, The	K. Maynard-A. Drew	First National	6280 feet	Dec. 9
Road to Romance, The	R. Novarro-M. Day-R. D. D'Arcy	M-G-M	6544 feet	Jan. 21
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros	5685 feet	Oct. 14
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia	5892 feet	
Slightly Used	M. McAvoy-C. Nagel-R. Agnew	Warner Bros	6412 feet	Sept. 30
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National	6548 feet	Sept. 9
Soda Water Cowboy, The	Wally Wales	Pathe	4546 feet	Nov. 4
Stark Love	Special Cast	Paramount	6203 feet	Mar. 11
Swim, Girl, Swim	B. Daniels-G. Ederle-J. Hall	Paramount	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft-Hill-Luden	Paramount	6006 feet	Oct. 28
Three Miles Up	Al Wilson-E. Clair	Universal	4136 feet	June 10
Two Girls Wanted	J. Gaynor-G. Tryon	Fox	6293 feet	Oct. 7
We're All Gamblers	Meighan-M. Millner	Paramount	5935 feet	

OCTOBER

Feature	Players	Distributed by	Length	Reviewed
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National	6333 feet	Oct. 21
Angel of Broadway, The	L. Joy-V. Varconi	Pathe-De Mille	6555 feet	Dec. 16
Ben Hur	Novarro-McAvoy-Bronson-F. X. Bushman-C. Myers	M-G-M	11693 feet	Jan. 16, '26
Blondes By Choice	Claire Windsor	Lumas	6987 feet	
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M	5902 feet	Nov. 25
Boy Rider, The	Buzz Barton	F. B. O	4858 feet	Sept. 30
Breakfast at Sunrise	C. Talmadge-D. Alvarado	First National	6222 feet	Dec. 16
Broadway Madness	M. de la Motte-D. Keith	Excellent Pict. (S.R.)	6945 feet	Oct. 14
Cheating Cheaters	B. Compson-K. Harlan	Universal	5623 feet	Dec. 23
Cherokee Kid, The	T. Tyler-S. Lynn	F. B. O.	4837 feet	Mar. 3
Chinese Parrot, The	M. Nixon-H Bosworth-E. Burns	Universal	7304 feet	Jan. 7
College Hero, The	R. Agnew-P. Garon-R. Lease-B. Turpin	Columbia	5628 feet	Dec. 9
College Widow, The	D. Costello-Collier, Jr.	Warner Bros	6616 feet	Oct. 28
Combat	G. Walsh-G. Hulette-C. Adams	Pathe	5100 feet	Nov. 11
Crystal Cup, The	D. Mackaill-J. Mulhall	First National	6386 feet	Nov. 25
East Side, West Side	G. O'Brien-V. Valli-F. McDonald	Fox	8154 feet	Nov. 4
Fair Co-ed, The	M. Davies-J. M. Brown	M-G-M	6408 feet	Nov. 4
Figures Don't Lie	E. Ralston-R. Arlen	Paramount	5386 feet	Mar. 3
Finnegan's Ball	B. Mehaffey-Landis-C. McHugh-M. Swain	First Division (S. R.)	6200 feet	Dec. 9
Gentleman of Paris, A	A. Menjou-S. O'Hara-A. Marchall	Paramount	6017 feet	Oct. 14
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O	6301 feet	July 29
Girl in the Pullman, The	M. Prevost-H. Ford	Pathe-De Mille	5990 feet	Dec. 16
Gun-Hand Garrison	Tex Maynard	Rayart (S. R.)	4879 feet	
Harp in Hock, A	Schildkraut-Coghlan-M. Robson-B. Love	Pathe-De Mille	5990 feet	Dec. 16
Highschool Hero	S. Phipps-N. Stuart	Fox	5498 feet	Nov. 11
In Old Kentucky	J. Murray-H. Costello	M-G-M	6646 feet	
Jake the Plumber	J. DeVorska-S. Lynn	F. B. O	5186 feet	Nov. 4
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros	7423 feet	Oct. 21
Jesse James	F. Thomson-N. Lane	Paramount	8656 feet	Oct. 28
Les Miserables	Special Cast	Universal	7713 feet	
Light in the Window, A	Walthall-P. Avery-C. Keefe	Rayart (S. R.)	5960 feet	Nov. 11
Magic Flame, The	Colman-Banky	United Artists	8300 feet	Sept 30
My Best Girl	M. Pickford-C. Rogers	United Artists	8500 feet	Dec. 2
No Place to Go	M. Astor-L. Hughes	First National	6403 feet	
Now We're in the Air	W. Beery-R. Hatton-L. Brooks	Paramount	5798 feet	Dec. 23
Obligin' Buckaroo, The	Buffalo Bill, Jr.	Pathe	4575 feet	Nov. 11
Once and Forever	P. R. Miller-J. Harron	Tiffany-Stahl	5639 feet	
Pajamas	O. Borden-L. Gray	Fox	5876 feet	Dec. 2
Pretty Clothes	J. Ralston-J. Walker-G. Astor	Sterling Pict. (S. R.)	5652 feet	Nov. 4
Publicity Madness	E. Lowe-L. Moran	Fox	5893 feet	Feb. 11
Ranger of the North	Ranger (Dog)	F. B. O.	4977 feet	
Ride 'Em High	Buddy Roosevelt	Pathe	4542 feet	Nov. 11
Ridin' Luck	Tex Maynard	Rayart (S. R.)		
Rose of the Golden West	G. Roland-M. Astor	First National	6447 feet	Oct. 7
Rough Riders, The	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	9443 feet	April 1
Sailor Izzy Murphy	G. Jessel-A. Ferris	Warner Bros	6020 feet	Oct. 28
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	8500 feet	June 10
Shanghai Bound	R. Dix-M. Brian	Paramount	5515 feet	Dec. 9
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount	5179 feet	
Silk Stockings	L. La Plante-O. Harlan-J. Harron	Universal	6166 feet	Aug. 26
Silver Valley	T. Mix-D. Dwan	Fox	5011 feet	Oct. 14
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M	6705 feet	Oct. 28
Straight Shootin'	Ted Wells	Universal	4251 feet	Aug. 19
Tigress, The	J. Holt-D. Revier	Columbia	5357 feet	
Underworld	C. Brook-E. Brent-G. Bancroft-F. Kohlr	Paramount	7643 feet	Sept. 9
Way of All Flesh, The	E. Jannings-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
Wheel of Destiny, The	F. Stanley-G. Hale	Rayart (S. R.)	5869 feet	
Wine (re-issue)	Clara Bow	Universal	7 reels	
Wise Wife, The	P. Haver-T. Moore-J. Logan	Pathe-De Mille	5610 feet	Dec. 16
Wolf's Trail	Dynamite (Dog)-E. Cobb-D. Lamont	Universal	4167 feet	
Woman on Trial, The	Negri-E. Hanson	Paramount	5960 feet	Oct. 14
Women's Wares	Brent-Lytell-L. Kent	Tiffany-Stahl	5614 feet	Nov. 18
Wreck of the Hesperus, The	A. Hale-V. Bradford-S. de Grasse	Pathe-De Mille	6447 feet	

NOVEMBER

Feature	Players	Distributed by	Length	Reviewed
Arizona Wildcat, The	T. Mix-D. Sebastian	Fox	4665 feet	
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict. (S.R.)	5980 feet	
Bandit's Son, The	B. Steele-A. Sheridan	F. B. O	4789 feet	
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M	6433 feet	
Blood Will Tell	B. Jones-K. Perry	Fox	4556 feet	Mar. 3
Bowery Cinderella, A	P. O'Malley-G. Hulette	Excellent Pict. (S.R.)	6900 feet	Nov. 25
Broadway After Midnight	P. Bonner-C. Landis-G. Hughes-B. Tennant	Krelbar Pict. (S. R.)	6199 feet	Nov. 4
Cheer Leader, The	R. Graves-Olmstead	Lumas	6000 feet	

Feature	Players	Distributed by	Length	Reviewed
City Gone Wild, The	T. Meighan-L. Brooks-M. Millner-F. Kohler	Paramount	5408 feet	Mar. 3
College	B. Keaton-A. Cornwall-G. Withers	United Artists	5362 feet	Sept. 23
Death Valley	C. Nye-R. Rae-R. Wells	First Division (S. R.)	5880 feet	Aug. 12
Discord	G. Ekman-L. Dagover	Pathe	8586 feet	Nov. 11
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros	5003 feet	Nov. 11
Dress Parade	W. Boyd-B. Love	Pathe-De Mille	6599 feet	Nov. 11
Forbidden Woman, The	J. Goudal-V. Varconi-J. Schildkraut	Pathe-De Mille	6568 feet	Dec. 16
Fortune Hunter, The	S. Chaplin-C. Horton-H. Costello	Warner Bros.	6638 feet	Jan. 21
Galloping Fury	H. Gibson-S. Rand	Universal	5503 feet	
Garden of Allah, The	A. Terry-I. Petrovich	M-G	8200 feet	Sept. 16
Girl From Chicago, The	C. Nagel-M. Loy	Warner Bros	5978 feet	Dec. 31
Gold From Weepah	Bill Cody	Pathe	4968 feet	Dec. 23
Good-Time Charley	W. Oland-H. Costello	Warner Bros	6302 feet	Nov. 25
Gorilla, The	C. Murray-F. Kelsey-T. Marshall-A. Day	First National	6300 feet	Dec. 2
Gun Gospel	K. Maynard	First National	6288 feet	
Harvester The	N. Kingston-O. Caldwell	F. B. O	7045 feet	Nov. 25
Heroes in Blue	J. Bowers-S. Rand	Rayart (S. R.)	5000 feet	
His Foreign Wife	W. McDonald-E. Murphy-G. von Rue	Pathe	4890 feet	Feb. 11
Home Made	Johnny Hines	First National	6524 feet	
Hoof Marks	Jack Donovan	Pathe	4076 feet	Dec. 23
Hook and Ladder, No. 9	D. Ellis-E. Hearne-C. Keefe	F. B. O	5240 feet	Dec. 16
Judgment of the Hills	V. Valli-F. Darro-O. Caldwell	F. B. O.	6481 feet	Aug. 19
Ladies Must Dress	V. Valli-L. Gray	Fox	5599 feet	Dec. 23
Last Waltz, The (Ufa Film)	W. Fritsch-S. Vernon	Paramount	6940 feet	Dec. 30
Lure of the South Seas, The		First Division (S.R.)	6700 feet	
Main Event, The	V. Reynolds-R. Schildkraut-C Delany	Pathe-De Mille	6472 feet	Nov. 11
Man Crazy	Mulhall-Mackaill	First National	5542 feet	Dec. 30
Man, Woman and Sin	J. Gilbert-J. Eagles-G. Brockwell	M-G-M	6280 feet	
Night Life	A. Day-J. Harron	Tiffany-Stahl	6235 feet	Dec. 2
One Glorious Scrap	Fred Humes	Universal	4172 feet	
On the Stroke of Twelve	E. Torrence-J. Marlowe-D. O'Shea	Rayart (S. R.)	5970 feet	
On Your Toes	R. Denny-B. Worth	Universal	5918 feet	Jan. 14
Opening Night, The	C. Windsor-J. Bowers	Columbia	5524 feet	
Open Range	L. Chandler-B. Bronson-F. Kohler	Paramount	5599 feet	
Quality Street	M. Davies-C. Nagel-H. J. Eddy	M-G-M	7193 feet	Nov. 18
Reno Divorce, A	M. McAvoy	Warner Bros.	5492 feet	Nov. 4
Roarin' Broncs	Buffalo Bill, Jr	Pathe	4375 feet	Dec. 30
Shame (Re-issue)	John Gilbert	Fox	5467 feet	
She's a Sheik	B. Daniels-R. Arlen W. Powell	Paramount	6015 feet	Dec. 9
Skyhigh Saunders	A. Wilson-E. Tarron	Universal	4393 feet	
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal	6218 feet	
Spotlight, The	E. Ralston-N. Hamilton	Paramount	4934 feet	
Stage Kisses	K. Harlan-H. Chadwick-J. Patrick	Columbia	5435 feet	
Thirteenth Hour, The	Bonaparte (Dog)-J. Gadsdon-L. Barrymore	M-G-M	5252 feet	
Thirteenth Juror, The	F. X. Bushman-Nilsson	Universal	5598 feet	Dec. 9
Turkish Delight	R. Schildkraut-J. Faye-K. Thomson	Pathe-De Mille	5397 feet	
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists	8250 feet	Nov. 4
Very Confidential	M. Bellamy	Fox	5620 feet	Dec. 16
Wanderer of the West, A	Tex Maynard	Rayart (S. R.)		
Warning, The	J. Holt-D. Revier	Columbia	5791 feet	Jan. 7
Web of Fate	Lillian Rich	Peerless Pict. (S. R.)	5800 feet	
Wild Beauty	Rex (Horse)-J. Marlowe-H. Allen	Universal	5192 feet	
Wild Geese	B. Bennett-A. Stewart-D. Keith-J. Robards-E. Southern	Tiffany-Stahl	6448 feet	
Wolf Fangs	Thunder (Dog)-C. Morton-C. Lincoln	Fox	5331 feet	Dec. 16

DECEMBER

Feature	Players	Distributed by	Length	Reviewed
Aflame in the Sky	S. Lynn-J. Luden	F. B. O.	6034 feet	Nov. 11
Aftermath (European film)	Special Cast	Collwyn Pict. (S.R.)	6800 feet	Mar. 3
Alice in Wonderland	Special Cast	Pathe	6 reels	
Almost Human	V. Reynolds-K. Thomson	Pathe-De Mille	5596 feet	
Brass Knuckles	M. Blue-B. Bronson	Warner Bros	6330 feet	Dec. 23
Buttons	Coogan-L. Hanson-G. Olmsted	M-G-M	6050 feet	
Come to My House	O. Borden-A. Moreno	Fox	5430 feet	
Desert Dust	Ted Wells	Universal	4349 feet	
Desert of the Lost	W. Wales-P. Montgomery	Pathe	4933 feet	Dec. 30
Desert Pirate, The	T. Tyler-D. Thompson-F. Darro	F. B. O.	4754 feet	
Devil's Twin, The	Leo Maloney	Pathe	5478 feet	
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists	8400 feet	Jan. 7
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	4295 feet	
Fashion Madness	C. Windsor-R. Howes	Columbia	5513 feet	
Flying Luck	Monty Banks	Pathe	6403 feet	Nov. 18
Gay Defender, The	R. Dix-T. Todd	Paramount	6376 feet	Dec. 31
Get Your Man	C. Bow-C. Rogers	Paramount	5889 feet	
Golden Clown, The	G. Ekman-K. Bell	Pathe	7913 feet	
Grandma's Boy (re-issue)	H. Lloyd-M. Davis	Pathe-De Mille	4750 feet	
Ham and Eggs at the Front	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Haunted Ship, The	D. Sebastian-M. Love-R. Hallor-Santschi	Tiffany-Stahl	4753 feet	Feb. 4
Hero for a Night, A	G. Tryon-P. R. Miller	Universal	5711 feet	Dec. 2
Her Wild Oat	C. Moore-L. Kent-G. Lee-H. Cooley	First National	5711 feet	Dec. 2
He's My Man	Phyllis Haver	Pathe-De Mille		
Honeymoon Hate	F. Vidor-T. Carmenati	Paramount	5415 feet	Feb. 11
Husbands for Rent	H. Costello-O. Moore	Warner Bros	5200 feet	Jan. 7
If I Were Single	M. McAvoy-C. Nagel	Warner Bros	6320 feet	Dec. 31

Feature	Players	Distributed by	Length	Reviewed
Irresistible Lover, The	N. Kerry-L. Moran	Universal	6958 feet	Sept. 16
Land of the Lawless	J. Padian-P. Montgomery-T. Santschi	Pathe	4131 feet	Dec. 30
Law and the Man, The	G. Brockwell-Santschi-R. Ellis	Rayart (S. R.)	5916 feet	
Legionnaires in Paris	Al Cooke-Kit Guard-L. Lorraine	F. B. O.	5771 feet	
Little Mickey Grogan	F. Darro-J. Ralston-C. Nye	F. B. O.	6515 feet	Mar. 3
London After Midnight	L. Chaney-C. Nagel-M. Day-Walthall	M-G-M	5687 feet	Dec. 23
Lovelorn, The	S. O'Neill-L. Kent-M. O'Day	M-G-M	5950 feet	Dec. 30
Love Mart, The	B. Dove-G. Roland-N. Beery	First National	7388 feet	
Man's Past, A	C. Veidt-I. Keith-G. Siegmann-B. Bedford	Universal	6135 feet	Sept. 16
My Friend From India	F. Pangborn-E. Faire	Pathe-De Mille	5750 feet	
Polly of the Movies	G. Short-J. Robards	First Division (S. R.)	6900 feet	
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille	5880 feet	
San Francisco Nights	M. Busch-P. Marmont	Lumas	7000 feet	Dec. 31
Serenade	A. Menjou-K. Carver-L. Basquette	Paramount	5209 feet	Dec. 31
Silk Legs	M. Bellamy-J. Hall	Fox	5446 feet	
Silver Slave, The	I. Rich-A. Ferris-H. Herbert	Warner Bros	6124 feet	Dec. 9
Siren, The	D. Revier-T. Moore	Columbia	5996 feet	
Slingshot Kid, The	"Buzz" Barton J. Morgan-F. Rice	F. B. O.	4486 feet	
Sorrell and Son	H. B. Warner-Nilsson-M. McBain-A. Joyce	United Artists	9000 feet	Nov. 25
South Sea Love	P. R. Miller-L. Shumway-A. Brooks	F. B. O.	6388 feet	Feb. 18
Spoilers of the West	T. McCoy-M. Daw-W. Fairbanks	M-G-M	4784 feet	
Streets of Shanghai	P. Starke-K. Harlan-J. Robards	Tiffany-Stahl	5276 feet	Mar. 3
Swift Shadow, The	Ranger (Dog)	F. B. O.	4892 feet	Dec. 23
Tea for Three	L. Cody-A. Pringle-O. Moore-D. Sebastian	M-G-M	6273 feet	Nov. 11
Temptations of a Shopgirl	B. Compson-Garon-A. Kaliz	First Division (S. R.)	5604 feet	
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	First National	7419 feet	Nov. 18
Two Flaming Youths	C. Conklin-W. C. Fields-M. Brian	Paramount	5319 feet	Jan. 7
Valley of the Giants	M. Sills-D. Kenyon	First National	6376 feet	
Wild Born	Tex Maynard	Rayart (S. R.)		
Wilful Youth	K. Harlan-E. Murphy	Peerless Pict. (S.R.)	5800 feet	
Wizard, The	L. Hyams-E. Lowe-G. Katsonaros-von Seyffertitz	Fox	5629 feet	
You'll Never Get Rich		First Division (S. R.)		

JANUARY

Feature	Players	Distributed by	Length	Reviewed
Air Patrol, The	Al Wilson	Universal	4259 feet	
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	Oct. 21
Baby Mine	G.K. Arthur-K. Dane	M-G-M	5139 feet	Jan. 14
Ballyhoo Buster, The	Buffalo Bill, Jr.	Pathe	4805 feet	Dec. 30
Beau Sabreur	E. Brent-G. Cooper-W. Powell-N. Beery	Paramount	6536 feet	Jan. 28
Beware of Married Men	I. Rich-R. Tucker-S. Holmes-M. Loy	Warner Bros.	5421 feet	Jan. 28
Boss of Rustlers Roost, The	D. Coleman-E. Gilbert	Pathe	4833 feet	Jan. 14
Branded Sombrero, The	B. Jones-L. Hyams	Fox Films	5612 feet	Jan. 14
Burning Up Broadway	H. Costello-R. Frazer	Sterling Pict. (S. R.)	5245 feet	
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal	5261 feet	
Casey Jones	R. Lewis-J. Robards-A. Sheridan	Rayart (S. R.)	6673 feet	
Circus, The	C. Chaplin-M. Kennedy	United Artists	6700 feet	Jan. 14
Cohens and the Kellys in Paris, The	G. Sidney-J. F. McDonald-V. Gordon-K. Price-S. Carrol-C. Delany	Universal	7481 feet	Feb. 18
Comrades	H. Costello-G. Hughes-D. Keith	First Division (S. R.)	5970 feet	
Coney Island	L. Wilson-L. Mendez	F. B. O.	6390 feet	Feb. 25
Cowboy Cavalier, The	B. Roosevelt O. Hasbrouck	Pathe	4526 feet	Jan. 28
Creole Love		First Division (S. R.)		
Dare Devil's Reward	T. Mix-N. Joyce	Fox	4987 feet	Jan. 21
Dead Man's Curve	Fairbanks, Jr.-S. Blane	F. B. O.	5511 feet	Dec. 23
Desperate Courage	W. Wales-O. Hasbrouck	Pathe	4398 feet	Jan. 21
Divine Woman, The	D. Garbo-L. Hanson-L. Sherman	M-G-M	7300 feet	Jan. 21
Driftin' Sands	Bob Steele	F. B. O	4770 feet	
Fearless Rider	F. Humes-B. Worth	Universal	4173 feet	
Four Flusher, The	G. Lewis-M. Nixon	Universal	6193 feet	Jan. 28
French Dressing	H. B. Warner-L. Wilson	First National	6344 feet	
Gateway of the Moon, The	Del Rio-Fenton-W. Pidgeon	Fox	5038 feet	Jan. 14
Gentlemen Prefer Blondes	A. White-F. Sterling-R. Taylor-Conklin-Friganza-Swain	Paramount	6871 feet	Jan. 21
Girl in Every Port, A	V. McLaglen-M. Casajuana-M. Loy-N. Joyce-R. Armstrong	Fox	5882 feet	Mar. 3
Heart of Broadway, The	P. Garon-R. Agnew	Rayart (S. R.)	5853 feet	
Laddie Be Good	B. Cody-R. Blossom	Pathe	4155 feet	Dec. 30
Lady Raffles	E. Taylor-R. Drew-L. Tashman	Columbia	5471 feet	
Last Command, The	E. Jannings-E. Brent-W. Powell	Paramount	8234 feet	Jan. 28
Let 'Er Go. Gallegher	J. Coghlan-H. Ford-E. Fair	Pathe-De Mille	5888 feet	Jan. 28
Leopard Lady, The	J. Logan-A. Hale	Pathe-De Mille	6 reels	
Love	G. Garbo-J. Gilbert	M-G-M	7365 feet	Dec. 16
Love and Learn	E. Ralston-L. Chandler-H. Hopper	Paramount	5837 feet	Feb. 25
Merry Wives of New York	P. Garon	First Division (S.R.)		
Noose, The	R. Barthelmess-L. Basquette-A. Joyce	First National	7060 feet	Jan. 7
No Other Woman	D. Del Rio	Fox		

Feature	Players	Distributed by	Length	Reviewed
On to Reno	M. Prevost-C. Landis	Pathe-De Mille	6 reels	
Peaks of Destiny, The (Ufa film)	E. Peterson-L. Riefenstahl-L. Trenker	Paramount	6940 feet	Jan. 21
Perfect Gentleman, A	M. Banks-R. Dwyer	Pathe	5626 feet	Jan. 14
Pioneer Scout, The	F. Thomson-N. Lane	Paramount	6118 feet	
Private Life of Helen of Troy, The	M. Corda-L. Stone-R. Cortez	First National	7694 feet	Dec. 23
Race For Life, A	Rin-Tin-Tin-V. B. Faire-C. Nye	Warner Bros	4777 feet	Feb. 11
Rawhide Kid, The	H. Gibson-G. Hale	Universal	4777 feet	
Sadie Thompson	G. Swanson-L. Barrymore-R. Walsh	United Artists	8700 feet	Feb. 11
Sailors' Wives	Astor-Hughes	First National	5484 feet	
Satan and the Woman	C. Windsor-C. Keefe	Excellent Pict. (S. R.)	6400 feet	
Sharpshooters	G. O'Brien-L. Moran	Fox	5573 feet	Jan. 28
Shepherd of the Hills, The	A. B. Francis-M. O'Day-J. Boles	First National	8188 feet	Feb. 25
Striving for Fortune	G. Walsh-B. Roberts	Excellent Pict. (S.R.)	5337 feet	
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M	9566 feet	Oct. 7
That Certain Thing	V. Dana-R. Graves	Columbia	6047 feet	
Tragedy of Youth, The	Collier, Jr.-P. R. Miller-W. Baxter	Tiffany-Stahl		
United States Smith	Special Cast	Lumas	7000 feet	
West Point	W. Haines-J. Crawford	M-G-M	8134 feet	Jan. 7
What Price Beauty?	N. Naldi-P. Gendron-V. Pearson	Pathe	5 reels	Jan. 28
Wickedness Preferred	L. Cody-A. Pringle	M-G-M	5011 feet	
Wife Savers	W. Beery-R. Hatton-Z. Pitts	Paramount	5435 feet	Jan. 21
Wife's Relations, The	S. Mason-G. Glass-B. Turpin-A. Kaliz	Columbia	5508 feet	
Wizard of the Saddle	B. Barton-D. Thompson	F. B. O.	4805 feet	Dec. 30
Woman Against the World, A	G. Olmstead-H. Ford-G. Hale-S. Rand	Tiffany-Stahl		
Woman Wise	W. Russell-J. Collyer-W. Pidgeon	Fox	5050 feet	

FEBRUARY

Feature	Players	Distributed by	Length	Reviewed
Across the Atlantic	M. Blue-E. Murphy	Warner Bros.		
Age of Sex, The		First Division (S. R.)		
Alice Through the Looking Glass	Special Cast	Pathe	5 reels	
Apache Raider, The	L. Maloney-E. Gilbert-D. Coleman	Pathe	5755 feet	Feb. 18
Bare Knees	V. L. Corbin-D. Keith-J. Winton-J. Walker	Lumas	5800 feet	Jan. 28
Battles of Coronel and Falkland Islands (English film)	Special Cast—	Artlee Pict. (S. R.)	8400 feet	
Big City, The	L. Chaney-M. Day-B. Compson-J. Murray	M-G-M	6838 feet	
Blonde for a Night, A	M. Prevost-H. Ford	Pathe-De Mille	6 reels	
Bronc Stomper, The	D. Coleman-E. Gilbert	Pathe	5408 feet	Mar. 3
Chaser, The	H. Langdon-G. McConnell	First National		
Clean Up Man, The	T. Wells-P. O'Day	Universal	4232 feet	
Crashing Through	J. Padjans-S. Rand-T. Santschi	Pathe	4480 feet	
Devil Dancer, The	G. Gray-C. Brook	United Artists	7000 feet	Dec. 30
Doomsday	F. Vidor-G. Cooper	Paramount	5665 feet	
Douglas Fairbanks as the Gaucho	D. Fairbanks-E. Southern-L. Valez	United Artists	9256 feet	Dec. 2
Enemy, The	L. Gish-R. Forbes	M-G-M	8189 feet	Dec. 31
Fangs of the Wild	Ranger (Dog)-S. Nelson-D. Kitchen	F. B. O	4578 feet	Jan. 14
Finders Keepers	La Plante-Harron	Universal	6081 feet	
Feel My Pulse	B. Daniels-R. Arlen-W. Powell	Paramount	5808 feet	Mar. 3
Fleetwing	B. Norton-D. Janis	Fox		
Flying Romeos	C. Murray-G. Sidney	First National		
Free Lips		First Division (S. R.)		
Her Summer Hero	D. Thompson-H. Trevor-S. Blane-J. Pierce	F. B. O	5146 feet	Dec. 30
Latest From Paris, The	N. Shearer-G. Sidney-R. Forbes	M-G-M		Mar. 3
Little Snob, The	M. McAvoy-R. Frazer-A. B. Francis	Warner Bros.		
Masked Angel, The	B. Compson	First Division (S. R.)	5900 feet	
Midnight Rose	L. de Putti-K Harlan	Universal		
Napoleon (French Film)	Special Cast	M-G-M		
Night Flyer, The	W. Boyd-J. Ralston	Pathe-De Mille	6 reels	
Painted Trail, The	Buddy Roosevelt	Rayart (S. R.)	4571 feet	
Passion Island	Special Cast	Pathe-De Mille	7 reels	
Phantom Flyer, The	Al Wilson	Universal	4253 feet	
Port of Missing Girls, The	B. Bedford-M. McGregor	Brenda Pict. Corp		Mar. 3
Riding Renegade, The	Bob Steele	F. B. O.		
Rose-Marie	J. Crawford-J. Murray-H. Peters	M-G-M	7745 feet	Feb. 18
Secret Hour, The	P. Negri-Hersholt-K. Thomson	Paramount	7194 feet	
Shield of Honor, The	R. Lewis-D. Gulliver-N. Hamilton	Universal	6172 feet	Dec. 30
Show Down, The	Bancroft - Brent - N. Hamilton	Paramount		
Smart Set, The	W. Haines-A. Day-J. Holt-H. Bosworth	M-G-M		
So This Is Love	V. Dana-W. Collier, Jr.-J. Walker	Columbia		
Sporting Goods	R. Dix-G. Olmstead	Paramount	5951 feet	Feb. 18
Stand and Deliver	La Rocque-L. Valez-W. Olnad	Pathe-De Mille		
Stronger Will, The	P. Marmont-E. La Bissioniere-R. Carewe	Excellent Pict. (S.R.)	6600 feet	
That's My Daddy	R. Denny-B. Kent-J. La Verne	Universal	6073 feet	
Tillie's Punctured Romance	C. Conklin-W. C. Fields-Fazenda M. Swain-D. Hill	Paramount	6 reels	
Traveling Salesman, The (tentative)	R. Dix-F. Sterling-G. Olmsted	Paramount		
Under the Tonto Rim	R. Arlen-M. Brian-J. Linden	Paramount	5991 feet	

Feature	Players	Distributed by	Length	Reviewed
Valley of Hunted Men	Buffalo Bill, Jr.-K. Collins	Pathe	4520 feet	Mar. 3
Wagon Show, The	Ken Maynard	First National		
Wall Flowers	H. Trevor-J. Arthur-L. Todd	F. B. O.		
Wedding March, The (road show)	von Stroheim-F. Wray	Paramount	12 reels	
When the Law Rides	T. Tyler-F. Darro	F. B. O		
Whip Woman, The	E. Taylor-A. Moreno-L. Sherman	First National		
Woman's Way, A	M. Livingston-W. Baxter	Columbia		
You Can't Beat the Law	L. Lee-C. Keefe	Rayart (S. R.)	5260 feet	

MARCH

Feature	Players	Distributed by	Length	Reviewed
Adventure Mad (Ufa film)	E. Barclay-N. Asther-L. Hall-Davis	Paramount	5897 feet	
Arkansas	Gardner James	First Division (S. R.)	6000 feet	
Beauty Doctor, The	Adolphe Menjou	Paramount		
Beyond London's Lights	L. Shumway-G. Elliott-J. Gadsden H. Evans-A. Dore	F. B. O.	5573 feet	Feb. 25
Blue Danube, The	L. Joy-R. LaRocque-J. Schildkraut	Pathe-De Mille	7 reels	
Bringing Up Father	F. Macdonald-G. Olmsted-P. Moran	M-G-M		
Brunettes Preferred		First Division (S. R.)	6551 feet	
Buck Privates	de Putti-McGregor-Z. Pitts	Universal	6914 feet	Feb. 4
Bullet Mark, The	Jack Donovan	Pathe	5 reels	
Burning Daylight	M. Sills-D. Kenyon	First National		
Chicago After Midnight	J. Mendez-R. Ince-Seiter	F. B. O.	6249 feet	
Chicago After Midnight	J. Mendez-R. Ince	F. B. O.		
Crowd, The	J. Murray-E. Boardman-B. Roach	M-G-M	4548 feet	Feb. 25
Domestic Troubles	L. Fazenda-C. Cook-B. Blythe-A. Rankin	Warner Bros.		
Forbidden Hours	R. Novarro-R. Adoree	M-G-M		
Four Footed Ranger, The	Dynamite (Dog)	Universal	4426 feet	
Freckles	J. Fox, Jr.-G. Stratton-H. Bosworth	F. B. O.	6131 feet	Jan. 28
Garden of Eden, The	C. Griffith-C. Ray-L. Sherman	United Artists		
Golden Shackles	Priscilla Bonner	Peerless Pict. (S. R.)	5600 feet	
Heart of a Follies Girl, The	B. Dove-L. Kent- L. Sherman-M Harris	First National		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Legion of the Condemned, The	G. Cooper-F. Wray-L. Chandler-F. McDonald-B. Norton	Paramount	7415 feet	
Little Buckaroo, The	Buzz Barton	F. B. O		
Love Me and the World Is Mine	Philbin-Kerry	Universal	6813 feet	Feb. 11
Mad Hour, The	S. O'Neil-L. Kent-L. Sherman-A. White	First National		
Man Higher Up, The		Lumas		
Marlie the Killer	Klondyke (Dog)-Bushman, Jr.-B. Mehaffey	Pathe	4600 feet	Mar. 3
Marry the Girl	B. Bedford-R. Ellis	Sterling Pict. (S. R.)		
Midnight Madness	J. Logan-C. Brook	Pathe-De Mille	6 reels	
Move On		First National		
My Home Town	G. Rockwell-G. Glass	Rayart (S. R.)		
Old Ironsides	E. Ralston-C. Farrell-W. Beery-G. Bancroft	Paramount	7910 feet	Dec. 18, '26
Once There Was a Princess	Billie Dove	First National		
Pair of Sixes, A	Johnny Hines	First National		
Partners in Crime	W. Beery-R. Hatton-W. Powell-M. Brian	Paramount		
Pasteboard Lover, The	G. Hulette-E. O'Brien	Krelbar Pict. (S R.)	5600 feet	Mar. 3
Patsy, The	M. Davies-O. Caldwell-L. Gray	M-G-M		
Phantom of the Turf, The	H. Costello-R. Lease	Rayart (S. R.)		
Powder My Back	I. Rich-A. Ferris-A. Beranger-C. Nye	Warner Bros.		
Put 'Em Up	Fred Humes	Universal	4200 feet	
Ramona	D. Del Rio-W. Baxter-R. Drew-V. Lewis	United Artists		Feb. 4
Red Hair	C. Bow-W. Austin-L. Chandler	Paramount		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pict. (S.R.)	5032 feet	
Saddle Mates	Wally Wales	Pathe	5 reels	
Something Always Happens	E. Ralston-N. Hamilton	Paramount		
Square Crooks	R. Armstrong-J. M. Brown-D. Dwan	Fox		
Speedy	Harold Lloyd	Paramount		
Stop That Man	A. Lake-B. Kent-E. Gribbon	Universal	5389 feet	
Surrender	M. Philbin-I. Moskine	Universal		
Tempest	J. Barrymore-C. Horn-Wolheim	United Artists		
Trick of Hearts, A	H. Gibson	Universal	5495 feet	
Under the Black Eagle	Flash (Dog)-M. Day-R. Forbes	M-G-M		
Women Who Dare	H. Chadwick-C. Delaney	Excellent Pict. (S.R.)		
Wyoming	T. McCoy-W. Fairbanks-D. Sebastian	M-G-M		

APRIL

Feature	Players	Distributed by	Length	Reviewed
Bell of Avenue A		First Division (S. R.)		
Bit of Heaven, A		Excellent Pict. (S. R.)		
Breed of the Sunsets	R. Steele-N. Drexel	F. B. O.		
Canyon of Adventure, The	K. Maynard	First National		
Chinatown Charlie	J. Hines-L. Lorraine	First National		
Circus Rookies	K. Dane-G. K. Arthur L. Lorraine	M-G-M		
Cossacks, The	J. Gilbert-R. Adoree-E. Torrence-M. Alden	M-G-M		
Crooks Can't Win	R. Lewis-T. Hill-S. Nelson	F. B. O.		

Feature	Players	Distributed by	Length	Reviewed
Danger Patrol, The	W.Russell-V.B.Faire	Rayart (S. R.)		
Devil's Trade Mark, The	B. Bennett-W. V. Mong-M. Douglas	F. B. O.		
Drums of Love	E. Taylor-D. Alvarado-M. Philbin-L. Barrymore	United Artists	9000 feet	Jan. 28
Five and Ten Cent Annie	L. Fazenda-C. Cook-G. Astor-W. Demarest	Warner Bros.		
Gypsy of the North	H. Gordon-G. Hale	Rayart (S. R.)		
Ladies' Night in a Turkish Bath	Mackaill-Mulhall	First National		
Laugh Clown, Laugh	Chaney-L. Young-N. Asther	M-G-M		
Law of Fear, The	Ranger (Dog)-P. R. Miller-C. Byer	F. B. O.		
Lilac Time	C. Moore-G. Cooper	First National		
Little Shepherd of Kingdom Come	Barthelmess-G. James-O'Day-Seyffertitz	First National		
Little Yellow House, The	O. Caldwell-M. Sleeper	F. B. O.		
Phantom of the Range, The	T. Tyler-D. Thompson-F. Darro	F. B. O.	4781 feet	Feb. 11
Pinto Kid, The	B. Barton-H. Trevor-G. Lee	F-B-O	4884 feet	Jan. 7
Red Riders of Canada, The	P. R. Miller-C. Byer	F. B. O	6419 feet	Dec. 23
Royal American, The	Ken Maynard	First National		
Steamboat Bill, Jr	Keaton-E. Torrence	United Artists		
Street of Sin, The	E. Jannings-F. Wray	Paramount		
Thanks For the Buggy Ride	L. La Plante.-G. Tryon	Universal	6197 feet	Feb. 4
Thirteen Washington Square	A. Joyce-J. Hersholt-Z. Pitts	Universal	6274 feet	Feb. 4
Three-Ring Marriage	M. Astor-L. Hughes	First National		
Thunder Riders, The	Ted Wells	Universal	4353 feet	
Two Lovers	R. Colman-V. Banky	United Artists		

MAY

Feature	Players	Distributed by	Length	Reviewed
Alex the Great	"Skeets" Gallagher	F. B. O.		
Harold Teen	A. Lake-M. Brian-W. Bakewell-J. Duffy	First National		
It's All Greek to Me	C. Murray-L. Fazenda-T. Todd	First National		
Man in the Rough, The	B. Steele-M. King	F-B-O		
Pay As You Enter	C. Cooke-L. Fazanda	Warner Bros		
Rinty of the Desert	Rin-Tin-Tin-A. Ferris-C. Nye	Warner Bros.		
Skinner's Big Idea	B. Washburn-M. Sleeper-H. Trevor	F. B. O.		
Wine, Woman and Song	Charlie Murray	First National		

JUNE

Feature	Players	Distributed by	Length	Reviewed
Baby Face	Colleen Moore	First National		
Dog Justice	Ranger (Dog)-E. Hearn-N. Martan	F. B. O.		
Lady Be Good	D. Mackaill-J. Mulhall	First National		
Loves of Ricardo	George Beban	F. B. O.	7477 feet	Sept.4'26
Roulette	Richard Barthelmess	First National		
Texas Tornado, The	Tom Tyler	F. B. O.		
Upland Rider, The	K. Maynard-M. Douglas	First National		

JULY

Feature	Players	Distributed by	Length	Reviewed
Fighting Redhead, The	Buzz Barton	F. B. O.		
Kelly's Kids	Charlie Murray	First National		
Trail of Courage, The	R. Steele-M. Bonner	F-B-O		

AUGUST

Feature	Players	Distributed by	Length	Reviewed
Bantam Cowboy, The	Buzz Barton	F. B. O		
Barker, The	Milton Sills	First National		
Oh Kay	Colleen Moore	First National		

Coming Attractions

Feature	Players	Distributed by	Length	Reviewed
Abie's Irish Rose	F. McDonald-J. Hersholt-N. Carroll-C. Rogers	Paramount		
Abie of the U. S. A.	George Jessel	Lumas		
Ace High	Hoot Gibson	Universal		
Across From Singapore	R. Navarro-J. Crawford-E. Torrence	M-G-M-		
Actress, The	N. Shearer-R. Forbes-G. Lee-O. Moore-D'Arcy	M-G-M		
Adventurer, The	T. McCoy-D. Sebastian-C. Delany	M-G-M	3709 feet	
After the Storm	Hobart Bosworth	Columbia		
Albany Night Boat, The		Tiffany-Stahl		
Battle of the Sexes, The	B. Bennett-J. Hersholt	United Artists		
Bellamy Trial, The		M-G-M		
Better Man, The		F. B. O.		
Betty's a Lady	J. Ralston-C. Ray	Universal		
Be Yourself	R. Denny-M. Nolan	Universal		
Big Game Hunt, The	W. Beery-R. Hatton	Paramount		
Big Gun, The	George Lewis	Universal		
Big Noise, The	A. White-C. Conklin-S. Hardy	First National		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Big Top, The		M-G-M		
Black Ace, The	D. Coleman-J. Loff	Pathe		
Blossom Time (Movietone)	J. Gaynor-C. Farrell	Fox		
Body Punch, The	J. Dougherty-V. B. Faire	Universal		
Boss of Little Arcady, The	Charlie Murray	First National		
Bride of the Colorado	J. Boles-D. Blossom	Pathe		
Brides Will Be Brides	Laura La Plante	Universal		
Bright Aisle, The		Lumas		
Broken Hearts		Hercules Film Prod. (S. R.)		
Butter and Egg Man, The	J. Mulhall	First National		
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		
Chicago	P. Haver-V. Varconi	Pathe-De Mille	9992 feet	
Chorus Kid, The		Lumas		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
Clown, The (Vitaphone)	Al Jolson	Warner Bros.		
Cock-Eyed World, The	V. McLaglen-E. Lowe	Fox		
Code of Honor	A. Menjou-N. Lane-Collier, Jr-E.Brent	Paramount		
Cop, The	W. Boyd	Pathe-De Mille		
Count of Ten, The	C. Ray-J. Gleason	Universal		
Craig's Wife		Pathe-De Mille		
Cream of the Earth, The	M. Nixon-C. Rogers	Universal		
Cromson City, The	M. Loy-L. Hyams-R. Tucker-J. Miljan	Warner Bros.		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Dance Fever (Ufa film)		Brill, Inc.		
Dancing Girl		M-G-M		
Desert Bride, The	B. Compson-A. Forrest-O. Mattieson	Columbia		
Detectives	K. Dane-G. K. Arthur	M-G-M		
Devil's Skipper, The	B. Bennett-M. Love-M. McGregor-M. McAllister	Tiffany-Stahl		
Diamond Handcuffs	Special Cast	M-G-M		
Dirty Work	Johnny Burke	Pathe		
Divine Lady, The	Corinne Griffith	First National		
Dolorosa		Tiffany-Stahl		
Domestic Relations		Tiffany-Stahl		
Don't Marry	L. Moran-N. Hamilton	Fox		
Down Grade, The	Wm. Fairbanks-A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O		
Dressed to Kill	E. Lowe-M. Astor-C. Morton-B. Bard	Fox		
Easy Come, Easy Go	R. Dix-N. Carroll	Paramount		
Empty Saddle, The	Fred Humes	Universal		
Escape, The	V. Valli-W. Russell	Fox		
Enemy, The	L. Gish-R. Forbes	M-G-M	8189 feet	Dec. 31
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fallen Angels	N. Kerry-P. Starke-K. Harlan	Universal		
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Fazil	C. Farrel G Nissen-M. Busch	Fox		
Foreign Legion, The	N. Kerry-L. Stone-J. Marlowe	Universal		
Four Devils, The	F. Macdonald-M Duncan-C. Morton-N. Drexel-J. Gaynor	Fox		
Four Sons	J. Hall-M. Mann-Bushman, Jr.-C. Morton-E. Foxe-J. Collyer	Fox	9412 feet	Feb. 18
Freedom of the Press	L. Stone-M. Day-D. Keith	Universal		
Ginsberg the Great	G. Jessel-A. Ferris	Warner Bros	5390 feet	
Girl Downstairs, The	L. Moran-G. O'Brien	Fox		
Give and Take	G. Sidney-S. Lynn-G. Lewis-J. Hersholt	Universal		
Glorious Betsy	D. Costello-C. Nagel	Warner Bros		
Godless Girl, The	L. Basquette-G. Duryea - Prevost - N. Beery	Pathe-De Mille		
Good Morning Judge	R. Denny-M. Nolan-D. Gulliver	Universal		
Green Grass Widows		Tiffany-Stahl		
Gun Shy (tentative)	Beery-Hatton-M. Brian-G. James	Paramount		
Gypsy Love (tentative)		Lumas		
Hangman's House	V. McLaglen-J. Collyer-L.Kent-E.Foxe	Fox		
Has Anybody Here Seen Kelly?	T. Moore-B. Love	Universal		
Hawk, The	M. Sills	First National		
Heat (tentative)	Greta Garbo	M-G-M		
Hello, Cheyenne!	T. Mix-C. Lincoln	Fox		
Hell's Angels	B. Lyon-J. Hall-G. Nissen	United Artists		
He Learned About Women	William Hines	M-G-M		
His Country	R. Schildkraut-M. Dressler	Pathe-De Mille		
Hold 'Em Yale	R. La Rocque-J. Loff-H. Allan	Pathe-De Mille		
Hold Everything (tentative)	J. Hall	Paramount		
Home, James		Universal		
Honor Bound	G. O'Brien-E. Taylor-L. Hyams-Santschi	Fox		
Hoofbeats of Vengeance	Rex (Horse)	Universal		
Hot Heels	G. Tryon-P. R. Miller	Universal		
Horseman of the Plains	T. Mix-S. Blane	Fox		
House of Scandal, The	D. Sebastian-P. O'Malley	Tiffany-Stahl		
Hyprocrite, The (Ufa film)		Brill, Inc.		
I'll Tell the World	Colleen Moore	First National		
Jazz Mad	J. Hersholt-Nixon-G. Lewis	Universal		
Jealousy (Ufa film)		Brill, Inc.		
Jungle Rose	Dolores Del Rio	Fox		
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 29
Knocking 'Em Over	Richard Dix	Paramount		
Ladies of Leisure		Tiffany-Stahl		
Ladies of the Mob	C. Bow-R. Arlen-M. Alden	Paramount		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Ladies Prefer Nlondes (tentative)	C. Nagel-M. McAvoy	Warner Bros.		
Land of the Silver Fox, The (tentative)	Rin-Tin-Tin-L. Hyams-C. Nye-Santschi	Warner Bros.		
La Piava	Lupe Valez	United Artists		
Last Cab, The	Rudolph Schildkraut	Pathe-De Mille		

Feature	Players	Distributed by	Length	Reviewed
Last Moment, The	O. Mattieson-G. Hale-L. La Verne	Zakoro (S. R.)		
Law of the Range, The	McCoy-Crawford-R. Lease	M-G-M		
Leave It to Me	Glenn Tryon	Universal		
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict. (S.R.)		
Lion and the Mouse, The (Vitaphone)	M. McAvoy-L. Barrymore-A. B. Frances-Collier, Jr	Warner Bros.		
Little Wild Girl, The	L. Lee-C. Landis-F. Merrill	Hercules Film Prod. (S. R.)		
Lonesome	G. Tryon-B. Kent	Universal		
Love Hungry	L. Moran-L. Gray	Fox		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Man-Made Woman	L. Joy-J. Boles	Pathe-De Mille		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Matinee Idol, The	J. Walker-B. Love-A. Forrest	Columbia		
Meet the Prince	Glenn Tryon	Universal		
Michigan Kid, The	C. Nagel-R. Adoree	Universal		
Modern Du Barry, The (Ufa film)		Brill, Inc.		
Monkey Business	K. Dane-G. K. Arthur	M-G-M		
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox	6863 feet	
Mr. Romeo	F. Sterling-N. Carroll-G. Meeker	Fox		
Nameless Men	C. Windsor-A. Moreno	Tiffany-Stahl		
Naughty Marietta	Marion Davies	M-G-M		
News Parade, The	N. Stuart-S. Phipps	Fox		
Nightbirds	Milton Sills	First National		
Noah's Ark (Vitaphone)	Dolores Costello	Warner Bros.		
One Way Street, The (tentative)	Myrna Loy	Warner Bros.		
Outcast Souls	P. Bonner-C. Delaney	Sterling Pict. (S.R.)		
Out of the Night	C. Palmer-F. Stanley-A. Ayres	Rayart (S. R.)		
Painted Post, The	T. Mix-N. Kingston	Fox		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National	11412 feet	Aug. 26
Patriot, The	E. Jannings-L. Stone-F. Vidor-N. Hamilton	Paramount		
Phantom Buster, The	Buddy Roosevelt	Pathe		
Phyllis of the Follies	M. Nixon-C. Rogers	Universal		
Pigskin	D. Rollens-S. Carrol	Fox		
Play Girl, The	M. Bellamy-J. M. Brown	Fox		
Polly Preferred	Marion Davies	M-G-M		
Port of Missing Children, The		Sierra Pictures (S. R.)		
Power (tentative)	D. Fairbanks, Jr.-J. Ralston	Tiffany-Stahl		
Quick Lunch	Fields-Conklin-M. Alden-S. Blane-J. Luden	Paramount		
Rachel	P. Negri-G. Cooper	Paramount		
Red Dancer of Moscow, The	D. Del Rio-C. Farrell-D. Revier	Fox		
Red Mark, The	G. von Seyffertitz-N. Quartaro	Pathe-De Mille		
Riders of the Dark	T. McCoy-D. Dwan	M-G-M		
Ridin' Like Fury	Hoot Gibson	Universal		
Rip Van Winkle	Rudolph Schildkraut	Pathe-De Mille		
Robert Flaherty's Southern Skies	M. Blue-R. Torres	M-G-M		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Sally of the Scandals	B. Love-A. Forrest	F. B. O.		
Sally of the South Seas		Hercules Film Prod. (S. R.)		
Saturday Night (tentative)	S. O'Neil-R. Graves	Tiffany-Stahl		
Scarlet Dove, The	E. Southern-R. Frazer-L. Sherman-M. Livingston	Tiffany-Stahl		
Shadows of the Night		Hercules Film Prod. (S. R.)		
Show Down, The		Paramount		
Show Boat		Universal		
Side Show, The	Fields-Conklin-Brian	Paramount		
Simba	Jungle Film	Martin Johnson Afrian Expedition Corp.	8000 feet	Feb. 4
Sin Town	H. Allen-E. Fair	Pathe-De Mille		
Sjyscraper, The	S. Carroll-W. Boyd-A. Hale	Pathe-De Mille		
Society Cowboy, A	H. Gibson-E. Clair	Universal		
Soft Living	M. Bellamy-J. Mack Brown	Fox	5629 feet	Mar. 3
Span of Life, The	Lon Chaney	M-G-M		
Sport Girl, The	M. Bellamy-J. M. Brown	Fox		
Sporting Age, The	B. Bennett-C. Nye-H. Herbert	Columbia		
Stocks and Blondes	J. Logan-"Skeets" Gallagher-G. Astor	F. B. O.		
Street Angel, The	J. Gaynor-C. Farrell	Fox		
Streets of Algers (Ufa film)		Brill, Inc		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox	8729 feet	Oct. 14
Super of the Gaiety	A. Menjou-E. Brent	Paramount		
Sunset Legion, The	F. Thomson-E. Murphy	Paramount		
Survival of Slim, The	W. Wales-P. Montgomery	Pathe		
Tenderloin (Vitaphone)	D. Costello-C. Nagel	Warner Bros.		
Tenth Avenue	P. Haver-V. Varconi	Pathe-De Mille		
Their Hour	D. Sebastian-J. Harron-J. Marlowe	Tiffany-Stahl		
Thief in the Dark, The	G. Meeker-D. Hill-G. Lee	Fox		
Three Sinners	P. Negri-W. Baxter	Paramount		
Thoroughbreds	M. Nixon-R. Walling	Universal		
Thrill Seeker, The	R. Clifford-J. Fulton	Superlative Pict. (S.R.)		
Tide of Empire	J. Crawford-J. Murray	M-G-M		
Times Square		Tiffany-Stahl		
Tomorrow (tentative)	Colleen Moore	First National		
Trail of '98	K Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Turn Back the Hours	M. Loy-W. Pidgeon-S. Hardy	Lumas		
Two Brothers (Ufa film)		Brill, Inc.		
Uncensored Woman, The		Lumas		
Uncle Tom's Cabin	Special Cast	Universal		Nov. 18
Valley Beyond the Law, The	D. Coleman-J. Loff	Pathe		
Vamping Venus	C. Murray-Fazenda-T. Todd	First National		
Vanishing Pioneer, The	Jack Holt	Paramount		
Victory	George Bancroft	Paramount		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
Walking Back	S. Carroll-R. Walling	Pathe-De Mille	6 reels	
Watch My Speed	R. Denny-B. Worth	Universal		
We Americans	G. Sidney-P. R. Miller-G. Lewis	Universal		
Western Suffragettes	H. Gibson-G. Hale	Universal		
What Holds Men	Leatrice Joy	Pathe-De Mille		
Wheels of Destiny, The	G. Hale-E. Hilliard	Rayart (S. R.)	5869 feet	
When Danger Calls	W. Fairbanks-E. Sedgwick	Lumas	5000 feet	
Whip, The	Dorothy Mackaill	First National		
White Hands	E. Ralston-R. Arlen	Paramount		
Why Sailors Go Wrong	S. Cohen	Fox		
Wild West Romance	R. King-L. Gilmore	Fox		
Wild West Show, The	H. Gibson	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester, The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
Woman Between, The		Lumas		
Woman Disputed, The	N. Talmadge	United Artists		
Yellow Contraband	L. Maloney-G. Goatz	Pathe		
Yellow Lily, The	B. Dove	First National		

Comedies and Short Subjects

BRAY PRODUCTIONS

Title	Star	Rel. Date	Length	Reviewed
Bare Co-Ed, The	Murdock-Cavalier-Lancaster	Feb. 10	2 reels	Jan. 7
Barnyard Rivals	W. Lantz-M. Shaw-T. Ward	Mar. 10	2 reels	
Cat Tales	McDougall Kids	Feb. 20	2 reels	
Daze of '49	J. Cooper-L. Carver	Jan. 1	2 reels	Feb. 4
Cutting Up	McDougall Kids	Mar. 20	2 reels	
Fat and the Canary	McDougall Kids	Dec. 20	2 reels	Dec. 9
Fowl Play	McDougall Kids	April 20	2 reels	
Duke's Dirty Doings	P. Murdock-N. Cavalier	Feb. 1	2 reels	
Fresh and a Devil	Clyde-Malone-Irving	Sept. 1	2 reels	Oct. 21
Here's Another One	Novelty	Oct. 15	1 reel	Oct. 7
Here's Another One	Novelty	Dec. 15	1 reel	Dec. 2
His Ticklish Predicament	Jack Cooper	Oct. 1	2 reels	Oct. 21
Iron Derby, The	Eddy Featherstone	Oct. 10	2 reels	Oct. 21
Lost in a Pullman	Perry Murdock	July 13	2 reels	
Lost in the Lurch	P. Murdock-N. Cavalier	Mar. 1	2 reels	
Magic Game, The	McDougall Kids	Nov. 20	2 reels	Dec. 2
Mr. Pooh	McDougall Kids	Jan. 20	2 reels	Jan. 7
Orphans, The	McDougall Kids	Sept. 6	2 reels	
Way of All Fish, The	J. Cooper-N. Cavalier	Dec. 1	2 reels	Dec. 9

EDUCATIONAL

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Ain't Nature Grand	Eddie Quillan		Nov. 20	1 reel	Nov. 25
All Set	W. Lupino-Sargent-L. Hutton		Jan. 29	1 reel	Feb. 4
Always a Gentleman	Lloyd Hamilton		Feb. 5	2 reels	Feb. 18
Angel Eyes	"Big Boy"		Dec. 25	2 reels	Dec. 31
At Ease	Lloyd Hamilton		Sept. 4	2 reels	Sept. 2
Back Home	Curiosities		Sept. 25	1 reel	Sept. 23
Batter Up	George Davis		Sept. 11	2 reels	Sept. 16
Between Jobs	Lloyd Hamilton		Mar. 18	2 reels	
Builders of Bridges—When Twilight Comes	Bruce Outdoor Sketch		Feb. 26	1 reel	
Brunettes Prefer Gentlemen	Jerry Drew		Nov. 6	2 reels	Oct. 28
Burning Timber — Rough Country	Bruce Outdoor Sketch		Oct. 23	2 reels	Oct. 7
Call of the Sea, The (Color Film)	H. Hampton-M. Valles-N. Kelley		Jan. 1	2 reels	Dec. 31
Character Studies	Carter De Haven		Nov. 20	1 reel	Jan. 14
Chilly Days	"Big Boy"		Feb. 19	2 reels	Feb. 18
Circus Blues	Dorothy Devore		Mar. 25	2 reels	
Count Me Out	Barney Hellum		Mar. 11	1 reel	Mar. 3
County Me Out	Barney Hellum		Mar. 11	1 reel	
Cry of Winter, The—Hot Place, The	Bruce Outdoor Sketch		Sept. 18	1 reel	Sept. 2
Cutie	Dorothy Devore		Jan. 15	2 reels	Feb. 18
Delving Into the Dictionary	Hodge-Podge		Sept. 11	1 reel	Sept. 23
Dog Days—The Sun and the Rain	Bruce Outdoor Sketch		Jan. 29	1 reel	Feb. 25
Dummies	Larry Semon		Jan. 1	2 reels	Dec. 23
Eats for Two	Dunham-Thompson		Oct. 9	1 reel	Oct. 14
Fall In	Monty Collins		Jan. 1	1 reel	Dec. 23
Felix the Cat Hits the Deck	"Sullivan Cartoon"		Dec. 11	1 reel	Feb. 11
Felix the Cat in Behind in Front	"Sullivan Cartoon"		Dec. 25	1 reel	Jan. 14
Felix the Cat in Daze and Knights	"Sullivan Cartoon"		Oct. 30	1 reel	Nov. 18
Felix the Cat in Draggin' the Dragon	"Sullivan Cartoon"		Jan. 22	1 reel	Feb. 25
Felix the Cat in Flim Flam Films	"Sullivan Cartoon"		Sept. 18	1 reel	Oct. 7
Felix the Cat in Japanicky	"Sullivan Cartoon"		Mar. 4	1 reel	
Felix the Cat in No Fuelin'	"Sullivan Cartoon"		Oct. 16	1 reel	Nov. 11
Felix the Cat in Ohm Sweet Ohm	"Sullivan Cartoon"		Feb. 19	1 reel	
Felix the Cat in Polly-tics	"Sullivan Cartoon"		Mar. 18	1 reel	
Felix the Cat in the Early Bird	"Sullivan Cartoon"		Feb. 5	1 reel	
Felix the Cat in the Smoke Screen	"Sullivan Cartoon"		Jan. 8	1 reel	Feb. 18
Felix the Cat Switches Witches	"Sullivan Cartoon"		Oct. 2	1 reel	Oct. 21
Felix the Cat in Uncle Tom's Crabbin'	"Sullivan Cartoon"		Nov. 13	1 reel	Dec. 3
Felix the Cat in Whys and Otherwise	"Sullivan Cartoon"		Nov. 20	1 reel	Dec. 30
Felix the Cat in Wise Guise	"Sullivan Cartoon"		Sept. 4	1 reel	Sept. 23
Feline Frolics—The Tonquin Valley	Bruce Outdoor Sketch		Mar. 25	1 reel	

Title	Star	Rel. Date	Length	Reviewed
Fighting Orphans, The—Evening Mist	Bruce Outdoor Sketch		1 reel	
Follies of Fashion	Curiosities	Sept. 25	1 reel	
For Men Only	Curiosities	Oct. 30	1 reel	Oct. 21
Fox Tales	Drew-Dunham	Sept. 25	2 reels	Sept. 23
Green-Eyed Love	Ruby McCoy		1 reel	
Half-Pint Hero, A	Lupino Lane	Sept. 18	2 reels	Sept. 2
Hello Sailor	Lupino Lane	Dec. 25	2 reels	Dec. 16
Here and There in Travel Land	Hodge-Podge	Oct. 16	1 reel	Oct. 28
High Strung	Jerry Drew	Jan. 29	2 reels	Feb. 4
Hints on Hunting—A Day By the Sea	Bruce Outdoor Sketch		1 reel	
His Maiden Voyage	George Davis	Feb. 26	2 reels	Feb. 18
Hope Hampton Displaying Creations Parisienne in Color (Color Film)	Hope Hampton	Dec. 4	1 reel	Dec. 9
How to Please the Public	Hodge Podge	Mar. 11	1 reel	
Indiscrete Pete	Jerry Drew	Mar. 11	2 reels	
Injun Food—Moods of the Sea	Bruce Outdoor Sketch	Dec. 25	1 reel	Dec. 23
It's Me	Monty Collins	Dec. 4	1 reel	Dec. 9
Kilties	Dorothy Devore	Oct. 9	2 reels	Oct. 7
Listen Sister	Lupino Lane	Mar. 25	2 reels	
Little Rube, The	Dorothy Devore	Nov. 20	2 reels	Nov. 11
Love's Springtime (Color Film)	H. Hampton-J. Catalaine	Feb. 12	2 reels	
Lovingly Yours	Curiosities	Dec. 4	1 reel	Dec. 9
Lucky Dog	P. Dunham-L. Billetts	Sept. 11	1 reel	Sept. 23
Many Wings—Beside the Still Waters	Bruce Outdoor Sketch	Nov. 20	1 reel	Nov. 4
Models in Mud	Hodge-Podge	Nov. 13	1 reel	Dec. 16
Mother Birds	Curiosities	Mar. 4	1 reel	Feb. 18
Mysterious Night, A	Monty Collins	Feb. 12	1 reel	Feb. 4
New Wrinkles	Lloyd Hamilton	Oct. 30	2 reels	Oct. 21
New York's Sweetheart	Curiosities	Jan. 1	1 reel	Feb. 11
Nothing Flat	George Davis	Dec. 11	2 reels	Dec. 16
Off Again	J. Lloyd-B. Boyd	Sept. 25	1 reel	Oct. 14
Oh, What a Man!	Larry Semon	Dec. 4	2 reels	Nov. 25
Papa's Boy	Lloyd Hamilton	Dec. 18	2 reels	Dec. 9
Paris Fashions in Color (Color Film)	Hope Hampton	Dec. 25	1 reel	Jan. 7
Peculiar Pair of Pups, A—Nobody Home	Bruce Outdoor Sketch		1 reel	
Pretty Baby	Monty Collins	Feb. 26	1 reel	Feb. 18
Racing Mad	Al St. John	Jan. 8	2 reels	Jan. 28
Recollections of a Rover	Hodge-Podge	Jan. 8	1 reel	Feb. 4
Red Hot Bullets	Eddie Quillan	Nov. 27	2 reels	Nov. 18
Rest Day	Monty Collins	Nov. 27	1 reel	Nov. 18
Rubbernecking	Curiosities	Feb. 5	1 reel	Feb. 4
Running Ragged	Lewis Sargent	Jan. 29	1 reel	Feb. 4
Say Ah-h	Charley Bowers	Feb. 19	2 reels	Feb. 18
Scared Silly	Johnny Arthur	Nov. 13	2 reels	Nov. 11
Seeing Stars	George Davis	Oct. 16	2 reels	Oct. 7
Shamrock Alley	"Big Boy"	Nov. 27	2 reels	Nov. 25
She's a Boy	"Big Boy"	Oct. 2	2 reles	Oct. 7
Shooting Wild	Jack Lloyd	Oct. 23	1 reel	Oct. 21
Simple Sap, A	Larry Semon	Feb. 12	2 reels	Feb. 25
Some Scout	Lupino Lane	Nov. 6	2 reels	Oct. 21
Spring Has Come	Monty Collins	Mar. 25	1 reel	
Star Shots	Hodge-Podge	Feb. 5	1 reel	Feb. 4
Stunt Man, The	Larry Semon	Oct. 23	2 reels	Sept. 30
Sword Points	Lupino Lane	Feb. 12	2 reels	Dec. 31
There It is	Charley Bowers	Jan. 1	2 reels	Jan. 7
Thoughts While Fishing—Silver Shadows	Bruce Outdoor Sketch		1 reel	
Visitors Welcome	Johnny Arthur	Mar. 4	2 reels	
Wedding Slips	Monty Collins	Jan. 15	1 reel	Feb. 11
Whirl of Activity, A	Hodge-Podge	Dec. 11	1 reel	Dec. 31
Whoozit	Charley Bowers		2 reels	
Wildcat Valley	Johnny Arthur	Jan. 22	2 reels	Feb. 4
Wild Wool—Night Clouds	Bruce Outdoor Sketch		1 reel	
Love Is Blonde	D. Ellis-D. Rollens	Dec. 18	2 reels	
Low Necker, A	Marjorie Beebe		2 reels	Jan. 14
Moose Country, The	Variety	Nov. 13	1 reel	
Mum's the Word			2 reels	Sept. 2
Northern Alaska Today	Variety	Oct. 16	1 reel	
Old Wives Who Knew	Hallam Cooley		2 reels	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Romantic Alhambra, The	Variety	Oct. 30	1 reel	
Silly Sailor, A	G. Cameron	Nov. 20	2 reels	
Sky Frontiers	Variety	Sept. 4	1 reel	
Solitudes	Variety	Dec. 11	1 reel	
Too Many Cookies	T. Brooke-L. Miller		2 reels	
Twenty Legs Under the Sea	R. Walling-J. Lorraine	Sept. 11	2 reels	Oct. 7
Under Colorado Skies	Variety	Sept. 18	1 reel	
Wild Puppies	Kid Comedy	Dec. 4	2 reels	Jan. 28

F B O

Title	Star	Rel. Date	Length	Reviewed
After the Squall	Al Cooke	April 16	2 reels	
Alice Cartoons (Released Twice a Month)			1 reel	
All Alike	Carr-Alexander-Ross	April 9	2 reels	
All Washed Up	Al Cooke		2 reels	Feb. $8
Beloved Rogue, The	Eason-Hill-Cooke-Guard	Oct. 5	2 reels	
Chin He Loved to Lift	Eason-Hill-Cooke-Guard	Sent. 14	2 reels	
Fleshy Devils	Carr-Alexander-Ross	Nov. 14	2 reels	Oct. 7
Fresh Hair Fiends	Eason-Hill-Cooke-Guard	Sept. 21	2 reels	
Krazy Kat Cartoons (released twice a month)			1 reel	
Mickey's Battle	Mickey Yule	Dec. 5	2 reels	Dec. 9
Mickey's Circus	Mickey Yule	Sept. 4	2 reels	
Mickey's Eleven	Mickey Yule	Nov. 7	2 reels	
Mickey's Little Eva	Mickey Yule	April 2	2 reels	
Mickey's Pals	Mickey Yule	Oct. 3	2 reels	Oct. 7
Mickey's Parade	Mickey Yule	Jan. 2	2 reels	
My Kingdom For a Haarse	Al Cooke	April 2	2 reels	
New Faces for Old	Eason-Hill-Cooke-Guard	Oct. 12	2 reels	Dec. 16
Panting Papas	Karr-Ross-Alexander	Jan. 9	2 reels	
Peter's Pan	Eason-Hill-Cooke-Guard	Sept. 28	2 reels	Nov. 25
Rah! Rah! Rekie	Al Cooke		2 reels	Feb. 18
Restless Bachelors	Al Cooke	April 30	2 reels	
She Troupes to Conquer	Eason-Hill-Cooke-Guard	Oct. 19	2 reels	
Social Error, A	Al Cooke		2 reels	Feb. 11
Tanks of the Wabash	Karr-Ross-Alexander	Oct 10	2 reels	
Three Missing Links	Karr-Ross-Alexander	Dec. 12	2 reels	Nov. 11
Toupay or Not To Pay	Eason-Hill-Cooke-Guard	Sept. 7	2 reels	
Wanderers of the Waistline	Karr-Ross-Alexander	Sept. 11	2r eels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Argentina, The Rich	Variety	Oct. 2	1 reel	Nov. 4
Arkansas Traveler	Variety	Jan. 8	1 reel	
Art Treasures of the Vatican	Variety	Dec. 25	1 reel	
Capt. Kidd's Kittens	Animal Comedy	Oct. 23	2 reels	Nov. 4
Desert Blooms, The	Variety	Feb. 5	1 reel	
Exploring Norway	Variety	Aug. 7	1 reel	
Fool and His Honey	Tyler Brooke	Sept. 25	2 reels	Nov. 4
Four Faces West	Tyler Brooke	Nov. 6	2 reels	Dec. 16
Headhunters of Ecquador, The	Variety		1 reel	Feb. 4
Her Blue Black Eyes	M. Casajuana-E. Clayton	Oct. 9	2 reels	Nov. 4
Hot House Hazel	T. Brooke-T. Hill	Jan. 1	2 reels	
Jack and Jilted			2 reels	
Jungles of the Amazon	Variety		1 reel	Jan. 21
Lady Lion	C. Lincoln-E. Clayton-B. Bletcher		2 reels	
Lights and Shadows of Sicily	Variety	Nov. 27	1 reel	
Lords of the Back Fence	Variety	Jan. 22	1 reel	

METRO-GOLDWYN-MAYER

Title	Star	Rel Date	Length	Reviewed
Aching Youths	Charley Chase	Mar. 17	2 reels	
African Adventure, An	Ufa Oddities	Aug. 2		
All For Nothing	Charley Chase	Jan. 21	2 reels	Jan. 14
Amazing Lovers	Ufa Oddities	Mar. 10	1 reel	
Assorted Babies	Ufa Oddities	Nov. 5	1 reel	Nov. 25
Barnum and Ringling, Inc.	"Our Gang"	April 7	2 reels	
Battle of the Century	Laurel-Hardy	Dec. 31	2 reels	
Bird Man, The	Charley Chase		2 reels	
Blow by Blow	Max Davidson	Mar. 31	2 reels	
Buffalo Bill's Last Fight (Technicolor)	Special Cast	Nov. 26	2 reels	Dec. 9
Call of the Cuckoo, The	Max Davidson	Oct. 15	2 reels	
Came the Dawn	Max Davidson	Mar. 3	2 reels	
Children of the Sun	Ufa Oddities	Feb. 11	1 reel	
Czarina's Secret, The Technicolor)	O. Baklanova-D. Mir-S. Rand	Mar. 17	2 reels	
Death Traps	Ufa Oddities	Oct. 22	1 reel	
Dog Days	Ufa Oddities	Oct. 8	1 reel	
Dog Heaven	"Our Gang"	Dec. 17	2 reels	
Dumb Daddies	Max Davidson	Feb. 4	2 reels	Feb. 25
Edison, Marconi and Co	"Our Gang"	Mar. 10	2 reels	
Fair and Muddy	"Our Gang"	May 5	1 reel	
Family Group, The	Charley Chase	Feb. 18	2 reels	Feb. 18
Fight For Life, A	Ufa Oddities	Nov. 19	1 reel	
Fighting Feathers	Max Davidson	Dec. 10	2 reels	
Finishing Touch, The	Laurel-Hardy	Feb. 25	2 reels	
Fishing With a Microscope	Ufa Oddities		1 reel	
Flag, The (Technicolor)	E. Bennett-F. X. Bushman-J. Walker-A. Calhoun	Oct. 1	2 reels	Feb. 18
Forty Thousand Miles With Lindbergh	Aviation Film	Mar. 4	3 reels	
From Soup to Nuts	Laurel-Hardy	Mar. 24	2 reels	
Golden Fleeces	Ufa Oddities	May 19	1 reel	
Happy Omen, A	Ufa Oddities	July 14	1 reel	
Hats Off	Davidson-Hardy	Nov. 5	2 reels	
Heavenly Bodies	Ufa Oddities		1 reel	
Heebee Jeebees	"Our Gang"	Nov. 19	2 reels	Dec. 9
Hidden Death Traps	Ufa Oddities	Oct. 22	1 reel	Dec. 11
Jewels of Venus	Ufa Oddities	Sept. 10	1 reel	
Jungle Round-Up, A	Ufa Oddities	Jan. 28	1 reel	Oct. 9
Lady of Victories, The (Technicolor)	A. Ayres-O. Mattieson-G. Irving	Jan. 21	2 reels	Feb. 25
Leave 'Em Laughing	Laurel-Hardy	Jan. 28	2 reels	
Let George Do It	Laurel Hardy		2 reels	Mar. 3
Lighter That Failed, The	Charley Chase	Oct. 1	2 reels	
Lion Hunt, The	Ufa Oddities	Dec. 17	1 reel	Dec. 9
Love 'Em and Feed 'Em	Max Davidson	Nov. 12	2 reels	Dec. 9
Monarch of the Glen, The	Ufa Oddities	Mar. 24	1 reel	Jan. 21
Nature's Wizardry	Ufa Oddities	July 28	1 reel	
Never the Dames Shall Meet	Charley Chase	Dec. 24	2 reels	Dec. 9
Old Wallop, The	"Our Gang"	Oct. 22	2 reels	Mar. 3
Palace of Honey, The	Ufa Oddities	June 16	1 reel	
Pathfinders, The	Ufa Oddities		1 reel	
Parasol Ant, The	Ufa Oddities	Dec. 31	1 reel	
Pass the Gravy	Max Davidson	Jan. 7	2 reels	Jan. 14
Perfume and Nicotine	Ufa Oddities	Jan. 14	1 reel	
Pets and Pests	Ufa Oddities	Jan. 28	1 reel	Mar. 3
Primitive Housekeeping	Ufa Oddities	April 21	1 reel	
Putting the Pants on Phillip	Laurel-Hardy	Dec. 3	2 reels	Dec. 9
Rainy Days	"Our Gang"	Feb. 11	2 reels	
Sanctuary	Ufa Oddities	May 5	1 reel	
Second Hundred Years, The	Laurel-Hardy	Oct. 8	2 reels	
Secrets of the Sea	Ufa Oddities	Feb. 25	1 reel	May 3
Sleeping Death	Ufa Oddities	June 30	1 reel	
Soaring Wings	Ufa Oddities	Sept. 24	1 reel	
Spook-Spoofing	"Our Gang"	Jan. 14	2 reels	Jan. 14
Sting of Stings, The	Charley Chase	Sept. 3	2 reels	
Sugar Daddies	All Star Cast	Sept. 10	2 reels	
TallyHo	Ufa Oddities		1 reel	
Tokens of Manhood	Ufa Oddities	June 2	1 reel	
Us	Charley Chase	Nov. 26	2 reels	
Way of All Pants, The	Charley Chase	Oct. 29	2 reels	
What Every Iceman Knows	Max Davidson	Sept. 17	2 reels	
Wicked Kasimir, The	Ufa Oddities	April 7	1 reel	
Winged Death	Ufa Oddities	Dec. 3	1 reel	Dec. 9
Wonders of the Blue Gulf of Mexico	Ufa Oddities		1 reel	
Yale vs. Harvard	"Our Gang"	Sept. 24	2 reels	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Adoration	Novelty	Feb. 25	1 reel	
Behind the Counter	E. E. Horton	Mar. 3	2 reels	
Bugs My Dear (Christie)	Bobby Vernon	April 21	2 reels	
Campus Cuties	Billy Dooley	April 7	2 reels	
Crazy to Fly (Christie)	Bobby Vernon	Sept. 17	2 reels	
Dad's Choice	E. E. Horton	Jan. 7	2 reels	
Dizzy Sights (Christie)	Billy Dooley	Dec. 17	1 reel	
Easy Curves (Christie)	Billy Dooley	Nov. 12	2 reels	
Fantasy	Novelty	Oct. 15	1 reel	
Fighting Fanny (Christie)	Featured Cast	Jan. 21	2 reels	
Find the King	E. E. Horton	Nov. 5	2 reels	
For Crime's Sake	Krazy Kat Cartoon	Nov. 19	1 reel	
French Fried (Christie)	Neal Burns	Sept. 3	2 reels	
Frenzy	Novelty	Jan. 14	1 reel	
Goofy Ghosts (Christie)	Jimmie Adams	April 28	2 reels	
Grid Ironed	Krazy Kat Cartoon	Dec. 31	1 reel	
Halfback Hannah (Christie)	Ann Cornwall	April 14	2 reels	
Holy Mackerel (Christie)	Jimmie Adams	Feb. 11	2 reels	
Hot Papa (Christie)	Jack Duffy	Oct. 1	2 reels	
Hunger Stroke, A	Krazy Kat Cartoon	Feb. 25	1 reel	
Ice Boxed	Krazy Kat Cartoon	Feb. 11	1 reel	
Just the Type (Christie)	Neal Burns	Feb. 18	2 reels	

Title	Star	Rel. Date	Length	Reviewed
Ko-Ko's Bawth	Inkwell Cartoon	Feb. 18	1 reel	
Ko-Ko Chops Suey	Inkwell Cartoon	Oct. 29	1 reel	
Ko-Ko Explores	Inkwell Cartoon	Oct. 15	1 reel	Nov. 11
Ko-Ko Hops Off	Inkwell Cartoon	Sept. 17	1 reel	
Ko-Ko's Jerm Jam	Inkwell Cartoon	Feb. 4	1 reel	
Ko-Ko Kicks	Inkwell Cartoon	Nov. 26	1 reel	
Ko-Ko's Earth Control	Inkwell Cartoon	Mar. 31	1 reel	
Ko-Ko's Kink	Inkwell Cartoon	Jan. 7	1 reel	
Ko-Ko's Klock	Inkwell Cartoon	Nov. 12	1 reel	
Ko-Ko's Kozy Korner	Inkwell Cartoon	Jan. 21	1 reel	
Ko-Ko's Smoke	Inkwell Cartoon	Mar. 3	1 reel	
KoKo's Tattoo	Inkwell Cartoon	Mar. 17	1 reel	
Ko-Ko's Quest	Inkwell Cartoon	Dec. 10	1 reel	
Ko-Ko the Kid	Inkwell Cartoon	Dec. 24	1 reel	
Ko-Ko the Knight	Inkwell Cartoon	Sept. 3	1 reel	
Ko-Ko the Kop	Inkwell Cartoon	Oct. 1	1 reel	
Loco Motifs	Krazy Kat Cartoon	Sept. 24	1 reel	
Love Sunk	Krazy Kat Cartoon	Mar. 24	1 reel	
Long Hose (Christie)	Jack Duffy	Mar. 17	2 reels	
Love Shy (Christie)	Jimmie Adams	Mar. 24	1 reel	
Mad Scramble (Christie)	Neal Burns	Nov. 26	2 reels	
Milk Made	Krazy Kat Cartoon	Dec. 3	1 reel	
Moony Mariner, A (Christie)	Billy Dooley	Sept. 24	2 reels	
Nifty Nags (Christie)	Jack Duffy	Dec. 24	2 reels	
Ocean Blues (Christie)	Jimmie Adams	Nov. 19	2 reels	
Oh Mummy (Christie)	Jimmie Adams	Oct. 8	2 reels	
Pie Curs, The	Krazy Kat Cartoon	Nov. 5	1 reel	
Pig Styles	Krazy Kat Cartoon	Jan. 14	1 reel	
Rail Rode	Krazy Kat Cartoon	Sept. 24	1 reel	Oct. 4
Save the Pieces (Christie)	Bobby Vernon	Jan. 28	2 reels	
Scared Pink (Christie)	Jack Duffy	Oct. 29	2 reels	
School Daze	Krazy Kat Cartoon	Sept. 10	1 reel	
Shadow Theory	Krazy Kat Cartoon	Jan. 28	1 reel	
Short Tail, A	Novelty	Sept. 10	1 reel	
Splash Yourself (Christie)	Bobby Vernon	Dec. 3	2 reels	
Stork Exchange, The	Krazy Kat Cartoon	Dec. 17	1 reel	
Sweeties (Christie)	Bobby Vernon	Mar. 10	2 reels	
Swiss Movements (Christie)	Jimmie Adams	Dec. 31	2 reels	
Tired Wheels	Krazy Kat Cartoon	Oct. 8	1 reel	
Toddles	Novelty	Dec. 10	1 reel	Oct. 7
Topsey Turvey	Krazy Kat Cartoon	Oct. 22	1 reel	
Uncle Tom's Caboose	Krazy Kat Cartoon	Oct. 22	1 reel	
Water Bugs(Christie)	Billy Dooley	Feb. 4	2 reels	
Wedding Wows (Christie)	Bobby Vernon	Oct. 22	2 reels	
Wired and Fired	Krazy Kat Cartoon	Mar. 10	1 reel	

PATHE-DE MILLE

Title	Star	Rel. Date	Length	Reviewed
Alien Antics	Sportlight	Nov. 13	1 reel	Nov. 11
All Bull and a Yard Wide	"Aesop Fables"	Oct. 9	1 reel	Oct. 7
Assistant Wives	Charley Chase	Dec. 4	2 reels	Dec. 2
Beach Club, The	Bevan-Hurlock	Jan. 22	2 reels	Jan. 14
Benares (Educational)	Geographical Number	Jan. 24	1 reel	
Best Man, The	Bevan-A. Bennett-V. Dent	Feb. 19	2 reels	Feb. 11
Bicycle Flirt, The		Mar. 18	2 reels	
Big Tent, The	"Aesop Fables"	Oct. 23	1 reel	Oct. 21
Blaze of Glory, A	"Aesop Fables"	Feb. 26	1 reel	
Boats and Fishermen of the Arctics and Tropics (Educational)	Science Number	Mar. 4	2 reels	
Boy Friend, The	"Aesop Fables"	Jan. 22	1 reel	
Brave Heart, A	"Aesop Fables"	Oct. 30	1 reel	
Broncho Buster, The	"Aesop Fables"	Jan. 1	1 reel	
Bucking the Handicap	Sportlight	Dec. 25	1 reel	Dec. 23
Buddhists of Burma, The (Educational)	Geographical Number	Feb. 5	1 reel	
Bull Fighter, The	Bevan-Hurlock	Nov. 27	2 reels	Dec. 2
Busy Bodies	Sportlight	Jan. 8	1 reel	Dec. 31
Calcutta (Educational)	Geographical Number	Dec. 11	1 reel	
Carnival Week	"Aesop Fables"	Dec. 4	1 reel	
Chicken Feed	"Our Gang"	Nov. 6	2 reels	Nov. 4
Christmas Cheer	"Aesop Fables"	Dec. 18	1 reel	
Comrades in Work	Mabel Normand		2 reels	
County Fair, The	"Aesop Fables"	Mar. 4	1 reel	
Crowned Heads	Sportlight	Feb. 19	1 reel	
Cups and Contenders	Sportlight	Nov. 27	1 reel	Nov. 25
Cutting a Melon	"Aesop Fables"	Sept. 11	1 reel	Sept. 2
Daddy Boy	Ben Turpin	Oct. 23	2 reels	Oct. 21
Defensive Ends, The	"Football Sense"	Nov. 27	1 reel	
Defensive Half, The	"Football Sense"	Nov. 6	1 reel	
Delhi (Educational)	Geographical Number	Feb. 29	1 reel	
Do Detectives Think?	Stan Laurel	Nov. 20	2 reels	Nov. 18
Do Monkeys Manicure?	Stan Laurel	April 1	1 reel	
Down to the Sea	Sportlight	Oct. 30	1 reel	Oct. 28
Exploring England with Will Rogers	Travelesque	Dec. 18	1 reel	Dec. 16
Fair Catch, The	"Football Sense"	Nov. 13	1 reel	
Family Frolics	Sportlight	Jan. 22	1 reel	Jan. 14
Fiddlesticks	Harry Langdon	Nov. 7	2 reels	Nov. 25
Flying Elephants	Roach Stars	Feb. 12	2 reels	Feb. 11
Flying Fishers	"Aesop Fables"	Nov. 27	1 reel	
Flaming Fathers	Max Davidson	Dec. 18	2 reels	Dec. 16
Football Field Officials	"Football Sense"	Oct. 23	1 reel	Oct. 21
For Sale a Bungalow	Hurlock-Quillan	Oct. 30	2 reels	Oct. 28
Forward Pass, The	"Football Sense"	Oct. 9	1 reel	
Fox Hunt, The	"Aesop Fables"	Nov. 20	1 reel	
Frolics in Frost	Sportlight	Dec. 18	1 reel	
From Soup to Nuts	Rarebits	Oct. 23	1 reel	Oct. 21
Fundaments of Football	Sportlight Special	Oct. 23	1 reel	
Fun Afoot	Sportlight	Mar. 18	1 reel	
Galloping Ghosts	O. Carew-O. Hardy-J. Finlayson	Mar. 11	2 reels	Mar. 3
Girl From Everywhere	D. Pollard-S. Halloway	Dec. 11	2 reels	
Gold Digger of Weepah, A	Bevan-Bennett-Burke	Oct. 2	2 reels	Sept. 30
Golf Nut, The	Bevan-Quillan-A. Bennett	Sept. 4	2 reels	
Good Ship Nellie, The	"Aesop Fables"	Feb. 5	1 reel	
Have a Drink	Rarebits	Nov. 20	1 reel	Dec. 2
Hawaii, the Beautiful (Educational)	Geographical Number	Nov. 27	1 reel	
High Stakes	"Aesop Fables"	Jan. 15	1 reel	
Honeymoon Hints	Rarebits	Jan. 15	1 reel	
Horses, Horses	Sportlight	Sept. 4	1 reel	
How Man Suits His Life to Differing Surroundings	Science Series		2 reels	
Houses of the Arctic and the Tropics (Educational)	Science Number	Feb. 12	2 reels	
Human Fly, The	"Aesop Fables"	Sept. 25	1 reel	Sept. 30
In Again, Out Again	"Aesop Fables"	Sept. 18	1 reel	
Jungle Days	"Alsop Fables"	Mar. 25	2 reels	
Junk Man, The	"Aesop Fables"	Dec. 25	1 reel	
Just Kidding	Rare-Bits	Dec. 18	1 reel	Dec. 23
Kashmir, Old and New (Educational)	Geographical Number	Jan. 10	1 reel	
Keeping Fit	Sportlight Special	Nov. 20	1 reel	
Kick, The	"Football Sense"	Oct. 2	1 reel	
King Harold	L. Baird-T. Holmes	Nov. 13	2 reels	Nov. 11
Ladies' Day	Sportlight	Dec. 11	1 reel	Dec. 9
Lateral Pass, The	"Football Sense"	Oct. 16	1 reel	Oct. 14
Lindy's Cat	"Aesop Fables"	Oct 16	1 reel	Oct. 28
Love at First Flight	Pollard-Hurlock-Cowley	Jan. 29	2 reels	Jan. 21
Love in a Police Station	E. Quillan M. Hurlcok	Dec. 25	2 reels	Dec. 23
Man Without a Face (Serial)	A. Ray-W. Miller	Jan. 15	10 episodes	Jan. 14
Mark of the Frog, The (Serial)	M. Morris-D. Reed	Mar 25	10 episodes	
Masked Menace, The (Serial)	L. Kent-J. Arthur	Nov 6	10 episodes	Nov. 4
Nature's Cathedral (Educational	Geographical Number	Dec. 18	1 reel	
Now I'll Tell One	Chase Laurel	Oct. 9	2 reels	Oct. 14
Olympic Games	"Our Gang"	Sept. 11	2 reels	Sept. 2
On the Ice	"Alsop Fables"	Mar. 11	1 reel	
Outwitting Time	Sportlight	Oct. 2	1 reel	
Over the Bounding Blue with Will Rogers (Travelesque)		Feb. 12	1 reel	Feb. 11
Playing Hookey	"Our Gang"	Jan. 1	2 reels	
Prowling Around France with Will Rogers	Travelesque	Sept. 18	1 reel	
Rats in His Garret	"Aesop Fables"	Dec. 11	1 reel	
Reeling Down the Rhine with Will Rogers	Travelesque	Jan. 15	1 reel	Jan. 7
River of Doubt, The	"Aesop Fables"	Oct. 2	1 reel	Sept. 30
Run Girl, Run	Sennett Girls	Jan. 15	2 reels	Jan. 14
Scaling the Alps	"Alsop Fables"	April 1	1 reel	
Sailors, Beware!	Stan Laurel	Sept. 25	2 reels	Sept. 30
Saved By a Keyhole	"Aesop Fables"	Nov. 13	1 reel	
Season to Taste	Sportlight	Mar. 4	1 reel	
Shalimar Gardens, The (Educational)	Geographical Number	Mar. 18	1 reel	
Signs of Spring	"Aesop Fables"	Nov. 6	1 reel	
Should a Mason Tell?	L. Baird-T. Holmes	Sept. 18	2 reels	
Should Second Husbands Come First?	Max Davidson	Oct. 23	2 reels	Oct. 21
Should Tall Men Marry?	Roach Stars	Jan. 15	2 reels	Jan. 7
Small-Town Sheriff, The	"Aesop Fables"	Sept. 4	1 reel	Sept. 2
Smile Wins, The	"Our Gang"	Feb. 26	2 reels	Mar. 3
Smith's Army Life	Hiatt-McKee-Jackson	Feb. 5	2 reels	Feb. 4
Smith's Bargain	Hiatt-McKee-Jackson		2 reels	
Smith's Candy Shop	Hiatt-McKee-Jackson	Aug. 21	2 reels	
Smith's Cook	Hiatt-McKee-Jackson	Oct. 16	2 reels	Oct. 21
Smith's Cousin	Hiatt-McKee-Jackson	Nov. 13	2 reels	Nov. 11
Smith's Farm Days	Hiatt-McKee-Jackson	Mar. 4	2 reels	Mar. 3
Smith's Holiday	Hiatt-McKee-Jackson	Jan. 8	2 reels	Dec. 31
Smith's Modiste Shop	Hiatt-McKee-Jackson	Dec. 11	2 reels	Dec. 9
Smith's Pony	Hiatt-McKee-Jackson	Sept. 18	2 reels	
Smith's Restaurant	Hiatt-McKee-Jackson	April 1	1 reel	
Soldier Man	Harry Langdon			
Son Shower, The	"Alsop Fables"	Mar. 18	1 reel	
Spider's Lair, The	"Aesop Fables"	Feb. 19	1 reel	Feb. 18
Sunnyside (Re-issue)	Charlie Chaplin	Dec. 25	3 reels	
Swim Princess, The	D. Pollard-A. Clyde-C. Lombard	Feb. 26	2 reels	Mar. 3
Tackles and Touchdowns	Sportlight	Sept. 18	1 reel	
Tail Waggers	Sportlight	April 1	1 reel	
Their Second Honeymoon	Baird-Holmes	Oct. 16	2 reels	
Trees	Rarebits	Mar. 11	1 reel	
Twenty-Four-Dollar Island	Novelty		1 reel	Dec. 23
Up the Ladder	Sportlight	Oct. 16	1 reel	Oct. 21
Versatility	Sportlight	Feb. 5	1 reel	Jan. 28
Volcanoes (Educational)	Geological Number	Feb. 19	1 reel	
Wandering Minstrel, The	"Aesop Fables"	Jan. 29	1 reel	
Weaker Sex, The	Rarebits	Sept. 25	1 reel	
Winging Around Europe With Will Rogers	Travelesque	Nov. 20	1 reel	Nov. 18
Women Workers of Ceylon (Educational)	Geographical Number	Dec. 27	1 reel	
Work of Running Water (Educational)	Geological Number	Mar. 11	1 reel	
Yellow Cameo, The (Serial)	Allene Ray		10 episodes	
Young Hollywood	Special Cast	Nov. 27	2 reels	Dec. 9

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Bear Escape, A	Parker-Reavis	Capitol Prod.		2 reels	Aug. 1
Berth Mark	Tarbell-Finch-Shaw	Red Seal		2 reels	
Dream of the Sea, A (Binocolor)		Film Dist. Corp		1 reel	May 27
Helpless Helper	Al Joy	Cranfield-Clarke		2 reels	
Here Comes the Bride	Sketchograf	Cranfield-Clarke		1 reel	
Heroes of the Wild (Serial)	Jack Hoxie	N. Levine	Dec. 1	10 episodes	
His Off-Day	Tommy Albert	Cranfield-Clarke		2 reels	
Isle of Sunken Gold, The (Serial)	A. Stewart	Nat Levine	Sept. 1	10 episodes	
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal		1 reel	July 22
Lunches and Punches	Sid Smith	Capitol Prod		2 reels	Sept. 1
Ma and the Auto (Guest Jewel)		A. C. A		1 reel	
Mysterious Airman, The (Serial)		Weiss Bros		10 episodes	
Nothing to Live For	Al Joy	Cranfield-Clarke		2 reels	
Police Reporter, The (Serial)	W. Miller-E. Gilbert-	Weiss	Mar.	10 episodes	
She Beast, The	Sid Smith	Capitol Prod		2 reels	July 1
Silence of the Snows (Guest Jewel)		A. C. A.		1 reel	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark			
Spooky Money	Al Joy	Cranfield-Clarke		2 reels	
Who's Who	Al Joy	Cranfield-Clarke		2 reels	
Yellow Dog, The (Guest Jewel)		A. C. A		1 reel	April 15
You Can't Win (Serial)		Weiss Bros		10 episodes	

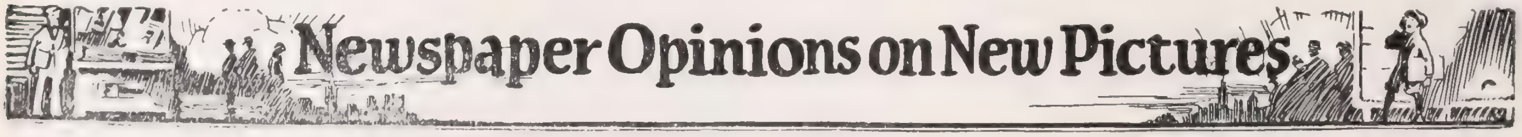
TIFFANY-STAHL

Title	Star	Rel. Date	Length	Reviewed
Bridal of Pennacock, The	Color Classic	Nov. 1	1 reel	Dec. 2
Comrades	Color Classic	Nov. 15	1 reel	Dec. 2
King of Sports	Color Classic	Sept 15	1 reel	
Medallion, The	Color Classic		1 reel	
Memories	Color Classic	Oct. 1	1 reel	Sept. 9
North of Suez	Color Classic	Jan. 1	1 reel	
Roaming 'Round the Carribbean	Color Classic	Oct. 15	1 reel	
Romany Love	Color Classic	Dec. 1	1 reel	Feb. 18
Rose of Killarney	Color Classic	Dec. 15	1 reel	
Scarface	Color Classic	Jan. 15	1 reel	
Souvenirs	Color Classic		1 reel	
Treasure Land	Color Classic	Feb. 1	1 reel	

UNIVERSAL

Title	Star	Rel. Date	Length	Reviewed
Africa Before Dark	Oswald Cartoon	Feb. 20	1 reel	
All Balled Up (O. R. Cohen story)	Charles Puffy	Feb. 27	2 reels	Feb. 4

Title	Star	Rel. Date	Length	Reviewed
All For Uncle	C. King-C. Doherty	Oct. 19	2 reels	Oct. 7
All Wet	Oswald Cartoon	Oct. 31	1 reel	
And How	"The Gumps"	Oct. 31	2 reels	
Andy Knows His Onions	"The Gumps"	Dec. 12	2 reels	Dec. 9
Any Old Count	"The Gumps"	Jan. 23	2 reels	
Back to Nature	Arthur Lake	Feb. 27	1 reel	Feb. 11
Banker's Daughter, The	Oswald Cartoon	Nov. 28	2 reels	
Bare Fists	Jack Perrin	Jan. 14	2 reels	Dec. 23
Battle Scarred Hero, A	"The Gumps"	Oct. 3	2 reels	Sept. 30
Battling Buckaroo, The (Western)	Bob Curwood	Nov. 10	2 reels	
Battling Justice	Fred Gilman	Mar. 24	2 reels	Feb. 25
Blind Man's Bluff	Jack Perrin	Nov. 19	2 reels	Oct. 28
Boss of the Rancho	Bob Curwood	Jan. 7	2 reels	
Brand of Courage, The	B. Curwood-P. Montgomery	Feb. 4	2 reels	Jan. 7
Bright Lights	Oswald Cartoon	Mar. 19	1 reel	
Buckskin Days	Newton House	Feb. 18	2 reels	Jan. 28
Buster's Big Chance	Trimble, Turner and Dog	Jan. 11	2 reels	Dec. 23
Buster Come On	Trimble, Turner and Dog	Sept. 14	2 reels	Sept. 9
Buster's Home Life	Trimble, Turner and Dog	Oct. 12	2 reels	Sept. 30
Buster Shows Off	Trimble, Turner and Dog	Mar. 14	2 reels	
Buster Steps Out	Trimble, Turner and Dog	Feb. 8	2 reels	Jan. 28
Buster, What's Next?	Trimble, Turner and Dog	Nov. 16	2 reels	Oct. 28
By Correspondence	Arthur Lake	Jan. 30	1 reel	Jan. 14
Case of Scotch, A	"The Gumps"	Jan. 9	2 reels	Dec. 23
Clearing the Trail (Western)	Newton House	Nov. 26	2 reels	
Cloud Buster, The	"The Gumps"	Feb. 6	2 reels	Jan. 21
Crimson Colors	Lewis-Gulliver	Sept. 12	2 reels	June 17
Dancing Fools	C. King-C. Doherty-E. Clair	Sept. 21	2 reels	Sept. 2
Danger Ahead (Western)	Jack Perrin	Sept. 24	2 reels	Sept. 9
Dangerous Double, The (Western)	Bob Curwood	Oct. 15	2 reels	Sept. 23
Dates for Two	C. King-C. Doherty	Jan. 18	2 reels	Dec. 31
Daze of the West (Mustang)	Fred Gilman	Sept. 3	2 reels	
Dazzling Co-Eds	Lewis-Gulliver	Oct. 10	2 reels	
Disordered Orderly, The	Sid Saylor-Jean Doree	Nov. 9	2 reels	
Empty Socks	Oswald Cartoon	Dec. 12	1 reel	
Fighting Finish, The	Lewis-Sullivan-Phillips	Oct. 24	2 reels	
Fighting Texan, The (Mustang)	Fred Gilman	Sept. 10	2 reels	Aug. 19
George's False Alarm	Sid Saylor	Feb. 29	2 reels	Feb. 4
George Steps Out	Sid Saylor	Sept. 28	2 reels	
Great Guns	Oswald Cartoon	Oct. 17	1 reel	Aug. 19
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster	Mar. 26	10 episodes	
Harem Scarem	Oswald Cartoon	Jan. 9	1 reel	
Her Only Husband	Long-Adams-Laymon-McPhaill	April 4	2 reels	
High Flyin' George	Sid Saylor	Jan. 25	2 reels	
His In Laws (O. R. Cohen story)	Charles Puffy	Mar. 12	2 reels	Feb. 18
Horns and Orange Blossoms (O. R. Cohen story)	Charles Puffy	Jan. 29	2 reels	Jan. 7
Horse Play	Long-Adams-Laymon-McPhaill	Jan. 4	2 reels	Dec. 16
Hot Stuff	Ben Hall	Oct. 24	1 reel	Oct. 14
Indoor Golf	Long-Adams-Layman-McPhail	Mar. 7	2 reels	Feb. 11
Keeping in Trim	Long-Adams-Laymon-McPhail	Sept. 7	2 reels	Aug. 19
King of Hearts (Northwest Series)	Jack Perrin	Dec. 17	2 reels	Dec.
Law Rider, The (Western)	Fred Gilman	Nov. 5	2 reels	
Lone Ranger, The	Fred Gilman	Dec. 31	2 reels	
Looters, The	Bob Curwood	Mar. 3	2 reels	Feb. 4
Love Wallop, The	Arthur Lake	Nov. 7	1 reel	
Madden of the Mounted	Jack Perrin	Mar. 10	2 reels	Feb. 11
Man of Letters, A	Sid Saylor	Feb. 15	2 reels	Jan. 28
Married Bachelors (O. R. Cohen story)	Charles Puffy	April 9	2 reels	
Mechanical Cow, The	Oswald Cartoon	Oct. 3	1 reel	Aug. 19
Mild West, The	"The Gumps"	Dec. 26	2 reels	
Mistakes Will Happen	Ben Hall	Feb. 13	1 reel	Jan. 21
Model George	Sid Saylor	Dec. 28	2 reels	
Monkey Shines	Ben Hall	Dec. 26	1 reels	
Neck n' Neck	Oswald Cartoon	Jan. 23	1 reel	
Newlyweds' Advice		Jan. 2	2 reels	Dec. 16
Newlyweds Christmas Party, The	Snookums-Saylor-Clair	Dec. 5	2 reels	Nov. 4
Newlyweds' Friends, The	Snookums-Bartlett-McPhaill	April 1	2 reels	
Newlyweds' Mistake, The	Snookums-Saylor-Clair	Nov. 7	2 reels	
Newlyweds' Servant, The	Snookums-Bartlett-McPhaill	Feb. 6	2 reels	Feb. 4
Newlyweds Success, The	Snookums-Bartlett-McPhaill	Mar. 5	2 reels	Feb. 11
Newlyweds' Surprise, The	Snookums-Saylor-Clair	Oct. 3	2 reels	Sept. 10
Newlyweds' Troubles, The	Snookums-Saylor-Clair	Sept. 5	2 reels	Aug. 19
No Blondes Allowed	C. King-C. Doherty	Mar. 21	2 reels	Feb. 25
Ocean Bruises	"The Gumps"	Nov. 14	2 reels	Oct. 28
Ocean Hop, The	Oswald Cartoon	Nov. 14	1 reel	Oct. 28
Ole Swimmin' 'Ole, The	Oswald Cartoon	Feb. 6	1 reel	Feb. 25
On Deck	Sid Saylor-Jean Doree	Nov. 30	2 reels	
Oh Mabel!	C. King-C. Doherty	Nov. 23	2 reels	
Oh Teacher!	Oswald Cartoon	Sept. 19	1 reel	Sept. 9
On Special Duty (Western)	Fred Gilman	Oct. 8	2 reels	Sept. 30
Out in the Rain	"The Gumps"	Feb. 20	2 reels	Jan. 28
Passing the Joneses	Long-Adams-Laymon-McPhail	Nov. 2	2 reels	
Payroll Roundup, The	Bob Curwood	Mar. 31	2 reels	Mar. 3
Picking on George	Sid Saylor	Oct. 26	2 reels	Oct. 14
Prince and the Papa (O. R. Cohen story)	Charles Puffy	Feb. 12	2 reels	Jan. 21
Racing Wizard, The	Newton House	Dec. 24	2 reels	
Rattling Good Time, A	Ben Hall	Dec. 19	1 reel	Dec. 16
Red Warning (Western)	Newton House	Oct. 29	2 reels	Oct. 14
Rickety Gin	Oswald Cartoon	Dec. 26	1 reel	
Riding Gold	Newton House	Jan. 21	2 reels	
Riding Whirlwind, The (Western)	Newton House	Oct. 1	2 reels	Sept. 23
Riding Wild	Bob Curwood	Dec. 10	2 reels	
Ring Leader, The	Jack Perrin	April 7	2 reels	
Ringside Romeos	Arthur Lake	Mar. 26	1 reel	
Rival Romeos	Oswald Cartoon	Mar. 5	1 reel	
Run Buster!	Trimble, Turner and Dog	Dec. 14	2 reels	Dec. 9
Running Wild	Lewis-Gulliver-Phillips	Dec. 5	2 reels	Nov. 18
Sagebrush Sadie	Oswald Cartoon	April 1	1 reel	
Samson at Calford	Lewis-Gulliver	Nov. 7	2 reels	June 17
Saxophobia	Arthur Lake	Oct. 10	1 reel	Sept. 30
Scarlet Arrow, The (Serial—F. X. Bushman Jr.)			10 episodes	
Scrambled Honeymoon, The	Ben Hall	Nov. 21	1 reel	
Scrappin' Fool, The (Mustang)	Bob Curwood	Sept. 17	2 reels	Sept. 9
Sealed Orders	Jack Perrin	Feb. 11	2 reels	Jan. 28
Shady Rest	"The Gumps"		2 reels	
Showing Off	Long-Adams-Laymon-McPhail	Dec. 7	2 reels	Nov. 18
Sliding Home	Lewis-Gulliver-Phillips	Jan. 16	2 reels	Dec. 30
Smiling Wolf, The (Western)	Fred Gilman	Dec. 3	2 reels	
Social Lions	Ben Hall	Mar. 12	1 reel	
Society Breaks	Long-Adams-Laymon-McPhail	Oct. 5	2 reels	Sept. 30
Sodas and Shebas	Arthur Lake	Sept. 12	1 reel	Sept. 9
Some Babies (O. R. Cohen story)	Charles Puffy	Mar. 26	2 reels	Mar. 3
Some Pets	Arthur Lake	Jan. 2	1 reel	Dec. 16
Son of the Frontier, A	Mewton House	April 14	2 reels	
So This Is Sapp Center	Ben Hall	Jan. 16	1 reel	Dec. 30
South of Northern Lights (Western)	Jack Perrin	Oct. 22	2 reels	Oct. 7
Special Edition	Ben Hall	April 9	1 reel	
Splashing Through	Lewis-Gulliver-Phillips	Dec. 19	2 reels	
Start Something	Long-Adams-Laymon-McPhaill	Feb. 1	1 reel	Jan. 14
Swell Clothes	Arthur Lake	Dec. 5	1 reel	Nov. 18
Terrors of the Unknown (Serial)			10 episodes	
That's That	Trimble-Turner and Dog	April 11	2 reels	
There's a Will	C. King-C. Doherty	Dec. 21	2 reels	
Too Much Sleep	"The Gumps"	Sept. 19	2 reels	Sept. 2
Total Loss, A	"The Gumps"	Nov. 28	2 reels	
Trail of the Tiger, The (Serial)	Jack Daugherty	Nov. 7	2 reels	Aug. 5
Trolley Troubles	Oswald Cartoon	Sept. 5	1 reel	Aug. 19
Unexpected Hero, An	F. Gilman-M. King	Feb. 25	2 reels	Jan. 28
Valiant Rider, The (Western)	Bob Curwood		2 reels	
Vanishing Rider, The (Serial)	Wm. Desmond	Jan. 16	10 episodes	
Watch George	Sid Saylor	Mar. 28	2 reels	Mar. 3
What a Party	C. King-C. Doherty	Feb. 22	2 reels	Feb. 4
When Greek Meets Greek	"The Gumps"	Oct. 17	2 reels	Oct. 7
Winged Hoofs	Newton House	Mar. 17	2 reels	Fdb. 25
Winning Five, The	Lewis-Gulliver-Phillips	Sept. 26	2 reels	Sept. 19
Winning Goal, The	Lewis-Gulliver-Phillips	Jan. 2	2 reels	
Winning Punch, The	Lewis-Gulliver-Phillips	Nov. 21	2 reels	
Wolves of the Range	Fred Gilman	Jan. 28	2 reels	



Newspaper Opinions on New Pictures

"Sadie Thompson"—United Artists, Rivoli Theatre, New York City

Sun: An exact and powerful transcription of original. Moving and dramatic story moves forward logically and forcefully, and Miss Swanson is alive and vital as picturesque heroine. Not only does she excite her audience with her outbursts of fury, but she moves it with a deep sense of pity.. Screen acting in its best sense. Worthy to rank along few other great acting exhibitions in history of screen. F[illegible] in entire photoplay."

Worlds: "Distinguished and in many ways brilliant picture. Star herself has not been more happily cast or more dramatically effective. Artistry of Miss Swanson is evident and convincing, and in every way gives unmistakable proof of girl's great ability in pantomime. If you care even a little for beauty and restraint and understanding and penetrating intelligence in your picture plays, pay a visit to Rivoli."

Tribune: "Gloria Swanson plays Maugham's heroine better than she ever has played anything in all her career. Fascinating picture. Put 'Sadie Thompson' on your list."

Times: "Stirring drama, with shrewd development of plot and admirable characterization. One of secrets of success of film is sane manner in which good deal has been left to imagination. Miss Swanson especially clever. While this actress may have given cleverer performances in some of her pictures, she displays more genuine ability and imagination in this present production."

Mirror: "Makes you cry and it makes you laugh. If you're looking for nice emotional debauch, Gloria Swanson provides it in this drama of carefree joy-girl and her panic before onslaught of fanatic reformer. Gloria gives stunning performance. Is magnificent. Dandy picture."

Post: Picture of absorbing interest. Best of Gloria Swanson's already accomplished career. Smoothly directed picture whose interest is sustained in tense fashion."

News: "Gloria Swanson reaches emotional heights. Is lovely to look upon always. She hasn't given so spirited a performance since the old days."

Evening World: "Nothing so fine and sincere has ever been done by Miss Swanson. No other screen luminary could have done as well with this particular portrait—no other star could have given it all sordid, unbridled and lovable appeal which Miss Swanson gives to it and at the same time kept it as absolutely clean and unobjectionable as she has. Star must have loved this role, for nothing short of loving hands could have done with it what she has done. It is as if she had been rehearsing through the years for this one role. One will go a long way to find a better performance."

Journal: "Is Gloria Swanson's best picture since 'Manhandled.' In fact, she does better work in it than she has done in her career."

Telegram: "Swanson is revelation. She never looked better, and she never acted with more swagger, pep and good sense. Gloria delivers in this one. She doesn't fail 'her public.' Picture absolutely censor proof. Good movie and credit to Gloria."

Telegraph: "Her latest picture contains just proper proportions of artistry and box office, thus Gloria once again enjoys happy distinction of scoring gratifying personal triumph in winning photodrama. Her performance carries it to heights of histrionic achievement. Gloria has put tremendous wallop into her characterization. Star shoots through high heavens of new accomplishment to more splendid orbit in cinema skies than she has ever known."

Graphic: Actively moving picture. Good film and star who rose to action."

Roy Press
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For your Protection

To insure exhibitors the highest possible screen quality, Eastman Positive Film is made identifiable. The words "Eastman Kodak" are stencilled in black letters at short intervals in the transparent film margin.

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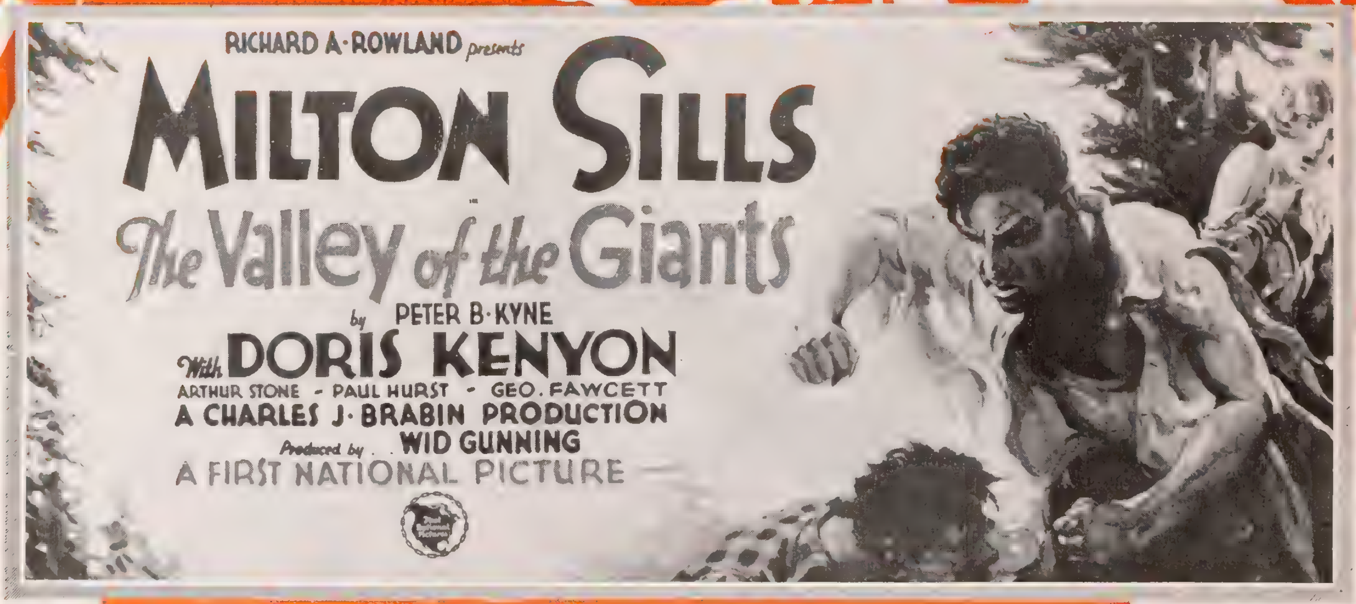

RICHARD A·ROWLAND *presents*

MILTON SILLS

The Valley of the Giants

by PETER B·KYNE

With **DORIS KENYON**

ARTHUR STONE - PAUL HURST - GEO. FAWCETT

A CHARLES J·BRABIN PRODUCTION

Produced by . . WID GUNNING

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March 17, 1928

Motion Picture News

Reg. U. S. Patent Office

DEAR BILL HAINES: Honest to goodness we haven't stopped laughing yet over "*The Smart Set.*" It's a pip, Kid, and we've advised showmen to shout from the house-tops about it. They'll clean up! Bill, ever since "*Tell it to the Marines*" we've predicted the top of the list for you. And take it from the exhibitors of America, you've made the grade!

Yours for bigger cash registers—

METRO-GOLDWYN-MAYER

Vol. XXXVII No. 11

Entered as second-class matter April 22, 1926, at the Post Office at New York, N. Y., under act of March 3, 1879

PRICE 20 CENTS

Published Weekly—$2.00 a Year

Los Angeles *New York* *Chicago*

GOTHAM PRODUCTIONS

HARD BOILED HOLLYWOOD

IS SWEET ON

"TURN BACK the HOURS"

SO IT MUST BE GOOD!

From FILMOGRAPH'S

Preview

"TURN BACK THE HOURS"

Based on stage play by Edward E. Rose; screen play by Jack Jungmyer.

Produced by Sam Sax-Gotham.

Directed by Howard Bretherton.

Photographed by Norbet Brodin.

Supervised by Harold Shumate.

Titles by Sasey Robinson.

Edited by Don Diggins.

Production Manager: Carrol Sax.

The play is the thing, we have been taught, and "Turn Back the Hours," certainly lives up to that saying, for the story holds one's attention from the very beginning to the end, and Director Howard Bretherton must be credited with revealing a Myrna Loy, that is different than any one we have seen in a Warner Bros production. Walter Pidegon, fits perfectly as the lead opposite Miss. Loy, Sam Hardy should be featured in a series of "Bad Men" roles, for he makes light of the serious situations, but, with an understanding that only he can and still command attention. George E. Stone again does one of those brow beaten "Rats" little Mister Nobody who doesnt amount to much but always worms his way in to the plot and demands consideration, through his ability to really emote. Sheldon Lewis as an aide to Sam Hardy was excellent, his true ability as an actor came to light here. While Brody as Duanne was fine, she easily could have had more to do, but, the story had to be told with the young folks aided and abetted by the villain, who is killed off in the end.

The screen play, handling of the production by Director Bretherton, Cinematographer Norbet Brodin, Supervisor Shumate, Production Manager Sax, was on a par with the well balanced cast and EXHIBITORS HAVE MUCH TO RECOMMEND "TURN BACK THE HOURS" for it is clean entertainment, the kind that will please the whole family, and enough seriousness to hold and command attention all the way.

HARRY BURNS.

* * *

HOLLYWOOD is the hardest headed spot in the world for critical opinions on films. When they like them there, it's an endorsement de luxe for the rest of the country. Coming on the heels of "San Francisco Nights" and "Bare Knees," this peachy reception of **"Turn Back the Hours"** is a definite indication that Gotham has the box-office aim down to a Science. Watch for the 30 Big Money Makers for 1928-29! All box-office titles.

PLAY GOTHAM FOR BETTER BUSINESS

* * *

Released Regionally on March First

LUMAS FILM CORPORATION

Sam Sax, Pres.
Budd Rogers, Vice-Pres.

1650 Broadway
New York City

Foreign Rights, British & Continental Trading Co., Inc.

GOTHAM PRODUCTIONS

GOTHAM PRODUCTIONS

millions are all set to see this picture!
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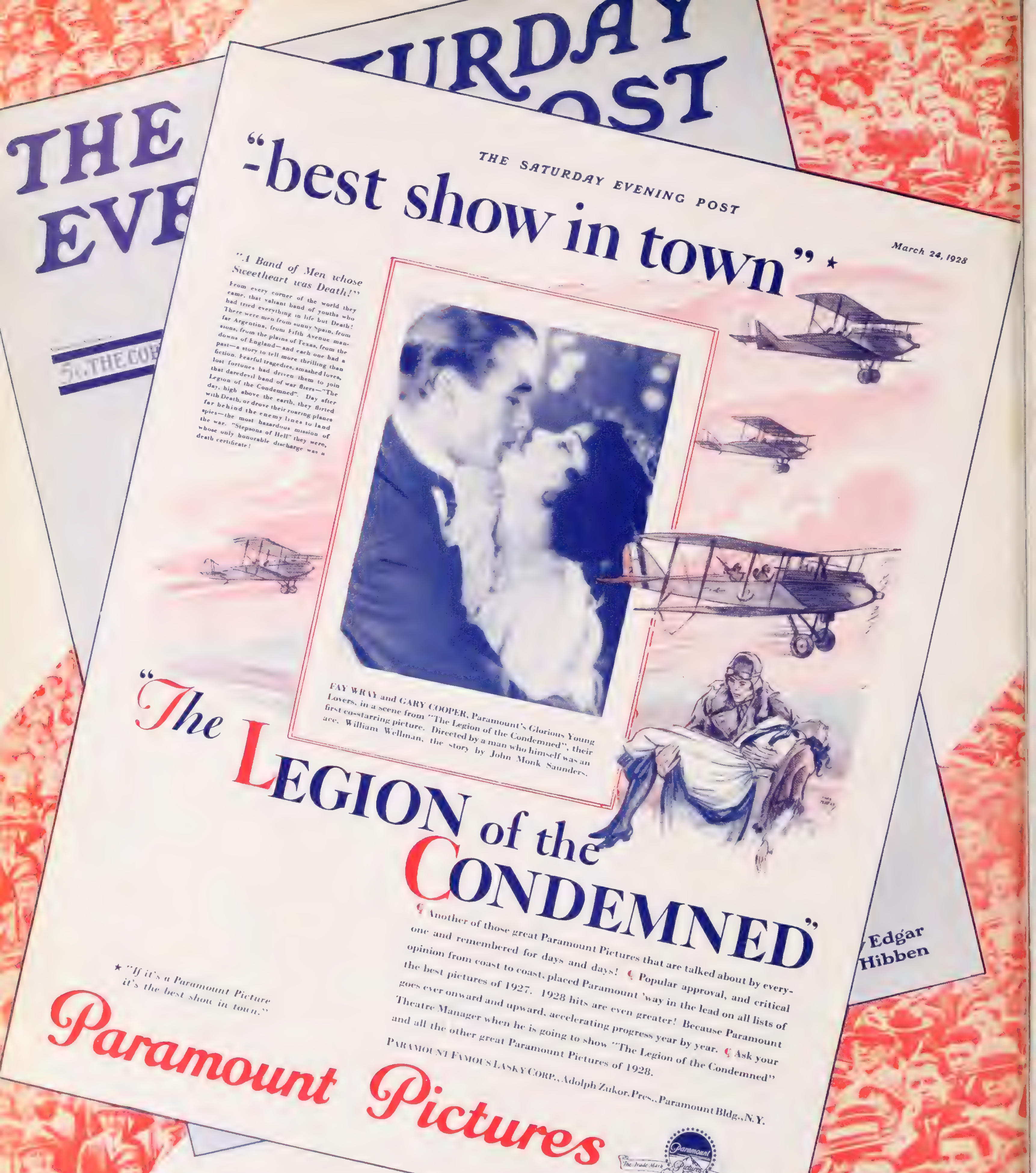
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THE SATURDAY EVENING POST

March 24, 1928

"-best show in town" ★

"A Band of Men whose Sweetheart was Death!"

From every corner of the world they came, that valiant band of youths who had tried everything in life but Death! There were men from sunny Spain, from far Argentina, from Fifth Avenue mansions, from the plains of Texas, from the downs of England—and each one had a past—a story to tell more thrilling than fiction. Fearful tragedies, smashed loves, lost fortunes had driven them to join that daredevil band of war fliers—"The Legion of the Condemned". Day after day, high above the earth, they flirted with Death, or drove their roaring planes far behind the enemy lines to land spies—the most hazardous mission of the war. "Stepsons of Hell" they were, whose only honorable discharge was a death certificate!

FAY WRAY and GARY COOPER, Paramount's Glorious Young Lovers, in a scene from "The Legion of the Condemned", their first co-starring picture. Directed by a man who himself was an ace, William Wellman, the story by John Monk Saunders.

"The LEGION of the CONDEMNED"

¶ Another of those great Paramount Pictures that are talked about by everyone and remembered for days and days! ¶ Popular approval, and critical opinion from coast to coast, placed Paramount 'way in the lead on all lists of the best pictures of 1927. 1928 hits are even greater! Because Paramount goes ever onward and upward, accelerating progress year by year. ¶ Ask your Theatre Manager when he is going to show "The Legion of the Condemned" and all the other great Paramount Pictures of 1928.

PARAMOUNT FAMOUS LASKY CORP., Adolph Zukor, Pres., Paramount Bldg., N.Y.

★ *"If it's a Paramount Picture it's the best show in town."*

Paramount Pictures

The Trade Mark Paramount Pictures of Romance

sold in
advance
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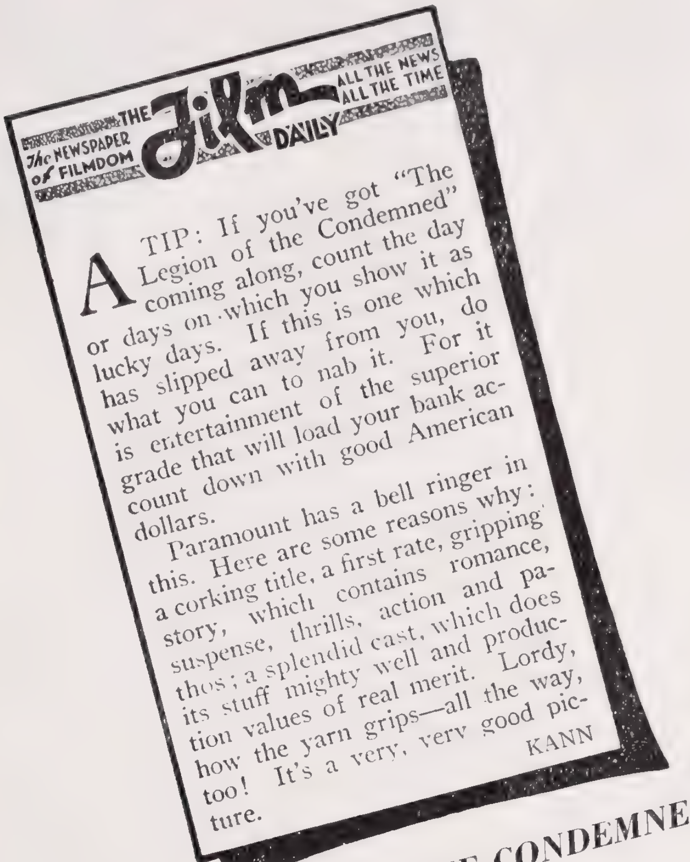
as predicted!


The NEWSPAPER of FILMDOM
THE Film DAILY
ALL THE NEWS ALL THE TIME

A TIP: If you've got "The Legion of the Condemned" coming along, count the day or days on which you show it as lucky days. If this is one which has slipped away from you, do what you can to nab it. For it is entertainment of the superior grade that will load your bank account down with good American dollars.

Paramount has a bell ringer in this. Here are some reasons why: a corking title, a first rate, gripping story, which contains romance, suspense, thrills, action and pathos; a splendid cast, which does its stuff mighty well and production values of real merit. Lordy, how the yarn grips—all the way, too! It's a very, very good picture.

KANN

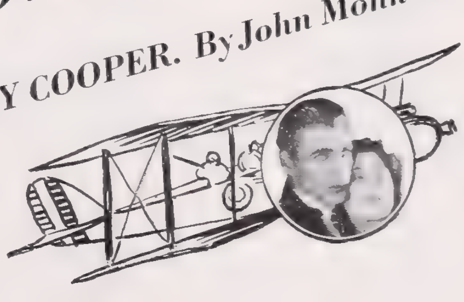
¶ ST. LOUIS (*Wire*) "*With genuine pleasure am wiring to tell you 'LEGION OF THE CONDEMNED' just finished one of biggest weeks this theatre has had since its opening. In this tremendous picture Paramount beyond any question of a doubt has one of the biggest box office attractions in years.*"—*S. P. Skouras, Ambassador Theatre.*

¶ DAYTONA BEACH, FLA. (*Wire*) "*World's premiere 'LEGION OF THE CONDEMNED' going great. Standing room only sign out early. Patrons declare this picture to be the masterpiece for twenty-eight.*"—*Florida Theatre.*

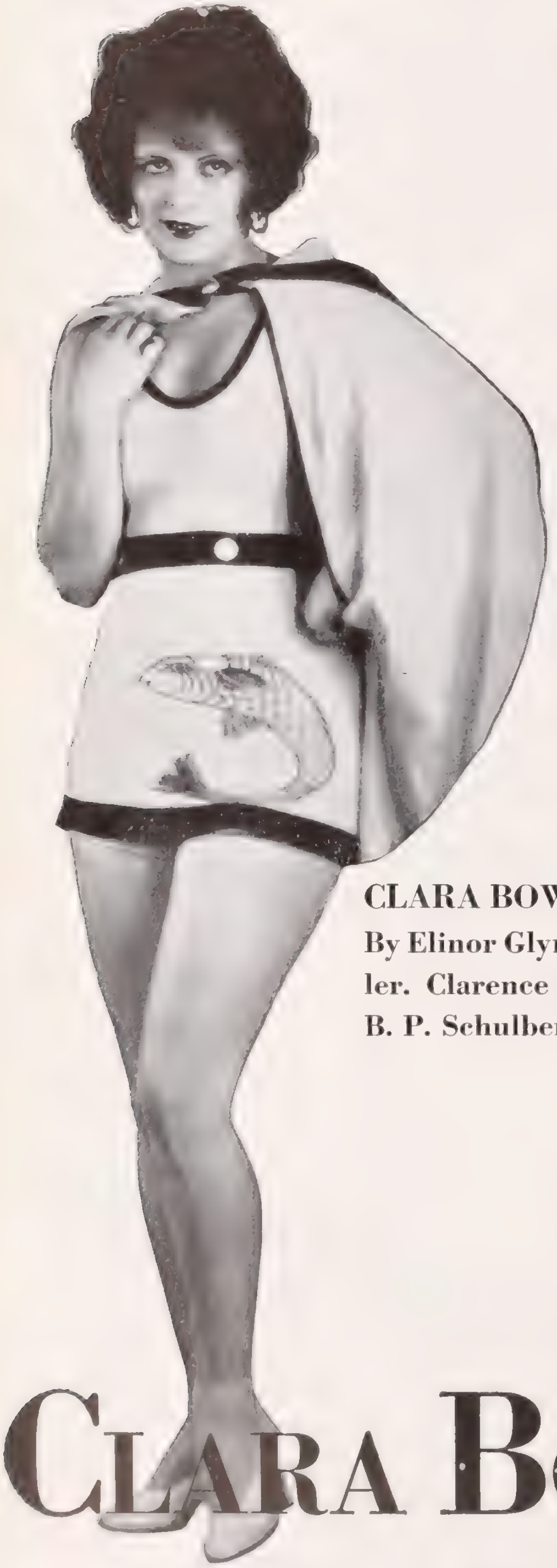
PARAMOUNT'S Great Special

"LEGION OF THE CONDEMNED"

William Wellman Production starring FAY WRAY *and* GARY COOPER. *By John Monk Saunders.*



¶The star, author, director and producers of "IT" have another big one! ¶One of many wires: (Des Moines) "'RED HAIR' exceptional, one of outstanding hits of year."



CLARA BOW in "RED HAIR"
By Elinor Glyn. With Lane Chandler. Clarence Badger Production.
B. P. Schulberg, Assoc. Producer.

CLARA BOW in "RED HAIR"

new CLARA BOW
hits *exclusively*

PARAMOUNT

Gentlemen—We Americans!

(No. 578 Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.)

THERE ARE SOME PICTURES WHICH ARE BEYOND DESCRIBING.

THEY GIVE YOU SUCH A FEELING OF FULLNESS, THEY INSPIRE YOU with something so close to reverence and awe that words seem rather puny things.

SUCH A PICTURE IS "WE AMERICANS."

I THINK IT IS ONE OF THE BIGGEST PICTURES EVER MADE. I DON'T mean the biggest sets and the biggest crowds of extras. I mean the biggest sentiment, the biggest theme, the biggest appeal to the heart and soul.

"WE AMERICANS" WAS A SUCCESSFUL STAGE PLAY, WRITTEN BY Milton Herbert Gropper and Max Siegel, but I never saw such startling proof of the superiority of the screen over the stage in the telling of a great story.

EDWARD SLOMAN DIRECTED IT. ALFRED COHN WROTE THE adaptation. Carl Laemmle, Jr. supervised the production.

EVERY MEMBER OF THE CAST IS A STERLING PERFORMER AND YET so mighty is the sweep of the story that each one is lifted up to heights he never reached before. Such stories are rare. *IN A WHOLE SEASON'S OUTPUT OF PICTURES THROUGHOUT THE WORLD, YOU CAN COUNT STORIES OF THIS QUALITY ON THE FINGERS OF ONE HAND!*

PLEASE NOTE THE CAST:—GEORGE SIDNEY, BERYL MERCER, PATSY Ruth Miller, George Lewis, Albert Gran, Daisy Belmore, Michael Visaroff, Rosita Marstini, Eddie Phillips, Andy De Vino, John Boles, Flora Bramley, Jake Bleifer, Kathlyn Williams, Edward Martindel and Josephine Dunn.

THE STORY IS SIMPLE! ALL TRULY GREAT STORIES ARE. THIS ONE deals with the foreigners who come to America, some to become Americans and some to remain foreign. The generations born in this country outstrip the generations born abroad and it is this difference of viewpoint which makes the story.

THE FAMILY LIVES OF THESE AMERICANS AND NEAR-AMERICANS—their loves—their hates—their predjudices—their habits of thought—their humors—all these are portrayed in a manner which will make you shed tears one moment and chuckle the next.

I AM PROUD TO PRESENT THIS GLORIOUS PICTURE TO THE WHOLE WORLD. I FEEL THAT IN DOING SO, I AM HELPING TO MAKE THE WORLD A BETTER PLACE, I AM HELPING TO SOFTEN MANY A HEART AND I AM ADDING LUSTRE AND QUALITY TO THE MOTION PICTURE INDUSTRY.

AND (WHISPER) INCIDENTALLY, I AM RELEASING A PICTURE WHICH is going to give you the darndest dose of profit you ever had in all your born days.

ONE OF THE 24 GEMS FROM TIFFANY STAHL

WITH BELLE BENNETT AND MONTAGU LOVE
SUPPORTED BY
MARY McALLISTER - CULLEN LANDIS - GINO CORRADO
PAT HARTIGAN - G. RAYMOND NYE - CAROLYNNE SNOWDEN
STEPIN FETCHIT - ADOLPH MILLAR

SUGGESTED BY
A JACK LONDON STORY

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JOHN G. ADOLFI

TIFFANY-STAHL PRODUCTIONS, *INC.*
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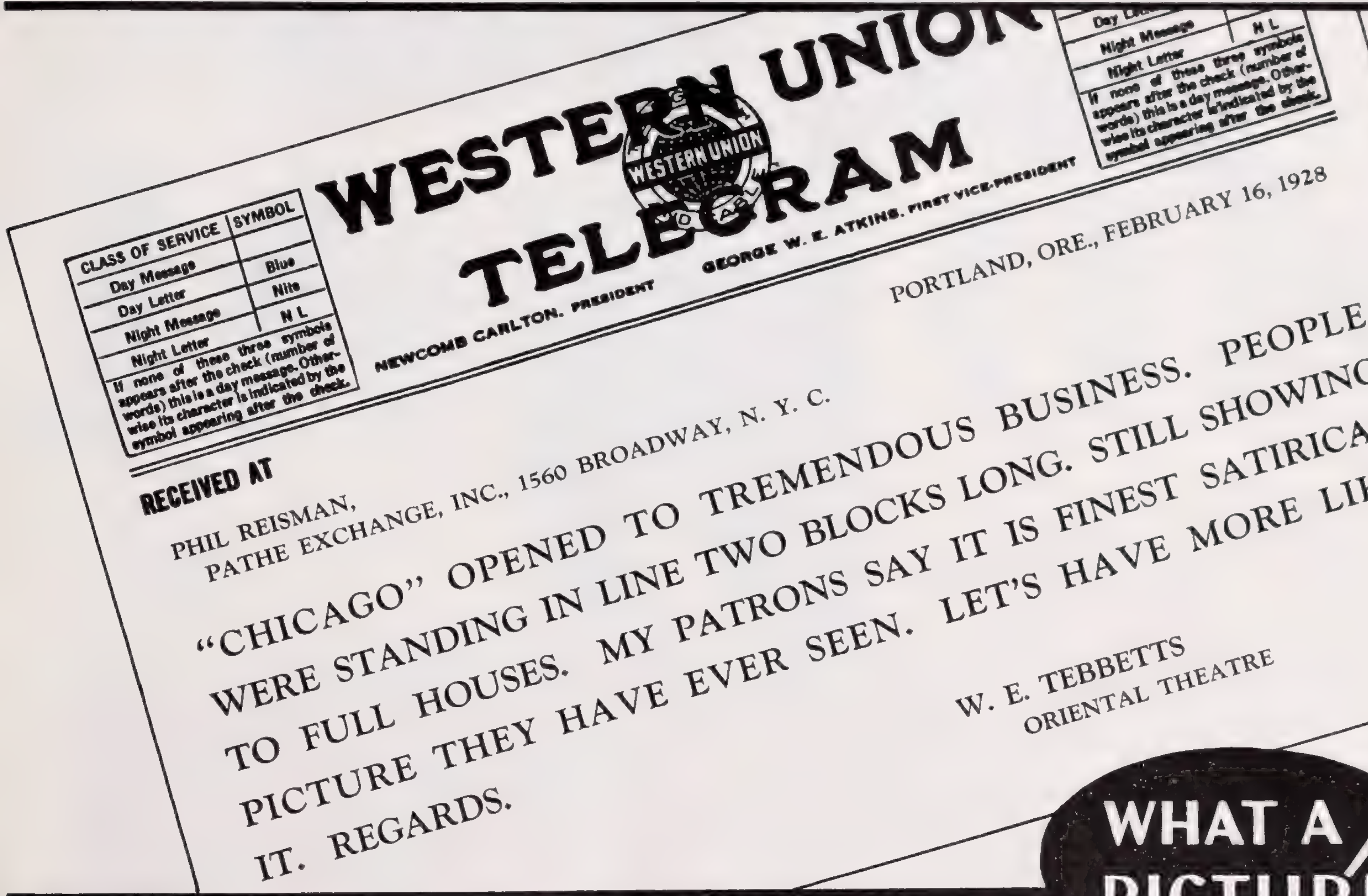

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Adapted by Lenore J. Coffee, from the play by Maurine Watkins
Produced upon the stage by Sam H. Harris
Directed by FRANK URSON
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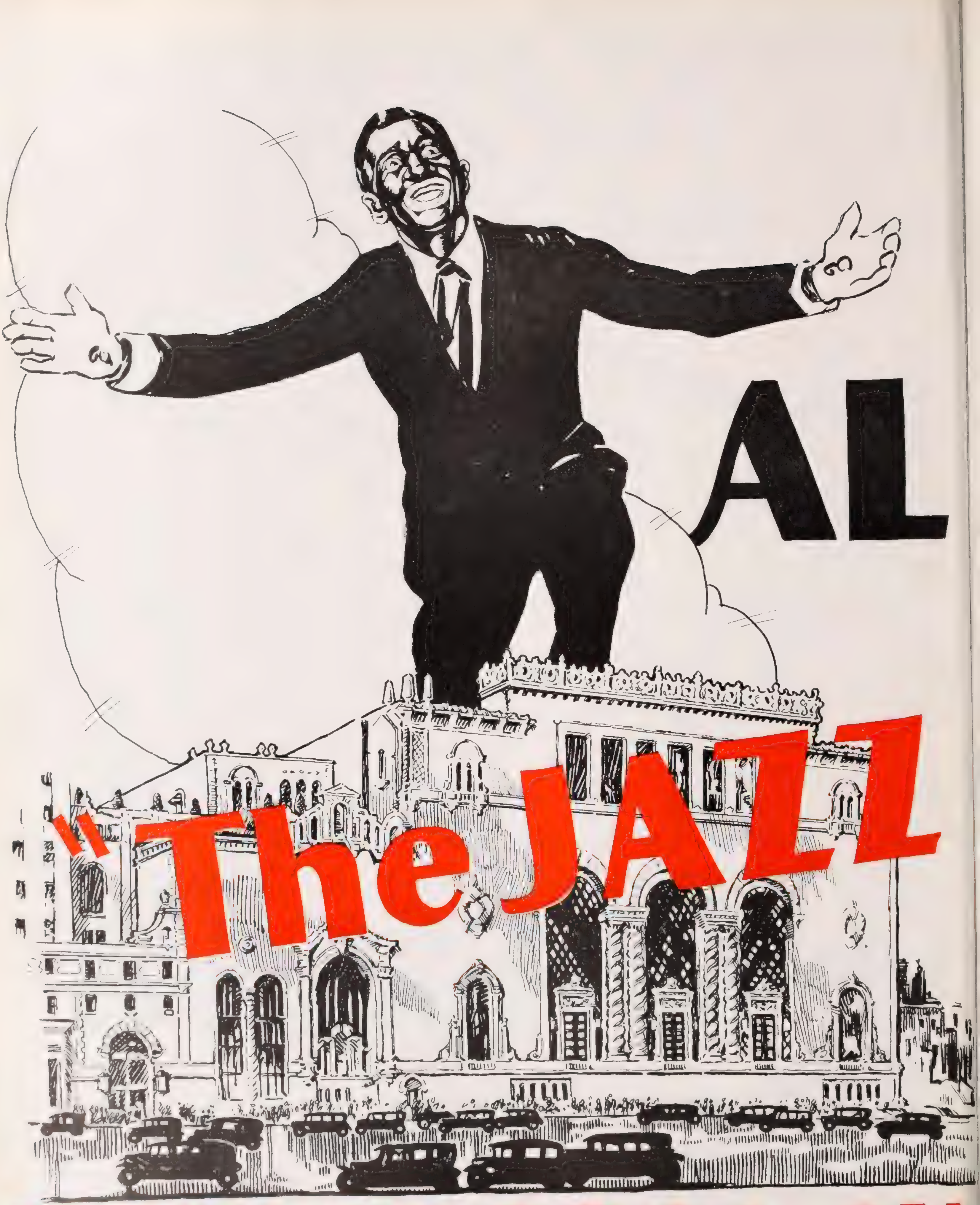
The Sensational Hits are now being released by Pathé



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JOSEPH SCHILDKRAUT
and NILS ASTHER
Adaptation and continuity by
HARRY CARR *and* PAUL SLOANE
From John Farrow's original
Directed by PAUL SLOANE
RALPH BLOCK, *Associate Producer*
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"Finders Keepers"

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Presented by Carl
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Have you played it yet?

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adaptation and continuity by Al Cohn - story supervision by Joseph Poland supervised by Jules Bernheim.

Presented by Carl Laemmle.

The Cohens *and* Kellys *in* Paris

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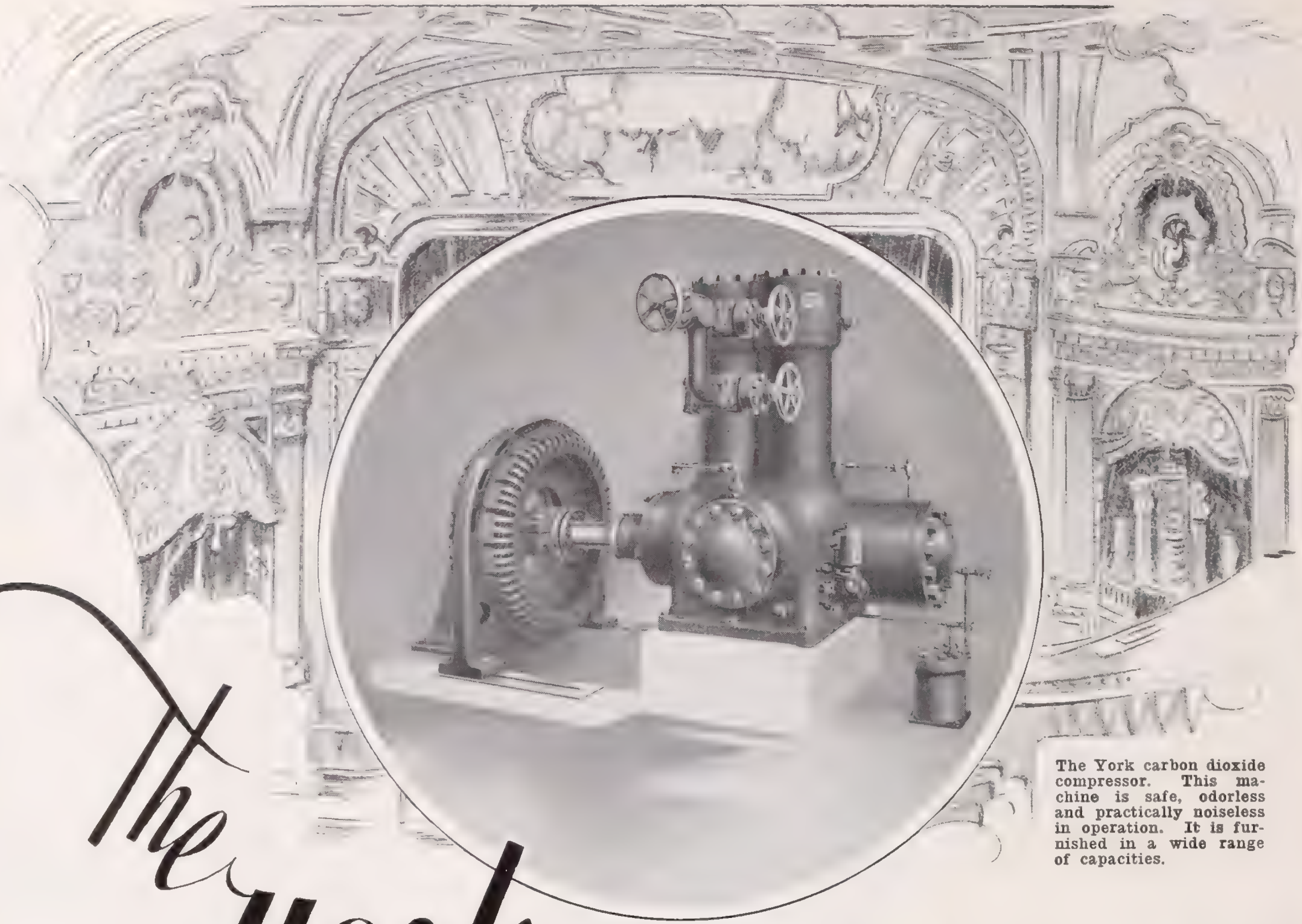

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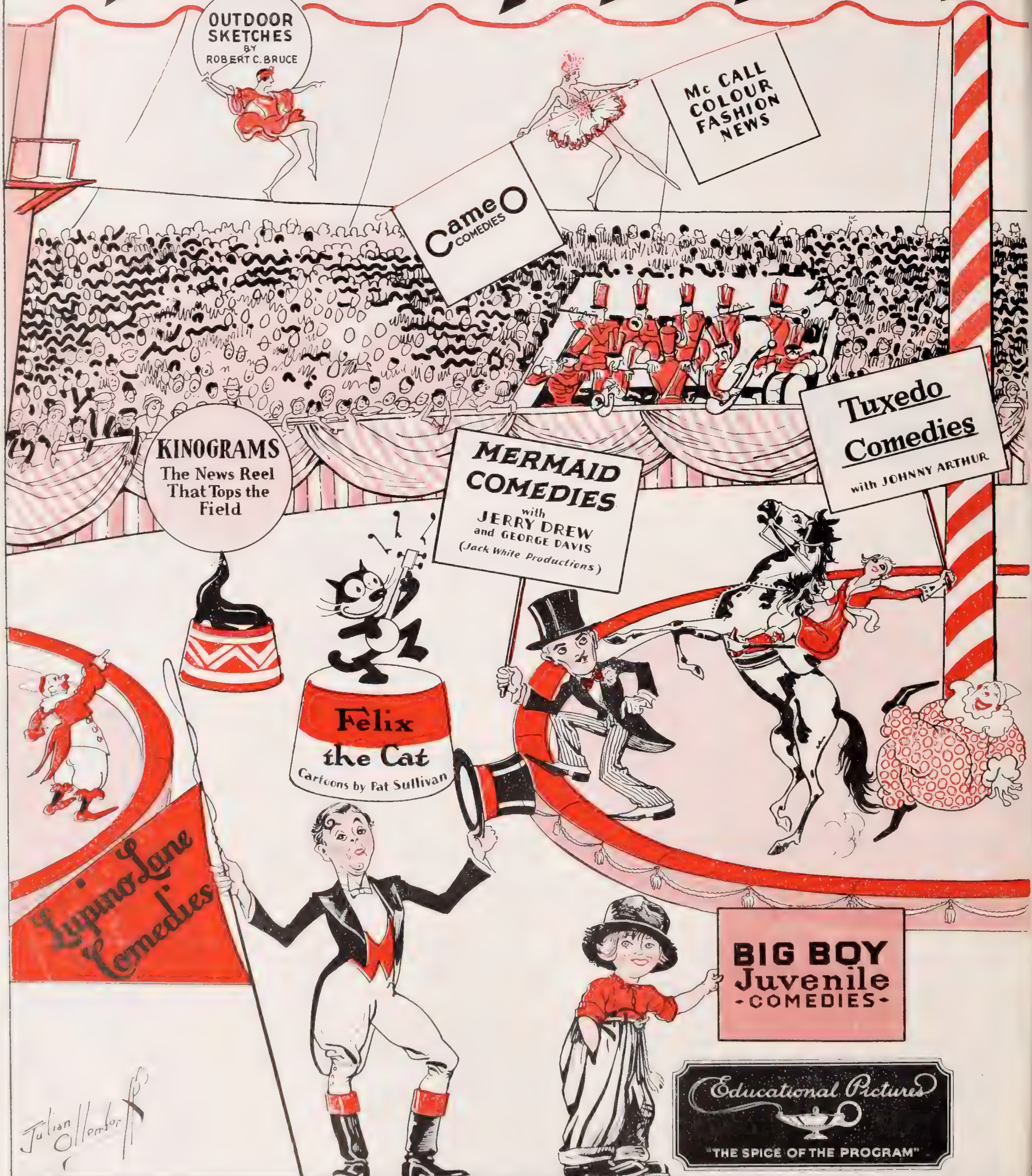

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Educational is the real "Big Top" of the Short Features field—the greatest organization in the world devoted exclusively to Short Features.

Educational Pictures are backed up by eight years of specialized experience—and supported for the benefit of your box-office by a constant parade of advertisements and publicity that are making the fans everywhere seek the theatres that show these Short Features.

Educational Pictures **always make a good show better.**

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons
President

PAGE
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In the Kansas City Hockey Club~

The Kansas City Hockey Club is the largest organization of its kind anywhere having pipe organ music. They recently installed a large Page DeLuxe Unit Organ with a three manual console in their Pla-Mor Recreation Center, in Kansas City, Mo.

The building which houses the Center is of a notable size; 300 feet long and 165 feet wide. The Page Unit Organ is placed in the balcony in one end of the auditorium, and is amply protected from the cold temperature of the ice rink.

It is interesting to note how this is done. The organ is mounted in specially constructed chambers, which are evenly heated at all times. The console is entirely surrounded by plate glass.

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You'll see the old nickelodeon . . .
You'll see happiness everywhere .
You'll see gorgeously arrayed women
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You'll see stunts of the funniest . . .
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The Celebrated Short Story by

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"The District Doctor", by Ivan Turgenev
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"Nobody's Luggage", by Charles Dickens
"Will O' the Mill", by R. L. Stevenson
"The Darling", by Pushkin
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"Marie Roget", by Poe
"God Sees Truth", by Tolstoy
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Stories and authors known to millions.
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". . . . . and then in 1928 came a great turning point in the history of the picture industry.

"That year First National broke with FIVE famous record-breakers right off the bat!

"Colleen Moore in 'Her Wild Oat', Richard Barthelmess in 'The Patent Leather Kid', 'The Private Life of Helen of Troy', 'Shepherd of the Hills' by Harold Bell Wright, and Richard Barthelmess in 'The Noose'—one right after another! And each one better than the last.

"Of course everybody remembers these great hits today, just as they remember 'Abraham Lincoln,' 'The Sea Hawk,' and 'Birth of a Nation'. But the thing few people realize is that these five pictures that have come down in history were released in A SINGLE MONTH by A SINGLE COMPANY.

"And on top of that First National followed right up with a dozen others just as big, including Colleen Moore in 'Lilac Time', Richard Barthelmess in 'The Little Shepherd of Kingdom Come', Charlie Murray in 'Vamping Venus', Johnny Hines in 'Chinatown Charlie', Harry Langdon in 'The Chaser', 'Ladies' Night in a Turkish Bath' with Jack Mulhall and Dorothy Mackaill, and Charlie Murray and George Sidney in 'Flying Romeos'.

"What a season that was!

"Of course all my house records were knocked sky-high.

"I remember as though it were yesterday how completely these great hits took the trade by storm.

"That one season started me on the road to success in the picture game. Those great FIRST NATIONAL pictures go a long way toward explaining my position as the dominant exhibitor in this territory today!"

"I made more money with 'The Patent Leather Kid' than with ____________________ *

or ____________________ *"

*Fill in here the titles of any two of the greatest Specials of the past or present and you will have the gist of scores of exhibitors' reports. Remember that the 'Kid' is not merely a Record-Breaker .... It is the BIGGEST Money Maker for Exhibitors in many seasons!

First National Pictures

Making GOOD and Making HISTORY!

Member *of* Motion Picture Producers *and* Distributors of America Inc.—Will H. Hays *President*

Motion Picture News

Volume XXXVII NEW YORK CITY, MARCH 17, 1928 No. 11

Time to Wake Up

Lack of Spirit in Industry Is Reflected at Box-Office

By William A. Johnston

I HAD a talk last week about the ills of the picture industry with two well known and fair-minded exhibitors. They have modern theatres in good sized cities, have prominent places in exhibitor organizations, are experienced, sound and well balanced representatives of the important branch of the industry which retails pictures to the American public.

Both were pessimistic and belligerent.

The public, they assert, is not buying admissions.

Why not?

We discussed the unemployment situation, admission prices, etc.; and one said that pictures were not holding the public.

"There are no good pictures", he asserted. "I have had but one attraction in my house this year and that is 'The Jazz Singer.'"

So, we discussed the latter and its box-office appeal.

What pulled the people in? Was it Jolson? Yes, to an extent. The picture? No, it was just ordinary picture material. The sound movie? Probably, here was the answer. Novelty. A new impetus to dramatic effect. An appeal of a new kind that made word of mouth advertising. Something new!

The other exhibitor took honest exception to the statement that a year's output yielded not one real picture attraction—outside, of course, of the roadshows and striking successes which are withheld from the average American exhibitor.

"Well, name them", said the other. And the more optimistic of the two had a rather difficult time of it.

And then an editor had his say.

And here it is:

* * *

I believe that pictures are better than ever.

The inside graft and politics of production circles in Hollywood are deplorable and huge handicaps to any industry that must retail its goods to fit the broad public purse. Nothing of substantial progress will ever be had till this silliness, provincialism, selfishness and waste of Hollywood is thoroughly liquidated. Just the same the output is good. It costs over a hundred million yearly and it should cost about half of that, but it represents the best story material the world yields, and a great deal of remarkable and praiseworthy technic, and a brilliant array of screen personalities.

I believe that the sound movie is of tremendous importance; the picture greatly needs these new developments and will have them. I have unlimited confidence in the future of our tremendous investment in picture theatres.

But the trouble right now with the picture business is that there is no *spirit* within it.

It is in the doldrums.

There's no pep.

The public is apathetic because the business itself is apathetic.

If we don't tell the public that pictures are good, how can we expect the public to believe they are, and that they are worth the price of admission?

Would people buy cars as they are today—upsetting all along all estimates of the saturation point—if the automobile industry didn't boast so lustily about its wares?

(*Continued on next page*)

Editorial by *William A. Johnston*

(Continued from preceding page)

True of any flourishing industry today.

Yet, in the picture business, we have the astounding spectacle of what is practically a non-advertised product.

And the plain truth is that you can't sell movies today without advertising—and a lot of it, too.

Just the other day I had a talk with a producer-distributor. He painted a black picture. His own business, he said, did not pay him the salary he felt he deserved, nor the profits to be expected of so speculative an enterprise. He had the pruning shears in his hands. He was going to cut costs all along the line—production and sales—and cut till it hurt.

That's just what he will do—and it will hurt.

"Are your pictures any good?" I asked.

"Yes", he said and defended them vigorously.

"Then, why," I asked, "don't you lead some loud cheers about them? Tell the exhibitor they are good and he'll tell the public."

Let us grant that the industry is in an economic fix, that, through scandalous salaries and appalling waste, the motion picture dollar is well nigh spent before it gets to the box-office. But let's never forget the dollars that must come from the public, and the fact that they will dwindle away and all will be lost if we don't keep up the spirit of enterprise that has made this business a great American industry.

It is not to be wondered at that one exhibitor—and 15,000 more—believe that there are no good pictures. For a year now he hasn't been told anything about them. New York is busy with mergers, and maneuvers, all designed to help the individual interest. Everybody is planning to get out. It's like a lot of farmers holding committee meetings in the barn while the crops are going to seed.

It's about time for the business to crawl out of its hole and lead some cheers about itself.

Leadership

WILLIAM H. McLAUGHLIN, of the Stoneham Theatre Co., Stoneham, Mass., sends us this letter:

"Dear Mr. Johnston:

"As an exhibitor who has been up against many problems in another industry I agree with you in your stand on this Brookhart Bill.

"I have been an exhibitor for nearly four years and have found that the problems of this industry can be met a great deal easier than those of other industries.

"One method I have adopted is by writing editorials for the local newspapers, educating my public to the different phases of the motion picture industry. In explaining the way I have to buy my pictures in block, they readily understand it and do not blame me so much when I get a poor one.

"By educating them into the phases of this industry, they have developed a confidence in me and stand behind me to such an extent that, at present, I am president of the Rotary Club and Board of Trade in the town.

"The exhibitor is the point of contact between the success and failure of this industry, as he is the fellow that the public spend their money with; and he, in turn, passes it along to the producer, so that if each exhibitor tries to get the confidence of the public it spells success for the whole industry."

We shall publish next week Mr. McLaughlin's statement of opposition to the Brookhart Bill, based upon his experience in another important industry, as well as in this. It is one of the best articles we have ever received and is sound common sense from a successful business man.

Meanwhile, we direct attention to the fact that Mr. McLaughlin is a leader in the life of his community. He's doing his share as one of the real builders of this industry.

Inside
Slants
on the
Industry

PICTURES AND PEOPLE

The
Mirrors
of
Filmdom

J. D. WILLIAMS has won his suit against British National Pictures in London, the defendants consenting to a judgment for a large amount in damages, together with the costs of the action.

Mr. Bevan, K. C., counsel for British National, unreservedly withdrew every allegation and charge against Mr. Williams. The judge concluded the action with personal good wishes for the success which he said Mr. Williams deserved. "Jaydee's" many friends here join heartily in this expression.

* * *

WITH the quota movement growing in Europe, it is interesting to learn the entirely different attitude taken by Japan. This is set forth in a letter received from F. L. Herron, of the foreign department of the Hays organization. He writes:

"In view of the fact that so many European countries are now passing laws against importation of foreign pictures, I think the situation in Japan is very interesting.

"Some five years ago, Japan imported 90 per cent of the motion pictures shown in that country. Today not more than 50 per cent are imported, the difference being made up from domestically produced pictures.

"The Japanese form of government has always been widely known as very paternal in its interest in the industries of that country, yet the motion picture industry was left to work out its own salvation. All the state has done is to establish a committee to select pictures which are to be recommended for the purpose of public edification. This shows very plainly how the industry, if it is left alone, can work out its own salvation to the best advantage."

* * *

LAST Fall the industry went into a Trade Practice Conference, held under the auspices of the Federal Trade Commission. At this time, the industry, on its own initiative, subscribed to a Code of Ethics and agreed that certain practices were unfair.

The Trade Commission will shortly make public this Code and when it does its provisions will be binding on the whole industry. There will be no exceptions. Regardless of whether or not an organization in the industry subscribes to the Code, it will be binding upon all.

In case of any violations, the Trade Commission is authorized under the law to proceed against violators.

We call attention to this important matter, because it is a practical example of the industry governing itself, by agreement within, and with the enforcing power in the hands of the Government.

Trade practice conferences have been held by the Commission in many industries and such codes have resulted. Without exception, we understand, the codes have been observed after they were promulgated by the Commission.

* * *

KANSAS CITY film fans are in a peculiar position insofar as the prospect of seeing "The Circus," the Chaplin film which was shown in virtually all cities around Kansas City and which has been widely heralded, is concerned.

The distributor, it is reported, stipulates that the picture must run at least two weeks and that the price must be 50 cents. The Midland is the only first run house charging as high as 50 cents now and that house will not consent to a run of more than one week. The Newman, which can run a picture more than one week, will not increase its price above 35 cents. As other houses are tied up with contracts it looks as though Kansas City fans will not get to see the picture very soon.

* * *

WARNER BROS. have brought to Broadway their "talking movie," "Tenderloin," and however it was received by a sophisticated and not too polite first night audience, they are to be commended for their effort. They have proven that talking scenes add decided novelty and dramatic effect to motion pictures.

There are two of these speaking scenes in the picture.

The first, where Dolores Costello receives the third degree at the police station, gave excellent promise of what the screen voice may do, the sharp staccato voices of the detectives giving just the dramatic intensity aimed at. The sequence could have been shorter.

The next scene was not only altogether too long, but the lines dipped into the old Corse Payton style of ten-twent'-thirt' to such an extent that the action became burlesque. The moral is obvious: the speaking scenes of the movies should be constructed by the best of playwrights.

But the Vitaphone itself again demonstrated that it is remarkable in its technical perfection. This was shown particularly in the rendering of an operatic duet by Gigli and De Luca, which brought great applause from the audience. The other specialty numbers were excellent also.

It was not Vitaphone's fault that the picture dropped into old-style melodrama, which made the audience laugh.

* * *

CONSTRUCTIVE work for the whole industry, as done by Tony Sudekum, of the Crescent Amusement Co., Nashville, Tenn., is revealed in the following editorial from the *Nashville Banner*:

"The relationship that exists between church and theatre in Nashville is at once unusual and commendable, and it marks the striking and fortunate lessening in this community of any spirit of antagonism that may have been in effect between these two powerful agencies in the past.

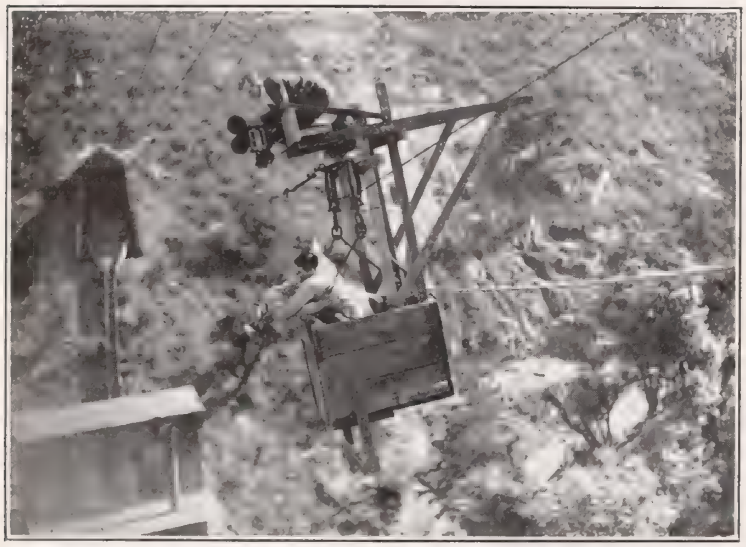
"It is interesting to note definite examples of the co-operation of the theatres with the churches. Just at present daily Lenten services are being held at the Princess at noon, and the same house has been used for long periods by the First Presbyterian church for evening services on Sunday. The First Baptist also made use of the Princess some time ago while repairs were being made on its plant. McKendree Methodist has used the Capitol for two services on Sunday while its building is being remodeled and McKendree's radio Bible class meets in the same house. For years the Allen Fort Bible Class of the First Baptist with a membership of 800 men has met in the Knickerbocker theatre on Sunday morning, and the Knickerbocker is used by the Lutheran congregations for Lenten services. The Bible class of the Belmont Methodist meets in the Belmont theatre, and still other theatres in the city under the control of Tony Sudekum are used for church purposes whenever the occasion may demand.

"Nashville, as stated above, is fortunate in that Mr. Sudekum is ready to co-operate with the churches. There is no necessity for hostility between the church and the theatre when the latter is properly run, and the situation in Nashville proves the fact most fully and satisfactorily."

Rin-Tin-Tin, Warner Bros. dog star, proved an accommodating host when he received a visit from a small friend between scenes of "Rinty of the Desert"

Bessie Love appears as a barnstorming queen in 'The Matinee Idol," a Columbia picture

The Mendez Sisters, who have each worked in an F B O film, Jola in "Chicago After Midnight" and Lucila in "Coney Island"



Filming a thrill scene 250 feet in the air for Paramount's "The Sunset Legion." Fred Thomson, the hero, is getting a whipping but it is all for the sake of Cameraman Mack Stengler, perched perilously overhead to get a thrilling close-up

Greek atmosphere prevails at the First National studios, what with filming "Vamping Venus" after having but recently finished "Helen of Troy," both having to do with the ancient Athenians. Louise Fazenda is shown above in a scene from "Vamping Venus"

Sue Carrol and Richard Walling as they appear in "Walking Home," a new De Mille Studio production for Pathe release

Loretta Young, 16-year old player discovered by Herbert Brenon and directed by him in M-G-M's "Laugh, Clown, Laugh"

Lupino Lane becomes a blushing schoolgirl in his newest Educational comedy entitled "Listen, Sister," and scheduled for release this month

Stars to Broadcast Over Big Network; Woodhull Protests

United Artists Announces Program for 55-Station N. B. C. Hook-up for March 29; Attendance Slump Feared by Exhibitors

UNITED ARTISTS officially announced this week the closing of arrangements for an exclusive Dodge Brothers' Hour, Thursday night, March 29, when Norma Talmadge, Charlie Chaplin, Douglas Fairbanks, D. W. Griffith, John Barrymore and Dolores Del Rio will deliver "a special personal entertainment" over 55 radio stations through the National Broadcasting Company's network.

Joseph M. Schenck closed the final arrangements with Dodge Brothers in Hollywood.

A protest against the participation of motion picture stars in national hook-ups of radio stations was filed this week with the Hays organization by R. F. Woodhull, President of the Motion Picture Theatre Owners of America.

The program willl be broadcast between 9 and 10 p.m., Eastern Standard Time. Paul Whiteman and his band, broadcasting from New York, will be part of the program.

The hook-up was initiated several weeks ago by Victor M. Shapiro, United Artists advertising and publicity director, who carried on negotiations in New York. For Dodge Brothers, negotiations were conducted by Edward L. Bernays, who also is in charge of the physical details. Two trans-continental telephone lines of the American Telegraph and Telephone Company will link the Coast and Eastern stations.

Following Mr. Woodhull's protest to the producers, this statement was issued by the Motion Picture Theatre Owners of America:

"This action was prompted by the proposal of a program for March 29 similar to the Victory Hour held a short time ago. Before taking this action, Mr. Woodhull wired to exhibitor interests in several parts of the country as soon as he learned of the proposed program. The expressions were against the proposition by a large majority, as the theatre owners have not forgotten the slump in attendance occasioned by the Victory hour, in which Al Jolson, Will Rogers, Fred and Dorothy Stone, and Paul Whiteman participated.

"Mr. Woodhull states that he believes the public understands that the theatre owner is constantly making every effort to entertain by the presentation of stars in motion pictures because it is in that vocation that they are best adapted to be enjoyed.

"The star also should realize that it is wrong to do anything that provides competition to the medium through which they make a living, and Mr. Woodhull further states that he has been assured by many of the producers that they will not encourage any movement that has for its object the appearance of stars before the microphone."

The United Artists announcement says that the stars will each spend a few minutes before the microphone during the period of the broadcast on March 29, speaking from Los Angeles and having their voices relayed over the big network of the N. B. C.

National billboard and newspapers advertising will be massed behind the program by Dodge Brothers. The announcement continues: "Of especial interest to the motion picture industry, besides the fact that this is the celebration of United Artists' Ninth Anniversary as an independent, exclusively big-feature distributing company, and the fact that this is the first all-motion picture program of international importance, will be the stimulation it must afford to the thousands of motion picture theatres playing United Artists' product.

"This stimulation will be afforded directly through the prestige of the stars and of United Artists, as emphasized in the colossal broadcasting stunt. It is also likely that the broadcasting will be directed into several United Artists theatres, as well as into several other large houses throughout the country, if facilities can be made available in time."

D. W. Griffith will be the master of ceremonies. The topics to be discussed by the various stars include, as now planned, current fashions by Norma Talmadge; Charlie Chaplin, studio anecdotes; Douglas Fairbanks, Youth, Health and Strength; John Barrymore, his soliloquy from "Hamlet"; D. W. Griffith, the love motif in photoplay; Dolores Del Rio, a song solo, "Ramona," which has been specially written for her.

Unit Shows for Stanley

Moe Silver to Supervise New Department with Acts Staged by Plunkett, Hyman and Crull

THE Stanley Company has completed plans for the organization of a production department to supply unit shows as presentation features in a number of houses on that circuit. The production activities will be centered in New York under the supervision of Moe Silver, recently installed as managing director of all the theatres controlled by the Stanley organization.

One unit will be released weekly, the shows to be along the line of miniature revues with average casts of 25 entertainers. They will be presented as "band acts," with the conductors of resident bands acting as "Master of Ceremony."

Eight theatres comprise the initial circuit for these unit shows, with the Strand in New York; Branford, Newark; Stanley, Philadelphia; Stanley, Baltimore; Stanley, Pittsburgh; Stanley, Jersey City, and the Earle, in Washington, making up the starting circuit under the new policy.

According to an announcement of the creation of the new department by Irving D. Rossheim, president of Stanley, the circuit will be expanded as the producing facilities develop, and it is expected that a total of 25 weeks' playing time will be reached by July first.

The unit shows will be produced by Joseph Plunkett, Edward Hyman and Harry Crull. Talent will be engaged through the Acme Booking Agency, and the Professional Employment Bureau of the Stanley Company. A scenic and costume department will be maintained in conjunction with the production headquarters in New York.

This move represents an extension of the policy recently tried out in connection with presentations staged at the Brooklyn Strand by Edward Hyman. The acts were traveled as units from Brooklyn to Philadelphia, Washington and from there to Baltimore.

Moe Silver, whose affiliation with the Stanley Company as managing director of theatres was announced this week, was for fourteen years connected with Moe Mark in the latter's operation of the theatres of the Mark-Strand circuit in New England. Silver has established headquarters in the New York office of the company, where all of the details in connection with the direction of his new office will be centralized.

Hays Organization to Formulate Policy

A POLICY will be formulated by the Hays organization regarding radio appearances of screen stars, it was said at the offices of the M. P. P. D. A. this week, when inquiry was made as to whether any action had been taken on the protest filed by R. F. Woodhull, president of the M. P. T. O. A.

No decision has yet been reached, but the question is being considered from all angles, and it is probable that an announcement will be made later.

News' Berlin Correspondent Says "Dawn" Is Not Anti-German

HEINRICH FRAENKEL, Berlin Correspondent of *Motion Picture News,* sends a report this week on the much-discussed picture, "Dawn," which has been banned by the British Government and is now the subject of heated controversy in Europe. The American rights are held by Arch Selwyn. Distribution here has not been arranged as yet, nor has the picture been shown to the press in America.

"Dawn" deals with the trial and execution of Nurse Cavell in Belgium during the war and was produced by Herbert Wilcox, a British subject, for British and Dominion Films, Ltd.

Mr. Fraenkel is, of course, a German. He writes to *Motion Picture News* as follows:

"Happening to be in London, at the time of the considerable parliamentary agitation on the 'Cavell picture,' I gladly accepted the producer's offer to view the picture and form my own opinion, the more so as I had thought it grossly unfair to condemn a thing unseen and to suppress, on political grounds, a picture, the treatment of which nobody knew anything about and the theme of which had been announced more than six months ago, quite in time to exercise authoritative pressure, before the picture had been completed with a considerable investment in capital.

"The picture contains nothing to hurt German feelings or any national feeling whatever; it is just a rather sordid document of the cruelty of war and the dramatic conflict between duty and conscience. The story deals with the historical activity of Nurse Cavell smuggling refugees over the frontier. Her conspiracy is detected, she is given a fair trial, condemned to death and executed. That execution scene seems to have been the source of much of the considerable misunderstanding about this picture, before anyone had seen it, Sir Austen Chamberlin having been misinformed about that particular scene by a Government official who was supposed to have seen the picture, but who had not. As a matter of fact, the account of this scene, given in the British Parliament, was entirely erroneous.

"The actual shooting is not seen at all. One of the soldiers in the firing party, refusing to obey orders, is shot by the officer in charge. Nurse Cavell faints. The officer commands 'rest' and 'order arms' and very reluctantly draws his revolver. Here the picture fades out, dissolving into the graves of Nurse Cavell and the German soldier, side by side.

"None of the German characters in the story is by any means hateful; most of them are highly sympathetic indeed, such as the priest, the counsel, a German diplomatist doing his utmost to support the American minister's efforts to save the condemned nurse. The picture is by no means 'anti-German;' it has a most decided pacifistic tendency.

"Technically the production is very good indeed. Miss Thorndike's acting is of the highest standard. Naturally the picture is bound to lack 'entertainment value.' It is just as impressive as it is depressing. And it is a powerful appeal against the terrors of the war machine.

"As I consider it highly expedient and the only fair thing to do for German public opinion to form their own judgment on this picture, which has been the source of so much misunderstanding and political muddling, I have arranged for an early Berlin press show—of the film."

Mr. Fraenkel encloses a copy of a letter to Herbert Wilcox, the producer, which says in part:

"In view of the strong feelings aroused by your picture, before anyone saw it, I am afraid German opinion very much misunderstands the basic idea and trend of your work. I think it would be only fair to give it the chance of being judged on its merits or demerits rather than on mere hearsay.

"I have therefore arranged for your picture to be shown in Berlin. The editor of the German trade paper 'Lichtbildbuhne,' agreeing with me that 'no man should be condemned without a hearing,' has fallen in with my suggestion to exhibit the film in his private theatre to a couple of hundred journalists, M. P.'s, and Government officials.

"As I promised you, I am going to edit personally your film and write the German titles. My fee for this work I want to have handed over in its entirety to war charities, half to any British fund you may choose and the other half to the German 'Kriegshinterliebenenfursorge' (War Orphans Fund)."

Quebec Film Bill Making Progress in Legislature

The Motion Picture Act of the Province of Quebec, under consideration of the Quebec Legislature, has passed its first reading in the Provincial Parliament, and is being presented in amended form for second reading.

A change brought in by Hon. L. A. Taschereau, premier of the Province, who is sponsoring the bill, provides that moving pictures may be presented at school institutions for children under 16 years of age for either educational or recreational purposes when no admission charge is made.

The measure itself prohibits children under the age limit from attending moving picture theatres at all times, whether accompanied by parents or not. The only exception is provided in the amendment, which allows juveniles to see moving pictures in the schools when no admission is charged.

J. A. Cooper Considerably Improved After Accident

Lieut.-Col. J. A. Cooper of Toronto is considerably improved although he will be incapacitated for many days because of the accident which befell him at Regina, Sask., when he was run over by a train, losing a foot and sustaining other injuries.

Col. Cooper is widely known in moving picture, parliamentary, newspaper, club and military circles, and his misfortune has caused much concern.

He is the supervising head of a chain of six film boards of trade in the Dominion and is the Canadian representative of the Motion Picture Producers and Distributors Association of New York. He was on a tour of key film cities of Western Canada when he suffered the accident.

Alleged Absconder Jailed in San Francisco

Martin Olsen, former assistant manager of the Pantages Theatre, San Francisco, who is alleged to have disappeared with $4,000 of company funds, has been brought back to San Francisco from Arizona by police. The theatre man was first arrested by Mexican authorities just across the International line. He waived extradition and was taken to the American side and again placed under arrest. He is said to have deposited $2,900 in a Mexican bank, but refuses to withdraw it. Police are also holding his car.

Juvenile Stage Performer Must Return to School

Margaret Muir, 14-year-old performer in the Palace Theatre, Minneapolis, must return to school, District Judge Thomas Salmon decided this week in denying a motion for an injunction made by her parents against the board of education. The parents sought to restrain the school board from interfering with the girl's theatrical career. The action, which developed under the state's child labor law, interested many exhibitors in Minneapolis who frequently employ children in their stage revues.

Kennedy To Be Pathe President?

Rumor Persists Regarding New Chief and Also That De Mille Will Sign With United Artists

RUMORS continue apace with the activities between FBO and Pathe, which it is thought might bring about a merger of the two companies now having a mutuality of interests through the tieup with the Keith-Albee-Orpheum combination. Speculation has been rife for some time as to the possibility of Joseph P. Kennedy, president of FBO, succeeding to the presidency of Pathe. Rumors have been current for some time regarding the possibility of the resignation of Elmer R. Pearson from the Pathe organization, and added to that now is the rumor that Cecil B. De Mille will be through with Pathe when his current picture is concluded, at which time it is said he will be placed under contract by United Artists.

Just how many of these rumors will eventuate into facts is largely conjectural. They have been emphasized as rumors with the arrival of Mr. Kennedy on the coast, where Pathe is undergoing reorganization. He is overseeing the production forces with the idea of reducing overhead to a point where the individual pictures may be placed on a paying basis. It is reported that production costs in the past have reached such proportions that a profit on pictures was practically an impossibility.

Mr. Kennedy and Mr. De Mille are reported in conference on the coast with regard to lowering of production costs. Substantiating somewhat the rumor regarding Mr. De Mille's possible withdrawal from Pathe is the report that department heads at the De Mille studio have been ordered to discharge employees following completion of work on current pictures.

On the other hand, it is said Mr. De Mille holds a contract which still has considerable time to run and it may be that readjustments with the De Mille forces will not be possible until that contract has expired. Some rumors are to the effect that De Mille is to continue with the company with Mr. Kennedy carefully overseeing production costs and keeping them to the lowest possible figure.

The withdrawal of Mr. Pearson, which has been rumored for some time, is now thought not likely to materialize into fact in the immediate future, as he was called to the coast Monday of this week by Mr. Kennedy to take a leading part in the reorganization of Pathe. A report was published before Mr. Pearson's last return from the coast that he was withdrawing from the company, but this latest call minimizes the likelihood of this action.

The report regarding Mr. Kennedy's ascendency to the presidency of Pathe, however, continues to persist, though he announced when going to the coast that he was doing so in an advisory capacity in an endeavor to lower the high costs of production.

It is thought likely in many quarters that Pathe and FBO will eventually be merged because of their connection with the Keith-Albee-Orpheum organization. K-A-O has an interest in both Pathe and FBO, and its theatres, which heretofore have been the outlet for Pathe product, now are to be made available to FBO as well.

From Los Angeles comes the word that United Artists are still dickering with De Mille, despite the fact that the latter has denied emphatically that he intends severing his connections with Pathe. It is believed on the coast that Mr. De Mille's present picture will be his last for Pathe, though negotiations with the United Artists have not yet reached the contract signing stage, it is believed.

During Mr. Kennedy's absence on the coast, Colvin Brown, one of FBO's vice-presidents, is handling matters at the home office of the company in New York.

Seek Relief in French Market

Decree Makes Necessary U. S. Purchase of $1,000,000 of French Film to Continue Business on Past Scale

ACCORDING to a copyrighted cable printed in the New York Times, the United States Department of Commerce is making a serious effort to relieve American film companies of the embarassment in which the new French Government cinema decree has placed them.

The Times dispatch says that acting upon cabled instructions from the Department of Commerce, Henry C. Mac Lean, Commercial Attache of the Paris Embassy conferred last Saturday with Edouard Herriott, Minister of Public Instruction, relative to the matter. Mac Lean was accompanied by Colonel Edward Lowry, European representative of the Hays organization.

M. Herriott, who directed the drawing up of the new censorship regulations, informed Mac Lean, according to the Times, that it was "not the purpose of the decree to harm any foreign interest, but rather to protect and build up the home film industry. A policy of mutual cooperation between American film interests and French film companies would be productive of the best results for all concerned, he said."

Going further into detail with regard to the application of quotas, the Times says:

"The result of these representations bears out an impression in well-informed film circles, where it is believed that American companies operating in the French market will find it necessary to purchase somewhere in the neighborhood of $1,000,000 worth of French films yearly in order to continue business on a scale comparable with that of recent years.

"Since the French market nets less than $1,000,000 annually, it will be seen that future profits from France may be derived solely from the exploitation of French-made films in the United States.

"Article 4 of the decree under which the new film commission, among other considerations such as national customs, morals and prestige, is to be guided by facilities provided by foreign countries for showing French films,' will, in the opinion of American experts abroad be the basis of the commission's inquiry. Instead, therefore, of having abandoned the project of giving seven visas for every French film purchased, the new regulations will adjust the number of visas in accordance with the amount of money invested by American companies in French production. Thus, if a French film concern sells one of its productions to Germany for $10,000, and to the United States for $50,000, the American buyer will receive more visas than the German.

"It is estimated that American firms will need about 200 visas to maintain their rate of export for the 1928-1929 season, although 368 American films were released in France last year. Of these, 101 were sold outright by independents and the remainder were distributed by American distributors with offices in France."

From Paris comes the further word that approximately 300 American pictures are being held up waiting the pleasure of the censorship board. None of the new season's product has yet been passed by the board. It is within the power of the commission to delay indefinitely passage of American pictures and it is thought in some quarters this lack of action indicates a means of securing better reciprocity in America for French pictures.

The Department of Commerce has made a resume of the French motion picture situation for 1927, which shows substantial headway was made in cinema construction during the year, and the cinema holdings of leading American film companies increased in importance.

Of the 368 American films censored during 1927, 101 were distributed by French companies, an indication that the films of so-called independent American companies found a good market in France. Four American companies distributing their own product in France handled 15 foreign films during the year under review.

(Continued on Page 882)

Rembusch Hits Contract

Says New Document Is No Better Than Old and Urges Inquiry By Senate Committee

FRANK J. REMBUSCH, secretary of the unaffiliated exhibitor group at the Trade Practice Conference, is out with a statement that the new contract adopted at the Chicago meeting is no better than the old, and that a strict and rigorous investigation by a Senate committee is needed to remove the whitewash of the entire industry. He has addressed a communication to exhibitors regarding the matter. Rembusch says:

"Last July the 'Cease and Desist' order of the Federal Trade Commission was not complied with. The commission held a meeting of the industry in October in New York, and an agreement was reached between both sides that a new contract, correcting the present unfair trade practices, would be created for the coming season. The new contract is here and it is no better than the old. It was agreed that no one unaffiliated with producers would serve on the unaffiliated side. It was agreed that the unit rule would be followed absolutely by the Unaffiliated members of the contract committee, so that the seventh arbitrator would be necessary. Our members pledged us at Chicago to follow the unit rule and that disputed points would go before the seventh arbitrator. The meeting was behind closed doors when we thought it should be open. We are informed that the vote was more often five to one than any other. One person who had no vote was very drastic and a better contract would have been made without this person interfering. It was agreed at the commission conference in New York that the independents would have a right to approve or reject the contract before it is in force. The new contract has compulsory arbitration that no other industry has. This contract was made under Government suggestion and concerns the investments and property rights of many citizens.

"The independent exhibitors, who allege they are working for the rights of the unaffiliated independent exhibitors and who vote one day against, and the next day for, compulsory arbitration and against block booking and who do everything they can to keep the present system in vogue, are particularly guilty of 'spoofing.'

"These and the entire industry need their whitewash removed. The whole set-up is such that a strict and rigorous senatorial investigation is being asked for so that the compulsory arbitration and the violent advocates of the present set-up may more fully explain themselves and we hope that no one will have to say 'Good Morning, Judge.' "

Join the parade to

JOHNNY HINES
IN
CHINATOWN CHARLIE

A First National Picture

Film Concern Fakir Said to Be Located in Canada

"Dr." Orlando E. Miller, wanted on a charge of using the United States mails to defraud, was reported located in Winnipeg, Canada, recently. Unverified rumors reaching Federal authorities in San Francisco were to the effect that the self-styled psychologist and promoter and alleged perpetrator of a $300,000 fraud scheme in connection with the defunct Rellimeo Film Company, is conducting a series of health and success lectures in the province of Manitoba.

The United States marshal in San Francisco holds a warrant for Miller's arrest, and if the report that he is in Winnipeg proves correct, efforts will be made to extradite him.

Warrants have also been issued for Mrs. Lillian Granville White, former secretary of the Rellimeo Film Company; F. Ellis Miller, Oakland business man; and F. G. Collett. These were issued some time ago, but held secret pending location of Miller.

New Film Firms Granted Charters at Albany

Motion picture companies incorporating in New York state at Albany during the past week included the following: Brandywine Amusement Co., Inc., $10,000, David and Mollie White, and Minerva Wohl, Albany; Alimoniacs, Inc., $5,000, Benjamin Bayers, Saul Yawitz, Rita Schonbrun, New York City; Ben-Lew Amusement Corporation, $3,000, Benny Zeger, Boruch Zeger, Mollie Goldstein, New York City; Hilmas Productions, Inc., $5,000, Henry Clay Littick, Richard C. Wagner, William B. McDonald, Brooklyn; Cornell Theatre, Inc., $250,000, Lewis Henry, Arthur F. McCann, Margaret Hanifen, Elmira.

Quebec Film Bodies to Oppose Legislation

The Theatre and Cinema Association of the Province of Quebec has been organized under the laws of Quebec, with headquarters at Montreal, for exhibitors of all Quebec cities and towns, for the purpose of opposing the serious measures which are now up before the Quebec Legislature. These legislative proposals include the closing of theatres on Sundays and a ban on the admission of all children under 16 years of age to moving picture theatres in the Province, even when accompanied by adults.

The Retail Merchants Association of Canada has extended its active support to the campaign against Sunday closing, while the labor unions also want Sunday shows.

John M. Casey Boston's Censor for 25 Years

John M. Casey, for twenty-five years official censor of Boston, continues his popularity among theatrical folk of the country. When he arrived at his office Wednesday, on the occasion of the anniversary, he found huge floral tributes and other gifts from theatrical people, exhibitors and exchanges of New England, and from many friends in other professions.

Mr. Casey was once a member of the Boston Symphony Orchestra. When the law placed licensing power in the hands of Boston, Mayor Patrick Collins named John M. for the job. While administrations and party politics have changed many times since, John M. continues to hold the fort.

As licensing commissioner of Boston, Casey collected just a little more than $850 his first year in office in fees. Last year the fees amounted to more than $60,000.

"U" Completing Purchase of "Sutter's Gold"

Universal expects to complete arrangements in the near future for the purchase of the screen rights to "Sutter's Gold," a story of the California gold-rush days by Blaise Candrars, a French novelist, translated into English by Henry Longan Stuart. The story will be used as a starring vehicle for Jean Hersholt, it is thought. The French novel was published last season in the Cosmopolitan Magazine under the title of "The Days of '49." It has also been published in book form by Harpers. It is likely that the picture will be released under the title "The Richest Man on Earth."

"Modern Du Barry," Ufa Film, to Play Colony

"A Modern Du Barry," a Ufa production being handled by Brill Distributing Corporation, will play at the Colony theatre in New York the week of March 17th. Maria Corda is the featured player.

Colleen Moore Renews First National Contract

AFTER the termination of her existing contract, Colleen Moore has signed to remain as a First National star for another year. As in the past, her vehicles will be produced for First National by John McCormick, who has also been retained on a new contract.

According to the terms of Miss Moore's contract, the star will appear in four productions in addition to those which have already been announced. She has just finished "Lilac Time," and will follow it with "Heart to Heart" and will then make "Oh Kay."

Provinces Do Not Want Unified Censorship

HON. A. M. MANSON of Vancouver, B. C., Attorney-General of the Province of British Columbia, has found out that the other Provinces of the Dominion do not want Federal censorship of moving pictures. Even his proposal for unified censorship of films in the four Western Provinces of Canada has been frowned upon by Alberta, Saskatchewan and Manitoba.

Hon. Mr. Manson launched a movement to abolish the present system of film censorship, in which pictures are reviewed in each of nine Provinces before they are presented in the respective jurisdictions, in order to effect economies in cost, time and labor for the governments, the film exchanges and the theatres. British Columbia offered to go more than half way in the matter as a start. But the proposal has not been favorably received, he announced March 10.

Mr. Manson admitted that Dominion control of moving pictures seemed to be out of the question because the other Provinces, particularly Quebec, preferred their own systems.

Appeal for New Trial in Baltimore Test Case

A motion was filed Wednesday, March 7th, in the Criminal Court in Baltimore, for a new trial in the test case involving John G. Callan, Charles F. Mules and Walter Stierhoff, who were charged with giving a motion picture performance recently in a Baltimore theatre to test the Sunday Blue Laws of that city.

They were found guilty by a grand jury on all charges made in the case in which they were tried. They ask for a new trial, contending that the Criminal Court of Baltimore has no jurisdiction under Section 483, Article 29, of the Code of Public General Laws; that Article 27, of the same section, applies only to counties of the state, and not to Baltimore City; that Frederick R. Huber was not permitted to testify; that the state attorney told the jury that Defendant Callan was a member of the Legislature in 1920, this not having been, they say, the case; that the verdict is against the evidence. Other reasons are also advanced by the defendants for a new trial.

Cruze to Direct "Excess Baggage" for M-G-M

James Cruze will direct Metro-Goldwyn-Mayer's screen version of "Excess Baggage," an adaptation of the current Broadway stage play by John McGowan, now in its fourth month at the Ritz Theatre in New York. Haines will start work on the new film as soon as he has completed "He Learned About Women."

Corinne Griffith to Star in "Outcast"

"Outcast," the stage play by Hubert Henry Davies in which Elsie Ferguson starred, will be Corinne Griffith's second stellar picture for First National, under her new contract. The screen version is being prepared by Agnes Christine Johnston.

Stanley Company Report Shows Banner Year

Rossheim Announces Organization Will Lease Houses Instead of Acquiring New Properties

IN announcing the consolidated balance sheet of the Stanley Company of America for 1927 the company reveals a number of interesting figures and details. Among these is a statement from Irving D. Rossheim, recently elected president of the company, to the effect that they will, for the time being, lease theatres rather than acquire additional real estate holdings.

In the report, Mr. Rossheim says:

"Having already acquired the ownership of many valuable sites in the most desirable mtropolitan centers, efforts for a time will be concentrated upon the acquisition of theatres by lease rather than by adding to the company's real estate holdings. It is to be noted, however, that the real estate which has been previously purchased has increased in value, and although this is not reflected in the balance sheet, in which the fixed assets are recorded at cost, the difference in value which actually exists creates a very material hidden reserve."

The gross income of the company, revealed by the statement for the year 1927, sets a new high record of $37,060,024, contributed by 100,000,000 theatre patrons. The total income for 1926 was $22,909,812.

Net earnings of the company, before depreciation and U. S. taxes, totaled $5,479,668, and the balance available for dividends, after depreciation and taxes, amounted to $3,293,582. After payment of $3,181,089 in dividends, a surplus of $112,493 for the year remained.

The consolidated balance sheet of the Stanley Company of America and subsidiaries as of December 31st, 1927, shows current assets of $7,660,091, compared with current liabilities of $827,623. The value of properties owned is listed at $57,089,234 and the value of properties leased is placed at $12,087,736. Investments are carried at $4,693,223.

The Stanley Company of America and its subsidiaries own, operate, control and participate in the operation of 255 theatres, with a seating capacity of over 350,000. The theatres are grouped as follows:

	No. of Theatres
Stanley Company of America.........	130
Stanley-Fabian Corporation...........	63
Stanley-Davis-Clark Corporation	31
Stanley-Crandall Co., of Washington..	20
Stanley-Mark-Strand Corporation	11

Of these, 249 are in actual operation and 7 in the course of construction. They are located in 75 cities in 7 states and the District of Columbia, comprising a territory of 195,000 square miles, with a fixed population of approximately 13,000,000 and a potential drawing capacity of 27,000,000 people.

Reviewing the 1927 operations, Mr. Rossheim explained that in the early part of the year, 125,237 shares of stock were issued and the net proceeds, amounting to $8,000,000, were used for the liquidation of current indebtedness, the acquisition of additional theatre chains and the company's construction program. Among the large theatres completed during the year were the Erlanger and Wynne in Philadelphia and the Stanley theatre in Baltimore. New theatres are now under construction in Philadelphia and Pittsburgh, Pa., Hoboken, Jersey City and Bridgeton, New Jersey, and in Utica, New York.

F. C. Hinds Planning a Circuit in Iowa

A CHAIN of small town theatres throughout Iowa is the plan of Fred C. Hinds, veteran exhibitor, who is forming a $250,000 company for the expansion. In very small towns the projctionist will be the house manager and will be responsible for the theatre's success. For several years Mr. Hinds has been operating the Cresco Theatre in Cresco, Ia.

Mr. Hinds was recently offered the Plaza at Waterloo and the Orpheum at Clinton, both former Alexander Frank houses which, it is reported, have been taken over by A. H. Blank.

Los Angeles Woman Wins $15,000 Idea Contest

Rena Vale, former saleswoman of hosiery in a Los Angeles office building, has been announced winner of the first prize of the Paramount-Photoplay Magazine contest for valuable story ideas. Miss Vale received this week a check of $5,000 for her story, "Swag," which Paramount plans as a future vehicle for George Bancroft.

The second prize, $2,000, goes to Mrs. Caroli, New York City. The third prize of $1,000 was won by Yvonne Corriveau, Pawtucket, R. I., while the fourth, $1,000 goes to Marvel Kingsley, Madison, Wis. The fifth prize of $500 was awarded to Lute Johnson, of Denver, while the sixth prize of $500 will be given to Fred Freitas, no city address. Seventh, eighth, ninth and tenth prizes of $250 each go to May Brown, Chicago; Hilda Fiehl, Pittsburgh; Rose Cour, Chicago; Lucile Hayum, Redondo Beach, Calif. Forty others won $100 prizes.

Frank Capra Signed to New Columbia Contract

Columbia Pictures has exercised its option on Frank Capra's services and signed the director to a long-term contract. A clause in the contract provides that every feature made by the director is to be billed as "A Frank Capra Production." The signing of the contract followed the completion of "The Matinee Idol." Capra has been loaned by Columbia to Metro-Goldywn-Mayer to direct a Karl Dane-George K. Arthur comedy. Immediately upon the finish of the latter piece he will return to the Columbia lot.

Publix Opens Seattle

Magnificent New $1,500,000 House Has Dedicatory Program Before Notables

MARKING the beginning of a new era in the motion picture field on the Pacific Coast by the introduction of Publix Theatres, Inc., as an operating organization in that territory, the magnificent new $1,500,000 Seattle Theatre opened its doors to the public of Seattle, Washington, last week. With the opening of this new house, Publix now becomes a big factor in the Pacific Coast theatre field, as the Seattle opening marked the beginning of the presentation of complete Publix stage and screen shows at the Seattle Theatre, the new Portland Theatre in Portland, the Granada Theatre in San Francisco and the Metropolitan Theatre in Los Angeles.

The opening program at the 3,500 seat Seattle Theatre was little short of a sensation.

The program proper opened with "Selections from Faust" played by the 20-piece Seattle Grand Orchestra, directed by John Barbour. This was followed by "Memories," a Tiffany Color Classic with special musical score by the orchestra. "News of the Day" was made up of selected shots from the latest Paramount News reels, also accompanied by the orchestra. Following this came an organ specialty on the $100,000 gold and ivory Wurlitzer, presided over by Ron Baggot and Don Moore as a duet. Then Jules Buffano, master of ceremonies, introduced the Seattle Stage Band of 20 pieces and the opening Publix presentation, "Merry Widow Revue," direct from the Chicago Theatre at Chicago. The program ended with the screening of Bebe Daniels in "Feel My Pulse."

In attendance at the opening, in addition to many state and city officials, were Ralph E. Crabill, supervising director of Publix Theatres on the Pacific Coast; E. J. Zukor, assistant to the president of the Famous Lasky Paramount company; Sam Denbow, vice-president of Publix; Harold B. Franklin, president and general manager of West Coast Theatres, Inc.; Jeff Lazarus, publicity director for the West Coast circuit; Marco, of the Fanchon-Marco producing company; and several parties of Publix and West Coast executives.

The Seattle Theatre, as well as the other Pacific Coast houses, will be operated by West Coast Theatres, Inc., for Publix-Loew associated, but in reality is a distinct Publix house, with Publix service, staff employees, advertising and operation.

First National Cutters Clearing Up Schedule

The schedule of the cutters and film editors at First National's Burbank plant is being cleared of all productions that have been finished, but which have not yet gone to the exchanges. The latest film to enter the cutting stage is "Lilac Time." Work has been finished on "Three-Ring Marriage," "The Big Noise" and "Chinatown Charlie." The scissors force is now working on "The Little Shepherd of Kingdom Come," "Vamping Venus," "Lady, Be Good," and "Harold Teen."

Last week on the First National lots, "The Hawk's Nest," Milton Sills' new picture, was placed in production. Alexander Korda has returned to directing Billie Dove in "The Yellow Lily," Ken Maynard is acting initial scenes in "The Code of the Scarlet," his first Northwest Mounted Police role. Corinne Griffith is scheduled to begin soon "The Divine Lady." "The Whip," "Roulette," a new Harry Langdon comedy; "The Butter and Egg Man" and "The Boss of Little Arcady," are also destined for production in the very near future.

Fox Will Make Hungarian Film, Talley Directing

In Budapest, where he will ultimately arrive after a swing through the Fox Films offices in Rome, Vienna, Berlin, Paris and London, Truman Talley, director-in-chief of Fox News and Fox Varieties, who sailed last week on the S.S. Roma for the continent, will direct a picture of Hungarian national life, using a native cast and the facilities of Fox News in Hungary.

His purpose for the trip is the reorganization of the Fox cameramen stationed abroad. Mr. Taley expects to be finished with his project and return to New York around May 15; Mrs. Talley is accompanying him.

Relief in French Market Sought by U. S.

(Continued from Page 879)

Four large French educational films and 303 short subjects, of which 190 were short comedies, 109 educational shorts, and four classified by the French censorship as "Films of short meterage" (but which were similar enough to be considered as short educational films) were censored during 1927.

The 190 short comedies were all of American make, while 76 of the remaining 113 short educational subjects were of French manufacture. The consumption of short comedies, incidentally, decreased during 1927 by 29.6 per cent under the figures of th previous year. The loss, of course, was to the American trade.

Nine M-G-M Features in Production at Studio

Nine new films are in work at the Metro-Goldwyn-Mayer studio and a similar number are scheduled to get under way before the end of the month.

During the past week photography was started on three new films: "The Dancing Girl," "Diamond Handcuffs" and "Under the Black Eagle." Six pictures previously in production at the studio were: Marion Davies' new vehicle, "He Learned About Women," a new story for Lew Cody and Aileen Pringle, Tim McCoy's new western, "Detectives" and "Southern Skies."

Before the end of the month has arrived it is expected by M-G-M officials that the following films will be in work also: "Chinatown," Lon Chaney's next picture; "Four Walls," a new John Gilbert vehicle; "Tide of Empire," in which Norman Kerry will be the male lead; a Javanese story to star Greta Garbo; "Excess Baggage," to star William Haines; an adventure story to be directed by Victor Seastrom; "Her Cardboard Lover," to star Marion Davies," and "The Baby Cyclone," which will co-star Lew Cody and Aileen Pringle.

Columbia Has Three Units Shooting at the Studio

Three producing units are shooting at the picture plant of Columbia on the Coast. Three more units are preparing to launch work on as many productions, and one film is in the cutting room.

Frank Capra has completed the cutting and editing of "The Matinee Idol." Walter Lang has entered the final stage of camera work on "The Desert Bride." Fred Windemere is directing a cabaret sequence of "Broadway Daddies," George B. Seitz is to leave shortly on an extended location trip for the filming of "After the Storm," a sea picutre, for which Charles Delaney and Eugenia Gilbert will be the romantic leads.

Warner Bros. Planning to Produce Abroad

SEVERAL of the pictures for the 192-29 schedule of Warner Bros. will be produced in European circles, information from Albert Warner, vice-president of the company, reveals. The Warner production chiefs, H. M. Warner, president, and Jack L. Warner, are now in Europe completing plans which were first started when Darryl Francis Zanuck made his recent trip to England.

At least three productions will be made in Great Britain, it is said, as well as several on the continent. Arthur Clavering, managing director of Warner Bros.' London headquarters, will supervise the work to be done in England. At the present time it is said that the Warners are also negotiating for the acquisition of a studio in Berlin.

Oh!--What a hit!
JOHNNY HINES
IN
CHINATOWN CHARLIE
A First National Picture

Louis Auerbach Dies From Paralytic Stroke

AFTER a brief illness, Louis Auerbach, vice-president of Export and Import Film Co., Inc., died Monday, March 12, in Atlantic City, where he had gone from New York last week to recuperate. Funeral services were held at Campbell's Funeral Parlors, New York City at ten o'clock Thursday morning, March 15. He is survived by his wife, Tina Marie Auerbach, and a son, Warren. He went to bed last Friday and never got up again.

Louis Auerbach became associated with Ben Blumenthal, president of Export and Import Film Company, sixteen years ago in the year 1912. These two met in Europe, and the former came on to New York City about two years later, and has since been in charge of the New York office. Mr. Auerbach became one of the most prominent figures in the export trade and had a wide circle of friends in the industry.

Previous to his association with Mr. Blumenthal, Mr. Auerbach was occupied with the Boston firm of Thomas Lawson's, and was also connected with a company organized by the father-in-law of Jules Bache. Like his father, he was born in Philadelphia, where the Auerbach family were old residents. He later married Tina Marie Seitz, who came from old New England stock.

First National Releasing Five During April

Five features have been set for release during April by First National. The list includes one special, ''Lilac Time,'' Colleen Moore's latest picture.

April 1st will see the release of ''Ladies' Night in a Turkish Bath,'' in which Jack Mulhall and Dorothy Mackaill are co-featured. ''The Little Shepherd of Kingdom Come,'' Richard Barthelmess' vehicle, will be released on April 8th. On April 15th the new Johnny Hines comedy, ''Chinatown Charlie,'' will be issued.

''Lilac Time,'' directed by George Fitzmaurice, is set for release on April 22nd. ''Three-Ring Marriage,'' co-starring Mary Astor and Lloyd Hughes, has been set for April 29, the same date on which ''The Canyon of Adventure,'' a new Ken Maynard western, will be released.

Vilma Banky's Next to be "The Innocent"

As her first Starring appearance in a Samuel Goldwyn production for the United Artists Vilma Banky will make ''The Innocent,'' a story of Alsace-Lorraine during the late war by Frances Marion. Victor Fleming, Paramount director, through negotiations with Paramount will play opposite the Hungarian actress, says Mr. Goldwyn; one and possibly two other players will be chosen from European fields.

Columbia Sets "Matinee Idol" as March Release

''The Matinee Idol'' has been chosen by Columbia as its second release for March. The new picture, adapted from ''Come Back to Aaron,'' and Frank Capra's third production for Columbia, co-stars Bessie Love and Johnnie Walker.

Sapiro Organization Set

N. Y. Independent Motion Picture Exhibitors Assn. Will Start Cooperative Buying Next Week

THE Independent Motion Picture Exhibitors Association, Inc., with Aaron Sapiro serving as its president, will probably be ready for actual functioning next week. Sapiro is said to have signed a contract binding him to the presidency with a salary said to approximate $100,000 a year. The exhibitor members of the association, it is said, will pay 5 per cent of their film rentals to maintain the organization.

Incorporation papers for the new organization were due to arrive from Albany this week, and offices, it is said, will be leased in the new Ampico Building, at Fifth Avenue and 47th street.

This new exhibitor cooperative association will control $2,500,000 in annual film rentals. A general meeting of the exhibitors now affiliated, or about to become affiliated, will be held next week, at which time directors will be selected.

While many of the large New York circuits have already signed as members of the organization, it is anticipated by those in a position to know, that several additional circuits that are not now enrolled will be added to the membership lists before the meeting next week. This will give them a voice in the selection of directors.

The story to the effect that some of the larger producing and distributing companies might ban the new organization as an organization, is not worrying the members to any extent. With contracts signed with circuits representing more than 125 theatres, and with the buying power they control, they have no fear regarding a sufficient supply of product.

Sapiro is said to have been in conference with many leading executives in the distribution field, and is satisfied there will be little, if any, opposition to his buying plan.

"U" Shifts Sales Force

Metzger Announces Important Re-alignment Effecting N. Y. and Key City Chiefs

LOU B. METZGER, general sales manager for Universal, announces a considerable shifting of the sales forces of the organization, with several high positions in the Universal home office effected, as well as a number in the important key cities. The re-alignment in the New York territory is announced as being due to changed conditions in the way of mergers, combinations and impending combinations.

Earl Kramer, eastern sales manager, will in the future confine himself to the New York territory as general manager of the Big U Exchange. Ted Schlanger, who has been Sales Manager of Short Subjects and Complete Service for Universal, now becomes Eastern sales manager. Morris Joseph, who has been at the head of the Big U Exchange, returns to his former post as head of the New Haven Exchange.

Schlanger's post as short subjects sales manager is taken over by Ben Y. Cammack, who has been serving as Atlanta branch manager.

Several other shifts are embraced in the re-arrangement. Leo Abrams, who followed Morris Joseph into the managerial chair of the New Haven exchange, is to take over the important post of St. Louis manager. M. Gottlieb, the former manager, has resigned.

Harry Millstein, manager of Universal's Salt Lake City exchange, is also among the list of promotions. He wins a bigger and more important exchange, being shifted to Minneapolis, to replace Mark Ross, resigned. His position as Salt Lake manager will be filled by A. W. (Tony) Hartford, Salt Lake's star salesman, and twice winner of the Carl Laemmle sales efficiency award.

''The current changes in the Universal sales force have been made along the lines of Mr. Laemmle's established policy of 'Promotion within the ranks,' '' Metzger explained, following his announcement of the changes. ''These young men, who are getting positions of more importance and trust, have earned promotion by their loyalty to Universal.

Sen. Dill Writes Exhibitor He Will Help Brookhart Bill

SENATOR C. C. DILL, member of the Interstate Commerce Committee at Washington, and Representative Sam B. Hill, Congressman, both from the State of Washington, are reported favorable to the passage of the Brookhart Bill. They are said to have expressed themselves to that effect in letters to D. H. Mangone of the Rex Theatre at Newport, Washington.

Senator Dill is said to have written: "As a member of the Interstate Commerce Committee, I should be glad to help report it to the Senate and pass it if possible."

Representative Hill said he favors "the character of legislation proposed by such a measure."

Judge Reverses Censors' Decision; Allows Picture Showing

A DECISION of importance which deals a heavy blow to censor boards was rendered by Judge A. B. Pittman of the Circuit Court, sitting in Memphis, Tennessee, when he decided over the ruling of the local board that the photoplay, "The King of Kings," should be allowed to play at the Lyric Theatre without police interference.

The court held there is nothing in the screen version of the life of Christ that is likely to stir up religious or racial hatred or prove inimical to public welfare.

Judge Pittman's opinion set a precedent for Tennessee in that it held a court of law was empowered with authority to review the actions of any censor board and pass final judgment as to whether a drama, film or act was good or bad from a standpoint of public welfare and safety.

New Theatre Corporation

Fischers Paramount Organized to Build and Acquire Many Additional Houses

FISCHERS PARAMOUNT THEATRES CORPORATION, recently organized under the laws of the state of Delaware, has taken over the assets of Fischers Paramount Theatres, Incorporated, an Illinois Corporation, and has contracted with George M. Forman & Company for $1,400,000 in bonds to cover the erection of five new theatres.

It is also the intention of the new corporation to acquire leases and construct theatres in the states of Illinois, Indiana and Ohio. At the present time negotiations are reported being carried on with several chains for the acquisition of their holdings. Approximately 85 theatres will be added to the chain during the present year, it is reported.

The new corporation was organized with a capitalization of 100,000 shares of Class A No Par and 150,000 shares of Class B No Par stock. The offering price of the Class A stock will be $25 per share and the Class B stock will be $5 per share. None of the Class B stock, however, will be offered to the public. At the prices the capitalization will be $2,500,000 Class A and $750,000 Class B.

The five theatres contracted for under the arrangement with George M. Forman & Company are all to be located in Wisconsin. They will build houses in Beloit, Appleton, Monroe, Stevens Point and Watertown. The Beloit house will be of the atmospheric de luxe type with 1,800 seats to cost $750,000. The Appleton house will be de luxe type with 1,800 seats, a fully equipped stage and will cost $765,000. In Monroe a 1,000 seat house will be built at a cost of $300,000. The Stevens Point house will have 1,600 seats, a fully equipped stage and will cost $520,000. The one in Watertown will have 1,500 seats and will cost $450,000.

In addition to constructing these five houses, additional houses will be built in Merrill, Wisconsin Rapids, West Bend, Rhinelander, West Allis, Ft. Atkinson, Elkhorn, Delavan, Marshfield and Green Bay, all in Wisconsin. The financing and developing of these projects are being handled by James J. Redding & Company. Frank W. Fischer is president and general manager of the new corporation and will direct its operation.

His funniest yet!

JOHNNY HINES

IN

CHINATOWN CHARLIE

A First National Picture

17 Educational Releases During Month of April

A total of 17 releases are on Educational's program of releases during April. In addition to the usual Kinograms issues there will be 25 releases all together.

Charley Bowers has one of his trick comedies in ‘‘Whoozit,’’ in which he is surrounded by a cast including Ted Lorch, Ray Turner, Kewpie Morgan, Ann Brodie and Emily Gerdes. ‘‘Big Boy’’ is seen in a juvenile comedy directed by Charles Lamont and entitled ‘‘No Fare.’’ George Davis is featured in a Mermaid comedy called ‘‘Kitchen Talent,’’ which Stephen Roberts directed. Lloyd Hamilton appears in ‘‘Blazing Away,’’ which Norman Taurog directed. A new Tuxedo comedy, ‘‘Slippery Head,’’ stars Johnny Arthur, who was supported by Jack Miller and directed by Taurog.

The two Cameos on the April program are ‘‘Green-Eyed Love,’’ starring George Hall with Estelle Bradley and Ruby McCoy, and ‘‘Off Balance,’’ featuring Monty Collins. The two Curiosities set for the month are: ‘‘Penny Postals’’ and ‘‘All Bear.’’ A new Hodge-Podge release will be ‘‘Nicknames.’’ The Felix cartoons for April are: ‘‘Felix the Cat in Comicalamities,’’ ‘‘Felix the Cat in Sure-Lock Holmes’’ and ‘‘Felix the Cat in Eskimotive.’’ A new Robert C. Bruce scenic is ‘‘Hints on Hunting’’—‘‘A Day by the Sea.’’

New Serial Coming From Pathe Week of March 25

A new serial makes its bow on the Pathe program of short subjects to be released during the week of March 25th. Companion pieces include a Mack Sennett comedy, Pathe Review No. 13, ‘‘Jungle Days,’’ an Aesop cartoon; and issues Nos. 28 and 29 of Pathe News.

‘‘The Mark of the Frog’’ is the title of the new serial, an adaptation of the story by Edgar Wallace entitled ‘‘The Fellowship of the Frog.’’ Chapter 1 is ‘‘The Gas Attack’’ in which Donald Reed and Margaret Morris begin their adventures. Arch B. Heath directed the serial, which also counts in its cast Tony Hughes, Frank B. Miller, Frank Lackteen, Helen Greene, Gus de Weil, Edward Roseman, George Harcourt, Sidney Paxton, Morgan Jones and William Willis.

The Sennett comedy is ‘‘The Girl From Nowhere,’’ a fellow picture of ‘‘The Girl From Everywhere,’’ recently released. Daphne Pollard heads a cast including Dot Farley, Mack Swain, Sterling Holloway, Madeline Fields, Carolle Lombard and the Sennett bathing girls.

Pathe Review No. 13 presents ‘‘Interesting People’’ (Meredith Nicholson, Kin Hubbard and George Ade); ‘‘When Day Is Done’’ (Pathecolor), and ‘‘Party Clothes.’’

"Circus" Contracts Not Invalid, Board Rules

IN an action brought by Joelson-Suchman circuit against United Artists in relation to a contract on "The Circus," recent United Artists release, the validity of all contracts on the Chaplin film were upheld by the New York arbitration board. The board approved the arguments brought out for the validity of the agreement by Lewis N. Nizer, counsel for the distributing organization. Harry Suchman represented the plaintiff.

The exhibitors contended that, as delivery had not been made one year from Aug. 24, 1926, the date of signing the contract, it was invalid. Nizer contended that a year had not elapsed, so far as validity is concerned, as the contract time limit is a year from exhibition date of the first photoplay, and that the agreement specified the date as seven days after competing Loew's houses in the Bronx.

He further pointed out that a fire delayed production from October to December, 1926, and that 11 months of delay, beyond control of the producer, should be deducted. He also cited Clause 18, stating that had the year elapsed, which he did not admit, cancellation must be entered by either party, within 100 days after such elapsed time.

Educational Activity Curtails Vacation Plans

EDUCATIONAL'S production schedule is keeping the production units at the Educational studio so busy that it has been found necessary to modify the plans for the usual spring vacation. Instead of a complete shutdown for several weeks before starting on the work for the 1928-29 series, the studio will be kept partly open straight through the usual vacation period.

Although the work is rapidly nearing a close on most of the comedy series, it will require several weeks to complete the present series of six two-reel Bowers Comedies. Consequently, it is now being planned to keep Bowers and his unit working right through the spring. Bowers did not begin making his comedies until much later than the other Educational units. He should be starting on his fifth comedy in this series this week.

Norma Taurog has completed his final pictures on his production schedule, while Stephen Roberts is rounding out his schedule of Mermaid Comedies. Charles Lamont is directing his final Big Boy-Juvenile Comedy on this season's program. Camera work has been finished on the Lloyd Hamilton, Lupino Lane, Dorothy Devore and Tuxedo Comedy series, and the final Cameo Comedy is virtually completed.

Warnerites Staging House Warming at New Office

A dance and house warming will inaugurate the new home office of Warner Bros. at 321 West 44th street, New York City, on Friday evening, March 16th. For this affair the Warner Club has engaged professional entertainers from Broadway. An amateur entertainment given by the members of the club themselves will be a highlight of the party. Over 300 club members and their friends are expected to attend. Jack Gilbert, president, is supervising the arrangements for the house party.

Executives of the Warner company expected to be present are Messrs. H. M. and Albert Warner, Sam E. Morris and Herman Starr.

Ozark Mountaineers in First Division Release

A production company has just returned from the Ozark Mountains with the finished print of "Souls Aflame," a drama of the folk in the Arkansas hills, directed and produced by Raymond Wells for release through First Division Distributors, Inc. Except for Gardner James, Grace Lord, Buddy Barton, Edward Lackaye and Gael Kelton the entire cast consists of mountaineers.

Eugene O'Neill Scenarising Plays for Screen

Eugene O'Neill has re-written "Desire Under the Elms" and "The Hairy Ape," two of his most successful plays, into motion picture scenarios, it is reported, as initial steps to write directly for the screen.

U. A. Enters Tenth Year

Company Boasts Notable Record of Achievement Since Organization in April, 1919

UNITED ARTISTS CORPORATION enters its tenth year of operation as a releasing organization on April 5th. It was founded in 1919 on that date by Mary Pickford, Charles Chaplin, Douglas Fairbanks and David Wark Griffith. The historical record of the company which has been compiled in booklet form shows some unique achievements.

During the nine years of existence of the company only four additional owner-members have been added to the corporation. They are Joseph M. Schenck, Norma Talmadge, Gloria Swanson and Samuel Goldwyn. These, with the four founders, comprise the whole owner-membership.

The record of the company shows that in nine years only 75 pictures have been released for 29 producers, an average of eight productions annually. The four founders in the nine years have released only 35 productions, an average of one film per producer a year.

Of the 75 pictures released by the company 36 have been based on stories written directly for the screen, 29 on novels and short stories, 9 on stage plays, and 1 on a song, "Little Annie Rooney."

No less than 17 United Artists pictures have been exhibited at $2 prices in Broadway "legitimate" theatres, and 40 other United Artists pictures have played extended run engagements of from two to five weeks in key city first run motion picture theatres at regular prices.

During the three years after March, 1925, when Joseph M. Schenck was elected chairman of the Board of Directors of the company, 22 major stars, directors and producers of films became associated with United Artists pictures. This list includes Norma Talmadge, Gloria Swanson, Samuel Goldwyn, Lillian Gish, Corinne Griffith, Vilma Banky, Constance Talmadge, Dolores del Rio, John Barrymore, Ronald Colman, Rudolph Valentino, Buster Keaton, Duncan Sisters, Gilda Gray, Walter Camp, Jr., Morris Gest, Edwin Carewe, Herbert Brenon, Henry King, Fred Niblo, Rex Ingram and Howard Hughes, Jr.

Ontario Tax Runs High

Government Collects $1,729,734.21 from Theatres and Amusements During Year

THE Ontario Government collected $1,729,734.21 from the theatres of the Province and from the amusement patrons during the last fiscal year, according to the annual statement of the Provincial Treasurer's Department, which has just been presented for the Legislative Assembly at Toronto.

The theatre ticket tax provided a revenue during the 12 months of $1,567,630.48, while theatre license fees collected by the Government amounted to $78,365.24. Road shows contributed a total of $19,147.09 during the fiscal period.

The annual report shows that the Ontario Board of Moving Picture Censors derived a revenue of $37,837.60 in fees for the censorship of reels during the term. The Ontario Government Motion Picture Bureau also secured revenue to the extent of $26,753.80 from rentals of the official releases. This bureau has offices at Toronto while the studio is at Trenton, Ontario.

The motion picture bureau caused an expenditure of $121,516.40 to the Provincial Government during the 12 months. This amount was made up as follows: Raw film, photographic supplies, equipment, maintenance, etc., $89,073.95; salaries, $21,238.25; contingencies, $11,204.20. There was, therefore, an excess of expense over revenue of $94,762.60 but there was much in the way of indirect gain through the use of the Ontario Government pictures in many countries of the world for advertising purposes.

There will be no changes in taxation in the Province of Ontario, either up or down, during 1928.

Exhibitor Wins Stay in Warner Case, Already Twice Aired

THE Warner arbitration case with Waldo C. Ives, an Anacortes, Washington, exhibitor, has again been revived through the issuance of a temporary injunction granted the exhibitor, by which Ives takes the case to court.

This will mark the third airing of the matter. Ives originally contended Warners had made substitutions in product sold them through a salesman's campaign book, while Warners countered that the contract specified titles only. At the first hearing the arbitration board decided in favor of the exhibitor. Warners appealed the decision and the second board decision was in their favor.

Ives in securing the temporary injunction and taking the case to court now contends that the first decision should stand and alleges the second board had no jurisdiction in the case. No date for the hearing of the appeal has yet been set.

Universal Pictures Six Months Ahead of Date

CAMERA work on this year's Universal features was completed this week at the Universal City studio. Universal's production activities are exactly six months ahead of release date, it is said. Of the 60 or more features scheduled to reach the screen during the 1927-28 season, but four remain to be shipped east. These are now in the final cutting and editing stages and are expected to arrive at the New York office within a week or so.

They are "We Americans," one of Universal's special productions; "Good Morning, Judge," formerly titled "Be Yourself;" "Hot Heels" and "A Society Cowboy."

Projector Experts Lecture at Managers Institute

P. A. McGuire and A. E. Meyer, advertising manager and export manager, respectively, of the International Projector Co., were speakers at the sessions of the Moving Picture Theatre Managers Institute on Friday evening, March 2.

Mr. McGuire dwelt at length on the creation of good-will between manager and projectionist.

Maintenance of equipment and common faults of projection were the subjects covered by Mr. Meyer. He stressed in great detail the practices of the more successful theatres and suggested additional rules to insure best results.

Christie Completes Three Comedies for Spring

A trio of comedies for April and May release have been finished at the Christie studio in Hollywood. The new two-reel laugh productions are ''Goofy Ghosts,'' with Jimmie Adams, ''Love's Young Scream,'' with Anne Cornwall and Jack Duffy, and ''A Gallant Gob,'' with Billy Dooley.

Supporting Adams are Lorraine Eddy, Billy Engle, Sid Smith and Buddy, the dog. In the Cornwall-Duffy vehicle are Jimmie Harrison, Gus Leonard, Glen Cavender and Tom Dempsey. The Dooley comedy has Hannah Oatmeal Washington, a little colored girl, Vera Steadman, Fat Lobee, Bill Armstrong, Eddie Barry and Baby Gloria Killian in supporting roles.

New gags--
new stunts--
new features

JOHNNY HINES
IN
CHINATOWN
CHARLIE

A First National Picture

"The Racket" Bought as Thomas Meighan Vehicle

''The Racket,'' the play by Bartlett Cormack, has been purchased by Caddo Company as a vehicle for Thomas Meighan. ''The Racket'' will be Meighan's first starring picture under his new contract with Caddo. Lewis Milestone, who will direct the picture, is on his way to New York to see the play. He is accompanied by Howard Emmett Rogers, scenarist.

Aileen Pringle Signs New Contract With M-G-M

Aileen Pringle has renewed her contract with Metro-Goldwyn-Mayer, and will resume her partnership with Lew Cody with whom she will co-star in a series of comedy dramas, the first of which Malcolm St. Clair is now directing. She will also be co-starred in the screen version of George Cohan's ''The Baby Cyclone,'' which Edward Sutherland will direct.

News Reel Resume

Among the highlights of Fox News, Vol. 9, No. 48, are: Hindenburg reviewing Germany's peace army; Levine and Stultz, who made air hop from New York to Cuba; Prince Joachim; Mayor Walker; the British airplane-carrier, the ''Courageous''; nature freak in New Hampshire hills—''the Old Man of the Mountains''; Cyrus H. K. Curtis, publisher; the Yankees training in the South; Glenna Collett triumphing in golf tournament; new fashions in milady's spring hats.

In No. 49 were scenes of the sound liner on the rocks off Plymouth, Mass.; circus animals in practice; giant dock being constructed by the English for Far-East; Society folk basking at Palm Beach; old-time dresses and modern New York; bathing girls' pageant in Florida; Norway's royalty attend ski review; Norman E. Mack, publisher of the Buffalo Times.

Incorporated into International News, Vol. 10, No. 20, were shots of the cross-country marathon starting from Los Angeles; California youngsters showing horsemanship skill; German troops in review before Hindenburg and Afghanistan king; ice-boating both on the ice and in the water; baseball teams swatting the ball in training grind in Florida; American officer demonstrates his skill at Japanese sword play; civil war veteran celebrates his birthday at home; Zebras under government protection in Upper Sudan; French flier establishing new record for loops.

No. 21: Rescues being made from stricken liner off Mass. coast; marathon runners crossing the Mojave desert; device for curing seasickness; President Coolidge honoring builder of Lindberg motor; Glenna Collett winning golf championship; West Point cadets in gymnasium drill; new guests at zoo; beauty contest in Miami; Prince of Wales in steeplechase.

Pathe News, No. 23 had the starting of the marathon on the Pacific coast; new dam that will control Connecticut river; near views of elk down from the Sierras to graze; King of Afghanistan viewing the German troops; British airplane carrier pulling out to sea; English jumpers chosen for Grand National turf classic; Prince Joachim of Prussia; Mayor Walker of N. Y. with members of Coolidge cabinet; French Cardinal blessing fishing fleet.

No. 24 had more of the beauty contest at Miami; the Prince of Wales in Steeplechase; Vienna blacksmith who also constructs locomotives; Kansas Indians celebrate when oil is found on their reservation; winners of recent bike race; Notre Dame's football army in initial spring practice; saving passengers from the ill-fated liner wrecked in Atlantic storm.

In Kinograms No. 5377 were accounts of the marathon on the Pacific coast; marble crosses over the graves of U. S. war dead in France; Afghanistan monarch at modern war game at Berlin; Harvard crews in training; new czar of billiard world; New York mayor in Washington; French fishing boats receive blessing before venturing out to sea; women golf contest; a baseball game between girls; Walter Johnson and Babe Ruth; U. S. air chiefs hopping off on flight to Canal Zone.

No. 5378: additional views of wrecked liner off Plymouth and scenes of rescues; Hungary's new cardinal; inventor of motor of Lindbergh plane honored by President; a girl chess expert; races between motorboats.

Paramount News, No. 65; officials of U. S. air force depart in planes to see Canal defenses; French fishing fleet before starting out on an 8-months' cruise; Mayor Walker; acrobatics taught in Washington schools; Prince Joachim; Britain's new plane carrier; runners who have begun the marathon from the coast to New York; voting in Tokio; England's preparations against threats of war in Arabia.

No. 66: new catapult tested by navy; cavalry horses try circus tricks; Helen Wills in practice; Holland's windmills which will have to be torn down; inventor of motor used by Lindbergh honored; Columbia ''U'' crews in first outdoor workout; beauty parade of Florida girls; 900th anniversary of great salt mines celebrated in Latvia; Norwegian army in winter maneuvers; saving passengers of wrecked liner.

Warner Studios Again Actively Functioning

AFTER a ten-weeks' period during which production activities were suspended, the Warner Bros.' studio on the coast resumed production on March 15th. Five picture companies are already in work and four others are ready to start before the end of the month.

Rin-Tin-Tin is making "The Land of the "Silver Fox" under Ray Enright's direction at a location camp at Truckee, California. Louise Fazenda and William Demarest are also making location scenes for "Pay As You Enter," being made at the car barns in Los Angeles. Roy Del Ruth is working on May McAvoy's vehicle, temporarily titled "Ladies Prefer Bonds." "The One Way Street," Myrna Loy's new picture is the fifth film in the making.

Exhibitors Service Bureau

Legion Membership Drive Sponsored by Theatre

Cooperative Campaign for Post and Presentation of "Legionaires in Paris" Conducted by H. A. Jones

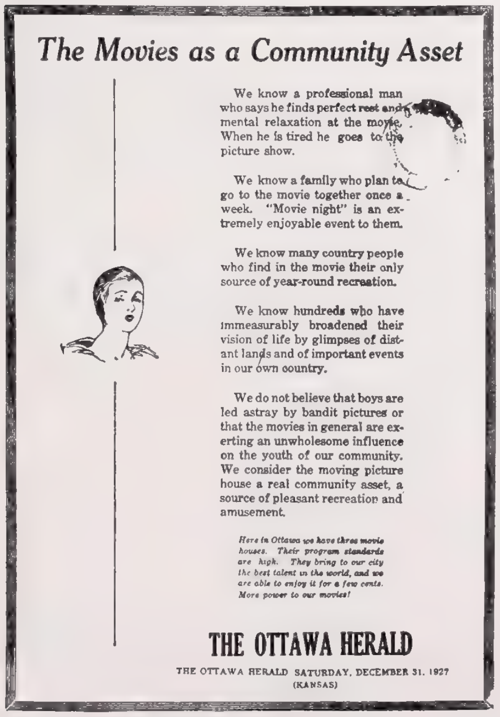
H. A. JONES, manager of the Midland theatre, in Carthage, Mo., exploited "Legionaires in Paris" to such advantage when it playd the Crane theatre, in Carthage, recently that he not only increased business for the theatre, but was also successful in getting new members for the Edwin W. Wiggins Post No. 9.

Jones is a legionaire past commander of Sedalia Post. He attended the regular meeting of the Post and invited the members to see the picture as his guests. He also succeeded in having them postpone the opening of their membership drive so that it ran concurrently with the picture. All advertising matter carried both the name of the theatre and the date on which it was scheduled to play, with considerable space devoted to the details of the membership drive of the Post. This resulted in the Legion members putting out the window cards and getting them into windows that the theatre could not reach, and in windows that never before carried theatre cards.

At Mr. Jones' suggestion, the mayor of Carthage issued an official proclamation asking for new members for the Post. A recruiting office for new members was established in the lobby of the Crane theatre, where legion members were in attendance daily. The theatre front, lobby and interior were appropriately decked in national colors, six and three and one sheet cutouts. An extra supply of accessories was used, including 24 sheets, inserts and heralds.

On the opening night of "Legionaires in Paris," sixty members of the Legion Post marched to the theatre with their colors under guard. They were halted at the entrance until just preceding the feature, and the organist played "Over There" and a medley of other well known war songs, during which the legion took their places in the seats assigned them.

Colors were placed on either side of the stage, a color guard stood at attention, the audience sang "The Star Spangled Banner," after which Manager Jones, on behalf of the Crane theatre, as one of the leading civic institutions of Carthage, welcomed the American Legion, another of the civic institutions of the community, as his guests. In a fifteen-minute talk, he sold both the legion and the theatre to the audience. This talk has since been used in both the rotary and high school assembles as a basis of general discussion on the constitution and other subjects.



The Movies as a Community Asset

We know a professional man who says he finds perfect rest and mental relaxation at the movie. When he is tired he goes to the picture show.

We know a family who plan to go to the movie together once a week. "Movie night" is an extremely enjoyable event to them.

We know many country people who find in the movie their only source of year-round recreation.

We know hundreds who have immeasurably broadened their vision of life by glimpses of distant lands and of important events in our own country.

We do not believe that boys are led astray by bandit pictures or that the movies in general are exerting an unwholesome influence on the youth of our community. We consider the moving picture house a real community asset, a source of pleasant recreation and amusement.

Here in Ottawa we have three movie houses. Their program standards are high. They bring to our city the best talent in the world, and we are able to enjoy it for a few cents. More power to our movies!

THE OTTAWA HERALD

THE OTTAWA HERALD SATURDAY, DECEMBER 31, 1927 (KANSAS)

The Ottawa-Herald, Ottawa, Kansas, recently completed a campaign stressing the value to the community of local institutions, including the motion picture theatres. Above is reproduced one of the displays devoted to the theatres of Ottawa.

Allentown Street Car Co. and Theatre in Tie-up

The Pergola motion picture theatre, Allentown, Pa., entered into an arrangement, effective February 20th, with the Lehigh Valley Transit Company, operating Allentown and suburban street car lines, whereby a purchaser of a weekly ticket of the railroad is entitled to free admittance to the theatre when showing the ticket at the box office, and when accompanied by one or more other persons who actually pays to enter the theatre. The railroad tickets will be honored at any evening or afternoon performance except on holidays and Saturdays.

Offer Prizes for Posters by School Students

Prizes totalling $300 have been offered by First National Pictures for the best posters exemplifying "the spirit of First National Pictures" to be submitted by pupils of the thirty-eight high schools in New York City.

The poster contest opened March 1st and will extend up to end, including March 31st. It is being conducted under the supervision of Foster Grant, director of art in all of New York City's day high schools.

Showmanship

Briefs

A STILL from Mary Pickford's "My Best Girl" was reproduced in the window of Boardman's, Stratford (England) store, with fully clothed wax figures representing some of the cast of the film. The scene represented a room in the home of "My Best Girl's" wealthy friends. Furniture, dress, tableware, carpets and hangings were featured in the display.

JOHN McMANUS, recently appointed manager of Loew's theatre, Dayton, Ohio, has endeared himself to the youth of that city. He recently arranged with one of the local dailies to have several reels of film made depicting the advantages of school life in the city's seats of learning, employing students from the various schools as the actors. The pictures, which are in two instalments, will be shown at Loew's. Officials of local schools co-operated in the movement, and the pictures are said to depict a highly interesting story, in addition to the views of school activities.

A SUNDAY midnight show, actually starting at 12:01 a.m., Monday, March 12, was put on at the Victoria theatre, one of the leading Wilmer & Vincent theatres in Harrisburg. Midnight shows are an innovation for the downtown section of Harrisburg, except that the Victoria tried one on Monday morning following last New Year's night, when the crowd was so great that it swept away the ticket sellers' booth in its eagerness to get inside. The show on March 12 featured George Bancroft in "The Showdown." Tickets were advertised for sale in advance and there was a large crowd in attendance.

THAT the public does not tire of contests was emphasized last week when Keith's Palace staged a "pretty leg" contest and had more than 2,000 girls and women registered as participating. It was in connection with the Fox picture, "Silk Legs." The theatre offered a prize for the legs most nearly like Madge Bellamy's. There were judges, of course. And newspaper stories and advertising. But it was a surprise to everybody to learn that so many people participate in a game of competition.

THROUGH a joint arrangement between Samuel Friedman, manager of the new Capitol theatre, Pottsville, and the "Pottsville Republican," a daily newspaper, all the persons residing in that city and vicinity whose birthdays are on February 29, and this occurs only once every four years, were invited to be guests at the regular show in the theatre on the afternoon of that date.

WHAT'S the matter with the clothes Gloria Swanson wears in "Sadie Thompson"? That's the question that Manager William Haynes, of the Allen theatre, asked the women of Cleveland last week. And to the one who sent in the best answer he presented an afternoon gown.

DURING the showing of "Ben Hur," at Hamilton, Ohio, recently, manager John Schwalm gave special reduced prices to the members of the local history classes.

Studio Briefs

The picture which Tiffany-Stahl has been making under the temporary title of "Saturday Night" will be known in the future as "Bachelor's Paradise."

Rin-Tin-Tin is the first Warner Bros. player to start working on the 1928-29 program. The first scenes of his new vehicle, "The Land of the Silver Fox," were shot on March 1. The cast includes Leila Hyams, Carroll Nye, John Miljan and Tom Santschi. Ray Enright is directing.

Marceline Day is the heroine for the second time in a Dane-Arthur comedy. She has started work as the hotel stenographer in "Detectives," the new vehicle of the M-G-M comedy duo. Chester M. Franklin is directing the story.

Ford Sterling, who has not played a title role in a picture since "The Show Off," will play Mr. Romeo in Fox Films' "Mr. Romeo." Nancy Carrol will be the feminine lead; George Meeker and Frances Lee will be the male and female juvenile leads, respectively. The story is of a gay old bird who has a penchant for chorus girls.

Ernest Howard Culbertson, former newspaper man and now a playwright, is the latest addition to the Paramount studio scenario staff. He is about to write an original for the screen. Two other Paramount writers, Herman Mankiewicz and Benjamin Glazer, have renewed their contracts.

Joining the Paramount unit making "Knocking 'Em Over," now at work in the studio, last week were Phillo McCullough, Claude King, Wade Boteler and James Dugan. Jean Arthur will be the feminine lead.

"Circus Rookies," the original name for a new Dane-Arthur comedy just finished by M-G-M, has been chosen to supplant "Monkey Business" as the picture's definite title.

Alfred Allen, character actor, will have a part in "She Wouldn't Say Yes," which Clarence Badger is now directing for Paramount.

Doris Kenyon will be Milton Sills' leading lady in his next for First National, which will probably be called "Nightbirds." Arthur Stone has just been signed for a role.

A New York girl, Ann Page by name, is a new screen find. While visiting the M-G-M studio recently she submitted to a screen test arranged by Malcolm St. Clair. So good were the results that she has been cast for the feminine lead in "He Learned About Women."

Ameda Allen, child actress, has been added to the cast of "Three Sinners," a Paramount film.

Byron Morgan, scenarist, has been signed to a new M-G-M contract.

Jacqueline Logan will return to the Columbia lot to play the leading role in "Broadway Daddies."

First National has closed a contract covering the purchase of the screen rights of "Waterfront," a play by Will Chappel and Gertrude Orr.

Florence Vidor is to be starred in "The Magnificent Flirt," an original by Harry D'Abbadie D'Arrast, Paramount director, who will also assume the megaphoning. Paul Lukas is one of the players.

The troupe of Al. Barnes' midgets has been signed by the Roach studios to support the comedy team of Stan Laurel and Oliver Hardy in a current production which James Parrott is directing.

Harry Murray, the brother of James Murray, King Vidor's find, is the juvenile lead in Tiffany-Stahl's "House of Scandal."

Lowell Sherman has one of the leading roles in "The Whip," which First National will soon release.

Tully Marshall is a member of the cast of the Fox Films comedy about crooks entitled "The Thief in the Dark."

Eve Southern, who was to play the leading role in Tiffany-Stahl's "The Scarlet Dove," will play, instead, the leading role in "Clothes Make the Woman," which is being directed by Tom Terris.

Charley Chase has finished his latest Roach comedy for M-G-M, not yet titled. Chase's next vehicle will be his final offering before the annual vacation of the Roach studio on March 24.

The permanent title of Adolphe Menjou's Paramount vehicle previously called "The Code of Honor" is "A Night of Mystery."

"The Code of Scarlet" instead of "The Royal American" will be the title of Ken Maynard's new western for First National.

Max Davidson has completed the Hal Roach comedy with which he has been engaged under Arch Heath's direction.

Belle Bennett and Jean Hersholt will be Mr. and Mrs. Judkins in D. W. Griffith's "The Battle of the Sexes," soon to be filmed for United Artists.

Phil Rosen will direct "Marriage of Tomorrow," an original by Raymond Schrock. for Tiffany-Stahl.

Andre Beranger has been signed by Warner Bros. for three pictures in which Conrad Nagel and May McAvoy will be the leads.

Lowell Sherman and Margaret Livingston have been added to the cast of "The Scarlet Dove," the Tiffany-Stahl production which Arthur Gregor is directing. Josephine Borio will be the ingenue lead.

Lane Chandler will be a supporting actor in "Gun Shy," a new Beery-Hatton comedy to be made by F. Richard Jones.

Ruby Blaine, a newcomer in Educational comedies, will have the role of leading lady in a new Tuxedo comedy starring Johnny Arthur, which Norman Taurog is now directing.

Director Billy West has finished work on "Jack and Jilted," the eighth Imperial comedy on this season's schedule of Fox releases. Pat Cunning is one of the leads, Marjorie King is the other. Also in the cast are Harry Dunkinson, Dorothea Wolbert, Bud Jamison, Nick Copeland and Addie McPhail. Story and scenario were supplied by James J. Tynan.

Berthold Viertel, German stage director, author and motion picture scenarist, is expected in New York next week. He was signed to a Fox contract last summer.

Josephine Borio has signed a contract which binds her to Tiffany-Stahl for a period of five years.

Last week C. C. Burr and Director Charles Hines shot the final scenes of "Chinatown Charlie," Johnny Hines' newest comedy for First National.

"Limousine Love" is the title bestowed on Charley Chase's latest Roach comedy for M-G-M. Edna Marion and Viola Richard are Charley's leading women in this one, scheduled for April release.

The cast of "The Scarlet Dove," the Tiffany-Stahl production, is now at location at Big Bear, California. The cast has been enlarged with the addition of Carlos Durand and Julia Swayne Gordon.

Never a dull moment
JOHN HINES
IN
CHINATOWN CHARLIE
A First National Picture

Key City Reports

New York City

THE Lenten season failed to cut into grosses of Broadway theatres to any marked extent last week, with the result that with one or two exceptions all houses registered very fair business.

At the Capitol William Haines' new picture, "The Smart Set" (M-G-M) gave this house good business for this time of the year, somewhat better than the previous week's trade, and the Paramount was well up to the mark with "The Showdown" (Par.). This house also did an advance over the week before. The Roxy was off again, making a worse showing with "If I Were Single" (W.B.) than it did with "Soft Living" (Fox) the week previous. Neither one of these pictures was strong enough to bring the big house up to its regular pace. Roxy's presentations are a big factor here and perhaps the fact that one was held over was to some extent responsible.

Fox is doing better over on the main stem, however, both "Four Sons" and "Mother Machree" registering a strong trade. The former, at the Gaiety, is apparently the better of the two, capacity business being reported, and, as predicted in last week's News, will, without doubt, stay in town for quite a time. New York's Irish will probably have a good, long cry with the latter.

The Strand thought enough of "Chicago" (Pathe) to hold it over for a third week and the returns justified the act. Also, the theory that this town's picture fans are getting wise to the fact that they can see a $2 show for much less if they wait a while is further strengthened by the amount of business done at popular prices.

The Rialto and Rivoli both turned in good business, the former with "The Last Command" doing well enough to hold for another week and the latter bringing to a close a most productive six weeks' run of Gloria Swanson's "Sadie Thompson" (U.A.). Although Miss Swanson's strength at the box office had previously slipped a bit on account of a couple of vehicles that just didn't seem to click with Broadway theatregoers, there doesn't seem to be any doubt that "Sadie" has again made her one of the best attractions along the Street.

"Wings" (Par.) at the Criterion remains as one of the strongest road shows seen along Broadway, the aviation picture being still able to fill this 800-seat house after an eight months' stand. The Astor is keeping "The Crowd" until "The Trail of '98" arrives, and is doing as well as anyone could expect with a show which was advanced from pop figures to the top on pictures. It seems that the public does not quite understand the error M-G-M made in not charging $2 at the start. At the Colony, "Finders Keepers" (U) helped things along a bit, but it takes something really out of the ordinary to keep this house filled. A tough baby, this one.

"The Jazz Singer" concluded a highly successful six months at Warner Bros.' theatre and the house is preparing for the premiere of "Tenderloin," with Dolores Costello and Vitaphone accompaniment. "Love" (M-G-M) still shows strength at the Embassy, but, according to reports, is nearing the end of its run to make way for another picture.

Not to be outdone by others, Ralph Ince made an underworld picture for FBO, and "Chicago After Midnight," along with a vaudeville bill featuring Waring's Pennsylvanians, did a fine business at the Hippodrome. The Cameo finished the run of "The Battles of Coronel and Falkland Islands" with a healthy financial statement. "Sunrise" (Fox) continues at the Times Square; "The Cohens and the Kellys" went into the Broadway; the 55th Street Playhouse brought back M-G-M's "Greed," and the 5th Avenue played "Chang" and "The Cabinet of Dr. Caligari" in a double bill.

Los Angeles

IN spite of the rain, which at times almost approached the volume of that shown on the isalnd of Pago Pago, "Sadie Thompson" ended the first week in establishing a new high mark for the United Artists Theatre. The picture is popular both afternoons and evenings.

"Wings" is duplicating here the same sweeping success it has registered in other leading cities. Finishing its eighth week, it has already exceeded the time originally arranged for it at the Biltmore and other bookings had to be shifted or cancelled entirely.

If the people of Hollywood and Los Angeles do not know there is such a picture as "Four Sons" it won't be the fault of Carthay Circle theatre. The progressive management has chartered an airplane outlined in Neon gas advertising "Four Sons." The plane circles the city nightly and attracts attention by a weird siren and bright colors. Attendance at the theatre has been very satisfactory the past week.

Grauman's Chinese theatre presents three shows for the price of one—in the forecourt, on the stage and "The Circus" on the screen. One has to reserve seats at least a week in advance to avoid disappointment.

There are two popular pictures playing downtown—"The Patent Leather Kid" at the Criterion and "The Legion of the Condemned" at the Million Dollar. Both theatres report that business was very large the first week.

"The Big City" played to a fair weekly attendance at the Metropolitan, while "Flying Romeos" proved just about the average attraction at Loew's State. Eddie Peabody's presentation was entertaining.

Kansas City

ATTENDANCE at first run houses in Kansas City last week was just about on a par with the previous week—slightly below fair. Weather conditions, exploitation and newspaper space virtually were equivalent to those of last week.

At the Newman theatre, "Rose Marie" drew a trifle better than last week's attendance record, while Wallace Beery and Raymond Hatton in "Wife Savers" at Loew's Midland drew a fair attendance, but far from what was expeced of the picture, which critics praised. "The Cohens and the Kellys in Paris" at the Liberty attracted crowds slightly better than the average, but a return engagement of Al Jolson in "The Jazz Singer" fell far below normal at the Globe. At the Pantages, the "Sharp Shooters" played to an attendance below normal.

"Ladies' Night in a Turkish Bath" at the Mainstreet did better than average, while a second week of "Wings" at the Shubert proved unprofitable.

Minneapolis

LAST week was just average for the picture houses in Minneapolis, with most of the theatres reporting "good but not extraordinary business" and letting it go at that.

"Sorrell and Son" held up unusually well during its second week at the Strand, and this film could almost have stayed over for still another week, but it was decided not to attempt it. It did, however, show unusually finer results during its fortnight engagement. Douglas Fairbanks, in "The Gaucho," proved a very nice attraction at the Garrick, and the attendance was such as to warrant holding it over for a second week. Richard Barthelmess in "The Noose," did not prove to be the box office card that many thought it would be, for Minneapolis' premier picture house reported "just good business" for the week. The stage play had been shown just a few weeks previous at the Shubert, and this may have hurt business some at the State. "The Warning," with Jack Holt, drew about the average crowds to the Lyric, but "Seventh Heaven" returned to the loop and did an excellent second run businss at the Grand.

Pantages exploited "Sharp Shooters" generously and found that it added considerable strength to the program, while Vera Reynolds in "Almost Human," seemed to satisfy the Hennepin-Orpheum customers. Hoot Gibson fans turned out, of course, to see "The Rawhide Kid" at the Seventh Street theatre.

Neighborhood houses, like the loop theatres, found business not much above nor much below normal. The Lagoon showed "The Circus," with Charlie Chaplin, for two days and cleaned up on that picture, while the Lyndale, Loring and Rialto were getting normal crowds with such films as "Sadie Thompson," "The Gay Defender," and "West Point."

You'll clean up with
JOHNNY HINES
IN
CHINATOWN CHARLIE
A First National Picture

Cleveland

THE week just passed was a profitable one for the theatre owners, although it offered little that was new to the public. **"The Jazz Singer" played its fifth and last week at the Stillman, holding up strong** until the very last performance. **"The Circus," in the fourth week at the Cameo, continued to fill** up the theatre and pile up the sheckels. **And "The Divine Woman," with Greta Garbo, was shown with success** for all concerned at the Park, where it played its first-run neighborhood engagement. **"Sadie Thompson" was the outstanding new picture shown downtown. Praise for the picture and for Gloria Swanson's acting was unanimous.** It was agreed to be the best she has done, and a fine production throughout, with tremendous entertainment value. **"Sporting Goods,"** the liveliest picture Richard Dix has had in several seasons, **went over big** at the State. **"Silk Legs," rather weak on plot, made up for its weakness in beauty display,** which, according to the crowds at Keith's Palace, is just what the public wants to see. **"Sailors' Wives" just about registered at Keith's East 105th Street and no more.** What interest there was created in the picture was due to the directing and to the acting of the stars. Business was just fair. Reade's Hippodrome had a good old fashioned week with Tom Mix riding his hardest, saving his heroine, and doing his stunts better than ever.

Neighborhood house business was not very good. Neighborhood houses are suffering from Lent, combined with a chronic state of empty pockets. Legitimate competition was not particularly keen.

Cincinnati

BUSINESS in the more important downtown houses continues to stay around normal, and in the final analysis the past week as a whole averaged up very satisfactorily to the Libson interests, who control practically all of the houses in the business section of the city.

The Lyric, playing a two weeks' engagement of "The Crowd," had exactly what the title indicated, the entire engagement establishing quite an attendance record.

"The Circus," held over the second week at Keith's, attracted the Chaplin fans, who continued to come throughout the entire fourteen days. After being dark for two or three weeks following conversion of the house from vaudeville and pictures to straight pictures, the Chaplin film was used as an opener under the new policy.

The Capitol did a nice business with "Two Flaming Youths" and Vitaphone.

"The Garden of Allah," booked in at the Walnut, got a pretty good break on the week, although the nature of the story undoubtedly kept many away, especially at this particular season.

Richard Dix, in "Sporting Goods," at the Albee, maintained the average attendance at this house, which also shows stage acts.

The Strand did well with the "Fair Co-Ed," as did also the Family with "Truxton King" first half **and "Fashion Madness"** last half.

Gifts, in its first week of daily change, did a good business part of the week, while on some of the days the attendance fell off somewhat, although the week, taken as a whole, was satisfactory.

The Human Chain will thrill them
JOHNNY HINES
IN
CHINATOWN CHARLIE
A First National Picture

Milwaukee

BUSINESS was far from good in the down town theatres this past week.

At only one house could business be said to be good, and here it was very good. That house is the Alhambra, where Charlie Chaplin in "The Circus" was featured. Business was very lively throughout the entire week and the picture is being held over for a second week. At other theatres things were very slow. **"The Latest from Paris," at the Wisconsin, drew fair** patronage. **"The Crowd," playing at the Merrill, was unusually well exploited, but failed to connect with big business.** The Wisconsin News co-operated with the management in taking pictures of crowds at various down town corners, offering tickets to those who identified their pictures, thus giving the picture wide publicity. **"Wild Geese," at the Garden, started out well, but it, too, lagged as the week drew on.**

"Old Ironsides" was not accorded the patronage it merited at the Strand.

Theatres in the outlying sections of the city had a very good week. Business was uniformly good. **"Love and Learn" at the Oriental was well attended. "Rose of the Golden West,"** at the Garfield, Uptown Tower and Modjeska theatres, **succeeded in bringing in good houses.** Patrons of the Venetian supported **"Camille"** to a gratifying extent.

Ottawa

THE theatres of Ottawa and Hull offered plenty of excellent film attractions during the week of March 5 and the general public responded nobly, every manager reporting splendid business. There was considerable opposition, too, because the Russell theatre had its best engagement of the season in "The Vagabond King," the musical show, while the "Minto Follies," a winter ice carnival, also attracted thousands.

The most noteworthy film feature was "The Student Prince," at the Regent, which pleased packed houses every afternoon and night despite its pathos. In fact, Manager Ray Tubman was warned to keep his aisles free of standees. "The Student Prince" might have played a second week.

"Gentlemen Prefer Blondes," at the Centre theatre, was also a great hit and capacity crowds were the rule. B. F. Keith's theatre was **also a busy amusement centre with "The Opening Night"** as the film attraction and everybody around town boosted this picture.

The Imperial theatre had one of its best weeks with "West Point." The crowds were so delighted with this picture that they overlooked its American flavor. The Imperial had a larger opening night crowd with "West Point" than for the first night of the repeat engagement of "Ben Hur" the week previous.

Crowds jammed the sidewalk in front of the Fern theatre for "California," starring Tim McCoy, and Manager Fred Benson could not have squeezed another thin lady into the house. **The juveniles flocked to the Rex theatre, an attractive neighborhood house, to see Buck Jones in "The War Horse."** The Columbia theatre box office was the receptacle for much cash from eager patrons for **"The Land Beyond the Law,"** with Ken Maynard.

The Laurier theatre, Hull, had a strong pair of features in "Alias the Lone Wolf" and "A Hero for a Night." The former, starring Bert Lytell, proved to be exceptionally enthusing even after its recent presentation at the Imperial in Ottawa. The double bill at the Eden, **"Silk Legs" and "One Glorious Night," attracted a houseful at evening performances.**

Pittsburgh

WITH the Stanley Theatre playing Gilda Gray in person and on the screen in "The Devil Dancer" and the Penn having Charlie Chaplin in "The Circus," with Pat Rooney heading a strong stage show, competition was mighty keen, but both houses did holdout business and ran neck in neck all week with the Penn getting the edge the end of the week due to two reasons, first the kid trade helped, adult prices being charged, and the Gilda Gray picture was rather weak and mouth to mouth talk hurt some at the end of the week. It was curious at that to see long lines waiting outside each theatre, at the same time, as both houses are a block apart. **Business was brisk at most of the other houses downtown also, although it was simply brutal in the neighborhood.** At the Aldine, **"Dress Parade" held up better than average and a strong Keith bill at the Davis, coupled with "A Texas Steer," kept the box office busy counting change.** The Grand, with Dix in **"The Gay Defender," fell off, but this was to be expected.** The Cameo, playing the **fifth week of "Cohens and Kellys in Paris," did as well as first weeks of many other pictures.** This picture, in its five weeks, has grossed more than any other to play at the Cameo in 2 and a half years. Al Jolson, in **"The Jazz Singer," fourth and last week, also did as well** as many first weeks of other pictures. A Harold Lloyd revival, **"Grandma's Boy," at the State, fared meagerly.**

The legitimate houses suffered, all three theatres reporting poor business.

Atlanta

ATLANTA theatre box offices last week swelled and held their own throughout the week.

The Howard, with Gloria Swanson in **"Sadie Thompson," rose to a high pinnacle** and critics were generous in their commendations of the picture.

Ushered in with signal ballyhoo, **"Rose Marie,"** with Joan Crawford and Ralph Forbes, **enjoyed a good week** at Loew's Grand.

Keith's Georgia boasted the SRO sign nearly every evening playing Billie Dove in "The Love Mart." A good vaudeville bill proved a material aid.

The Capitol did not lag behind with "13 Washington Square" and an attractive vaud program.

"The Jazz Singer," showing its third week at the Metropolitan, continued its success and will have a fourth week's run, thereby breaking all run records for a moving picture.

The Rialto had an unusually good week showing "The Leopard Lady," with Jacqueline Logan and Alan Hale.

At the Tudor, **"Cleanup Man," "Top Sergeant Mulligan," and "Law of the Range" brought usual returns.**

The New Alamo, showing only one first run, **"Good as Gold," drew a good Saturday's business.**

Dallas

BUSINESS at the Dallas theatres the past week has been exceptionally good at some of the theatres, while others dropped off considerably.

The Melba showed "Chicago" for a four-day run and receipts were fair. Due to the short booking, very little publicity was expended, and business was all that could be expected under these conditions.

The "Patent Leather Kid" opened Wednesday at the Melba, and business was exceptionally good from the start and increased throughout the week. This picture is booked for a ten-day run, and will top "Gaucho." The "pannings" given the film by local critics failed to affect business.

"Come to My House," with Olive Borden and Antonio Moreno, at the Majestic, failed to hold up the good business the Majestic has enjoyed for a number of weeks. At the Capitol, **"Quality Street," with Marion Davies and Conrad Nagel, also failed to attract, and receipts were far below the Capitol average.** However, this is only the second bad week the Capitol has had since the first of the year. **"Old San Francisco," at the Old Mill, played to average houses,** although receipts fell below those of last week.

Clara Bow, in "Red Hair," packed them every night at the Palace, and had the walk lined for the bargain matinee. Sanger Bros., one of the large department stores of Dallas, offered a style show in lieu of the Publix presentation. However, credit fo rexceptionally heavy business goes to Clara Bow.

"Her Wild Oat," "The Last Waltz," and "College," together with a Vitaphone presentation each night, brought the Arcadia a good week. The performance of the Arcadia proves that Dallas will support an A-1 suburban house.

Boston

WITH a mid-week snowstorm, the heaviest of the year and only the second real snowfall of this usually snowed-under section this time of year, Boston theatres continue to roll up box office receipts to the satisfaction of managers and exchanges. This year's business has been far ahead of anything in Boston's history.

While business looked rather spotty during the early part of the week, the end of the week finished strong. Friday and Saturday business was of the capacity variety, which has marked every week end for months.

Paramount's "Wings," which has held the road show stage for the past twelve weeks, finished its run with the second best week of the entire dozen, being exceeded only during the second week of the showing here. During the entire run no passes were issued for the show except for the initial review, yet there wasn't a vacant seat at any evening showing and but very few any of the afternoons.

"Red Hair" was the feature at the Metropolitan and the use of the technicolor to demonstrate the hue of Clara Bow's locks was an innovation which proved an enjoyable break to the customary black and white. Gene Rodemich was back in charge of the stage band and received a cordial welcome after his swing around the circuit.

Ruth Elder's personal appearance at Loew's State was the signal for capacity business at that house all week. "The Dove" was the film and can be credited with helping to pull record business for the week.

The Modern and Beacon theatres, the twin houses, playing their **third week of "The Jazz Singer," are playing to such large audiences that the run of the film, scheduled to finish this week, will be continued** for at least another week. This is the first time in the history of either theatre that a film has been shown simultaneously in both houses for more than two weeks in succession and is the first time that any film has ever run four weeks in succession in two theatres simultaneously in Boston.

"Doomsday," the offering at the Keith-Albee Boston theatre, **is drawing unusually large audiences** for the season

"The Last Command" is playing simultaneously at the Scollay Square Olympia and the Capitol to good business. "Man, Woman and Sin" is Loew's Orpheum feature, playing to a full week's good business

Other films which have proven popular during the week are "Loves of Carmen" at the Bowdoin Square, **"Two Flaming Youths"** at the Fenway, **"The Noose"** at the Washington Street Olympia, **"Sunnyside,"** a Charlie Chaplin reissue, at the Howard, **"Buttons"** at the Exeter, **"A Texas Steer"** at the University, and **"Gentlemen Prefer Blondes"** at the Lancaster.

San Francisco

DOWNTOWN business in the first run picture theatres was satisfactory last week and the same report was given by the residential picture theatres. Competition was fairly keen and the weather, with the exception of night, was very mild,

The Embassy theatre, with the Vitaphone, again did the outstanding business of the week with Al Jolson in "The Jazz Singer," which was shown for a third time and is being held over for another week, as the crowds still are packing that theatre both day and night.

Douglas Fairbanks in "The Gaucho," attracted many to the St. Francis theatre, the fourth and last week, and that theatre did very well each week with this picture. "Flying Romeos," together with the presentation acts, crowded the Loew's Warfield theatre.

"Chicago," together with the acts Moss & Frye, Huges & Smoot and Owen Sweeten on the stage at the Granada theatre, well filled that theatre, the picture, however, not taking as well as the acts. **"The Legion of the Condemned" attracted the World War Veterans** to the California theatre.

The Union Square theatre reported good business with the showing of "The College Hero" and "South Sea Love,' together with stage acts. The same was reported by the Golden Gate theatre, which showed the Harding Davis novel picture, "Let 'Er Go, Gallegher," together with stage acts.

St. Louis

THE Three Horsewomen—Lent, Flu and Industrial Depression (or unemployment, as some campaign orators are pleased to style it)—are playing havoc with the receipts of the box offices of first runs and neighborhood and suburban houses of St. Louis and vicinity. It takes a real knockout show or feature picture to get across in big style in the face of the combination.

Vitaphone's "Old San Francisco" was the new attraction at the Grand Central theatre, Grand boulevard at Lucas avenue, **succeeding "The Jazz Singer," which had closed a sensational run.** It was aided by several short Vitaphone specialties. **On the whole, it was a good week.**

Loew's State, on Washington avenue at Eighth street, had on its screen **"The Divine Woman,"** in which Greta Garbo was featured. **It was an average picture and an average week.**

"The Legion of the Condemned" was the feature picture at Skouras Brothers Ambassador theatre and, **aided by Ed Lowry's stage show, "Havana," got its share of the business** of the week.

The Missouri theatre, at Grand boulevard and Lucas avenue, showed **"That's My Daddy."** Janet La Verne, child star, and Reginald Denny had the leading roles.

"Stand and Deliver," a good action picture with unusual settings, was on the screen of the St. Louis theatre, Grand and Delmar boulevard. This house, which plays Orpheum Circuit vaudeville, always gets its fair proportion of the available business.

Indianapolis

INDIANAPOLIS picture houses reported a slight drop in box office receipts this week as a result of the opening of the Palace, new Loew's house, which has been remodeled. Weather was good.

Loew's attractions are expected to make a noticeable cut in Indiana's receipts because the Loew's price is somewhat lower than the Publix admissions. Charlie Davis' orchestra and stage band, favorite locally, is expected to hold majority of Indiana patrons. **"Sporting Goods" was last week's attraction.**

The Circle, with "Chicago" as the attraction, practically held its own in box office receipts. **"Ben Hur" continued to sell at the Ohio,** its fourth run in the city.

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Portland, Ore.

BUSINESS continued better last week at the first-run houses, probably due to the big publicity campaign being made on the new Publix opening. **The Broadway registered very strongly with the opening week of Hermie King as band leader and master of ceremonies, together with Norma Shearer in "The Latest from Paris."** Looks as the Hermie will mean extra sheckels for the Broadway box office.

Tebbett's Oriental was a very popular spot, with James Cruze's "On to Reno," starring Marie Prevost. **House clicked to a good gate,** and as a result showed a profit on the week.

Universal's Columbia was just fair with Charlie Chaplin in "The Circus," while Pantages was the town's big money-getter. Pantages held over the famous Duncan Sisters for another week, and they managed to bring home the bacon. The first week's appearance of the sisters brought the house record-breaking business. **Fox's "Soft Living" was the picture,** which rounded out a very satisfactory program.

Baltimore

LON CHANEY, in "The Big City," **proved a bigger patron puller** at Loew's Century with the Boris Petroff revue, Tick Tock, with Ted Claire as master of ceremonies and other favorites, including the Albertina Rasch girls, **than did Charlie Chaplin** in "The Circus" at Loew's Valencia upstairs in the same building during the week beginning Monday, March 5.

Business at the Century was big, while at the Valencia it was considered good but not startling. There is a diversity of opinions on Chaplin's latest effort here, many liking it and many thinking otherwise.

The reissued version of "Merry-Go-Round" was shown at the Little theatre by the Motion Picture Guild, Inc., but attendance was poor. The blame was put mostly on the film, which was considered not strong enough as a reissued attraction. **"The Coward," featuring Warner Baxter and Sharon Lynn, played to good business** at the New Garden with eight acts of Keith-Albee vaudeville on the same bill. **"Stand and Deliver," co-starring Rod La Rocque and Lupe Valez, went over only fairly well** at Whitehurst's New theatre. **Fair business, but nothing extra, was done by "Law of the Range,"** with Tim McCoy and Joan Crawford, and burlesque on the bill at the Palace.

Poor business was done throughout the week at the Rivoli with "The Tragedy of Youth," co-featuring Warner Baxter and Patsy Ruth Miller with a banjo act. Part of the bad business at the Rivoli might be attributed to the fact that they were again out of one Baltimore newspaper for that week.

"That Certain Thing," co-featuring Viola Dana and Ralph Graves, proved an entertaining picture at Keith's Hippodrome and did good business, with excellent patronage on Saturday night. Five acts of Keith-Albee family time vaudeville were on the same bill.

During the first part of the week at the Stanley, "Sporting Goods," starring Richard Dix, did not pull so well, but during the latter three days business picked up considerably, making the week a good one. On the same bill a stage presentation act, In the Army, with Leon Navarra, his orchestra and other vaudevillians and Serova girls.

At the Metropolitan, "The Jazz Singer" played its ninth and final week for Baltimore at that house, with Al Jolson and May McAvoy in the featured roles and Vitaphone accompaniment and acts. **Business was good throughout the week,** and it could be seen that the patronage was coming from all parts of Baltimore, and not only in the locality of the house, which is uptown.

Seattle

THERE were three outstanding attractions in this city last week, each of which played to very good business. **Topping the list, probably, as far as gross per seat is concerned, was "The Circus"** at the Columbia theatre. Day and night the Chaplin film attracted very large houses, and Manager Bob Bender surrounded the film with a program of exceptional merit. **The business was close to capacity at all times,** and the film goes into a second week with standing lines still in vogue. Business very big.

Second came "The Last Command" at the United Artists theatre. This Jannings picture has the word-of-mouth advertising of everyone that has seen it, **and it played to very good houses all week, building up toward the end of the run and occasioning a second week's engagement.** Business very pleasing.

The third of the big films was "The Noose" at the Fifth Avenue Theatre. This picture was decidedly "heavy" and dramatic, but was well liked by most audiences, who were enthusiastic about Barthelmess' work. "Crinoline Days" was the Fanchon-Marco stage show, headed by Jan Rubini, eminent violinist. The show was very well received, and Hermie King, after twenty weeks as master of ceremonies, was given a big ovation on his farewell week. He goes to West Coast's Broadway theatre in Portland. Altogether, business was very good.

"The Opening Night" at the Blue Mouse theatre was just an average program attraction, but seemed to do the business for this house. Again Vitaphone and Movietone came to the rescue, but the combination of all the features on the program put this house over to a good gross for the run.

"Tongues of Scandal" at the Embassy theatre and "The Haunted Ship" at the Liberty theatre were both successful box office films at these two Joe Danz theatres. A stage show and jazz orchestra, used jointly by the two houses, had added appeal to the patronage of these houses, and the gross for the week at each theatre was quite satisfactory.

The vaudeville houses played average program attractions, with "Pajamas" at the Pantages getting the break as far as audience criticism is concerned. The Orpheum bill was **"A Blonde for a Night," and this was decidedly below the calibre enjoyed by Orpheum patrons. Pantages business was good; Orpheum business fair.** The latter house will soon announce a new continuous run policy at reduced prices, abolishing the reserved seat plan, due to the inroads of picture house business and the featuring of big names by the opposition vaudeville.

Interest is at a high pitch in this city as a result of the opening next week of the magnificent new $1,500,000 Seattle theatre, a 3,500-seat house to be operated jointly by West Coast, Publix and Loew. Featured will be the Publix stage presentations direct from the Chicago theatre in Chicago.

Albany

"THE PATENT LEATHER KID," **running the entire week at the Mark Strand in Albany, played to capacity business each night, with matinees running heavy,** from Monday until Saturday. Many in Albany had either seen or heard of the picture's success in New York city and this word of mouth advertising, together with liberal newspaper displays, was sufficient to bring the people by the thousands.

At the Leland, "Ladies Must Dress" also ran to capacity business, although the matinees might have shown some improvement. **The Mark Ritz in Albany reported business as being only fair with Monte Blue's "Across the Atlantic."** At the Clinton Square in Albany, where first run double features prevail, **"A Sailor's Sweetheart" and "The Wizard" drew only fair.** Weather conditions were ideal up until Friday night, when the worst snowstorm of the winter hit Albany and vicinity and cost the theatres plenty of jack through lost business.

At the Harmanus-Bleecker Hall in Albany, the combination of vaudeville and pictures continued to go over well.

Reports from neighborhood houses indicate spotty business over the city. It should be borne in mind, however, that the picture houses of Albany are finding plenty of competition these days from the Capitol theatre, where such road shows as "Abie's Irish Rose," "Blossom Time" and Ziegfeld's "Follies" are being offered.

The best bet of the week in Troy was "The Student Prince," which served to draw exceptionally well at the Lincoln. **Poor business characterized "Beau Sabreur"** for the first four days at the Troy, which did not seem to catch on, **while "Gateway to the Moon" did no better.** The Lincoln is splitting next week and using "The Enemy" for the first half and "The Missing Link" for the remainder of the week.

Tampa

THE Victory and the Franklin divided the honors on business last Sunday, the opening of the week, with both houses playing to capacity all day. **The Victory featured "The Girl from Chicago"** and other Vitaphone presentations, including Weber and Fields. **The week went over fine, with receipts a little better than last week.**

The Franklin had **"The Gaucho,"** playing it a full week at 50c. **The business for the first half of the week was excellent,** but it did not hold up so strong the latter part.

The Tampa got off to a bad start on Sunday with "The Cohens and Kellys in Paris," but the following three days registered a little better and so the first half went over about average. **"Old Ironsides," featured the last half, went over big** and put the house over to a pretty good week.

The Strand didn't seem to have pictures this week with appeal and so could not overcome the big draws at the other houses. **Receipts for the week dropped below the general average of this house. "The Tired Business Man" and "So This Is Love"** were each used two days **and "The Blue Danube"** was used three days.

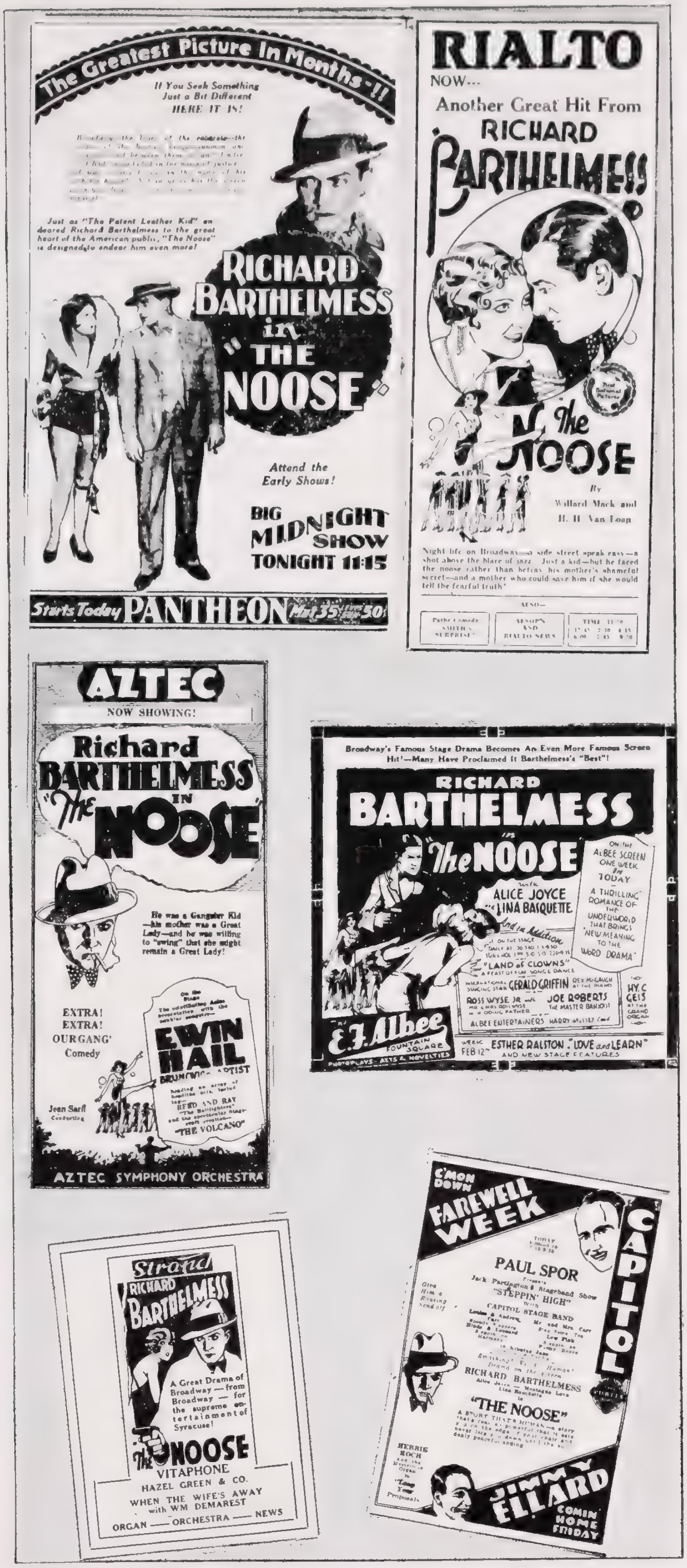
It's as good as a trip through Chinatown- and a lot funnier

JOHNNY HINES

IN

CHINATOWN CHARLIE

A First National Picture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If You Seek Something Just a Bit Different HERE IT IS!
Just as "The Patent Leather Kid" endeared Richard Barthelmess to the great heart of the American public, "The Noose" is designed to endear him even more!
RICHARD BARTHELMESS in "THE NOOSE"
Attend the Early Shows!
BIG MIDNIGHT SHOW TONIGHT 11:15
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NOW—
Another Great Hit From RICHARD BARTHELMESS
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Richard Barthelmess in "The Noose"
He was a Gangster Kid—his mother was a Great Lady—and he was willing to "swing" that she might remain a Great Lady!
EXTRA! EXTRA! OURGANG Comedy
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Broadway's Famous Stage Drama Becomes An Even More Famous Screen Hit!—Many Have Proclaimed It Barthelmess's "Best"!
RICHARD BARTHELMESS in The NOOSE
with ALICE JOYCE LINA BASQUETTE
On the ALBEE SCREEN ONE WEEK Beg. TODAY
A THRILLING ROMANCE OF THE UNDERWORLD THAT BRINGS NEW MEANING TO THE WORD DRAMA
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CAPITOL STAGE BAND
CAPITOL
RICHARD BARTHELMESS
"THE NOOSE"
HERBIE KOCH
JIMMY ELLARD
COMIN' HOME FRIDAY

Reproduced above are some newspaper displays which exploited presentations of "The Noose" at first run theatres. Included in the group are two-column ads from the Strand, Syracuse; the Capitol, Des Moines; the Aztec, San Antonio, and the Rialto, Tulsa. The displays for the E. F. Albee, Cincinnati, and the Pantheon, Toledo, are three-columns wide.

Classified Ads

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

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YOUNG MAN, five years' experience as moving picture theatre assistant manager desires position in that capacity or opportunity as manager of small house. Experienced publicity and ballyhoo man and in the compiling of programs, etc. Address Box 336, care of Motion Picture News.

EXPERIENCED OPERATOR and mechanic. Best reference. Would like to invest part of salary in same theatre. Address Box 337, care Motion Picture News.

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ORGANISTS and SINGERS, thoroughly trained and experienced in theatre work. Men and women now ready for good positions. Union or nonunion. Write salary, and other data. Address, Chicago Musical College, 64 E. Van Buren, Chicago.

Laboratory man, nine years' experience in all branches of laboratory work, including 16 m.m. production. At present employed; desires connection with future. Address: Box 195, care Motion Picture News, 729 Seventh Avenue, New York City.

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PROJECTORS WANTED TO BUY. Both Powers 6B and Simplex Used Projectors, and also Mazda Units wanted. Advise model, condition, price and location. Address Box 330, care Motion Picture News, 729 7th Ave., N. Y. City.

Opinions on Pictures

Dressed to Kill

First Rate Melodrama Here

(Reviewed by Laurence Reid)

A CROOK melodrama bobs up here to bid for patronage and surely deserves anyone's time. What it has for highlights can be chalked up as excitement, suspense, characterization, vigor and action that moves with quickness and despatch. That Roxy chose it to mark the first anniversary of his big Broadway house shows that S. L. has his head up, looking for the good ones.

Its a story that carries a deal of conviction. What it offers seems to unfold as the genuine thing—something that could logically happen and is happening in this modern gang war era. The hi-jackers take a holiday here. The story concerns gangster activities with a Jimmy Valentine type (all togged up like a Finchley ad) as the central figure. This is meat for Edmund Lowe, who can sport the togs with the swank of a Wales. The actor rings up a very good characterization of the bank-robber, who is framed by his gang. When he is bumped off for being chivalrous you feel that the story is there. The maudlin note which so often clears up crook melodrama takes the count here. Which is why the film is out of the ordinary. Its clicking every minute and offers excitement in large measure. Book it and advertise it. And play up Mary Astor along with Lowe. It will surprise you.

Drawing Power: If well advertised should do good business. Feature Edmund Lowe as having real role for once and bill Mary Astor in her biggest and best played part. Good enough for any house. Exploit title.

THEME: Crook melodrama of gentleman robber who pays supreme penalty for kindness toward girl.

Produced and **distributed** by Fox Films. **Length**, six reels. **Released**, March, 1928. **Cast:** Edmund Lowe, Mary Astor, Ben Bard, Rob't. Perry, Joe Brown, Tom Dugan, John Kelly, Charles Morton, Robt. E. O'Connor. **Director**, Irving Cummings.

Finders Keepers

Lively and Entertaining

(Reviewed by Chester J. Smith)

LAURA LA PLANTE has a lively and entertaining vehicle in this Universal feature adapted from the story by Mary Roberts Rinehart, which fairly abounds in bright comedy situations, romance and the joy of youth. It is an army picture but not a war picture and it holds the interest from start to finish.

Miss La Plante is the army's sweetheart, much sought by officers and men alike, but she falls hard for a buck private, Carter Brooks, which role is played by John Harron. It is a case of love at first sight with Carter too and the pair start scheming as to how they are going to stay close to each other under the army regulations.

Barbara's father is the Colonel of the regiment and decidedly opposed to even an engagement for his daughter, despite which fact the young pair decide to get married before the departure of his company for Europe. Percy, the timid pal of Carter is persuaded to change clothes with Barbara that she may enter the cantonment and be near her sweetheart. There many humorous incidents follow until her exposure comes and it becomes necessary for her to outwit her father to gain his consent to her marriage. This brings a happy ending to a happy picture that will leave a pleasant taste in the mouths of nearly any andience. In its farcical action it is one of those pictures that should appeal to young and old alike.

Drawing Power: It is good, snappy farce comedy and should do well in almost any house. **Exploitation Angles:** The title lends itself readily to treasure hunts and the press book suggests a number of other good angles.

THEME: Comedy in which the daughter of the Colonel of the regiment falls in love with a buck private. Her father opposes her engagement, so she dons the uniform to be near her sweetheart, eventually outwits her father and is married before the company sails for Europe.

Produced and **distributed** by Universal. **Released** February 5th, 1928. **Length**, 6,081 feet. **The Cast:** Laura La Plante, John Harron, Edmund Breese, Arthur Rankin, Bill Gorman, Eddie Phillips, Joe Mack. **Director**, Wesley Ruggles. **Author**, Mary Roberts Rinehart. **Adaptation**, Beatrice Van.

Mother Machree

Mother Love Story Shapes Up Pretty Well

(Reviewed by Laurence Reid)

PRODUCERS can't go far wrong on mother love stories because of the sentimental appeal and the pathos attached. Fox hasn't another "Over the Hill" here, but the picture is good enough to attract patronage. The title should exert some interest among descendants of Erin—and the very fine acting of Belle Bennett in the title role is sufficient to earn her an excellent mark—along with the other good mark checked up opposite her name in "Stella Dallas."

It's a simple story enough in its theme, though it unfolds quite a bit of complications before it reaches its conclusion. It calls for a deal of suffering, a deal of self-sacrifice—and not a little local color and romance. The director, John Ford, has employed the heart stuff to good advantage without spilling over into maudlin sentimentality.

The Irish spirit comes forward to bid for favor. And Victor McLaglen and several others carry it out very well. The action covers considerable ground and, after a slow start, picks up momentum and ends satisfactorily. It may not carry the big heart tug in its most crucial moments, but it will do its stuff. After all, it's an audience picture.

Drawing Power: The title, the appeal of the song, the cast. O. K. for any type of house. **Exploitation Angles:** Feature title and go after Irish-American audiences. Feature Belle Bennett and what she has done on the screen. Play up cast. Bill as fine mother love story.

THEME: Heart-interest drama of mother love with its attendant self-sacrifice, etc.

Produced and **distributed** by Fox Films. **Length**, eight reels. **Released**, March, 1928. **The Cast:** Belle Bennett, Philippe de Lacy, Neil Hamilton, Victor McLaglen, Ethel Clayton, Constance Howard, Ted McNamara. **Director**, John Ford.

No Place to Go

Light and Entertaining

(Reviewed by Raymond Ganly)

ONE of those light romances of love and foolishness, it has a satisfying mixture of drama gently edged to the side by sprightly touches of humor. Telling the story of two young lovers who abandon a yacht in the stealth of the night to find romance and adventure on a desert isle, it is not heavily weighed down with seriousness. The romantic girl and the equally romantic boy are rudely shocked when they find their dream of life on a desert isle is not the beautiful experience they imagined. Nasty weather, loneliness and cannibals make their sojourn on the island miserable.

It is semi-serious all the way. They are rescued from the cannibals and brought back to civilization, where the girl's mother promptly weds her off to the boy. They are still at odds over the island incident. As they do not speak to each other though they live in the same house there are more occasions for comedy when their spirits clash and they indulge in sharp spats.

Mary Astor and Lloyd Hughes play the young lovers and then the newlyweds with an eye for humor. Hallam Cooley puts over some effective comedy. The film succeeds in being entertaining.

Drawing Power: Good. Should appeal to married folk and the younger crowd. **Exploitation Angles:** Use cocoanuts, palms and other things usually associated with desert isles. Play up the romantic couple and their awakening to reality. The various things they bring with them to the island—canned goods, phonograph and golf paraphernalia—offer tie-up possibilities.

THEME: Comedy drama of two young folk who leave a yacht to experience life on a desert isle. They find primitive life trying and foolish and escape the isle just as cannibals threaten. Married, they are still at odds, but the ice is eventually broken and all ends happily.

Produced and **distributed** by First National. **Released**, October, 1927. **Length**, 6,403 feet. **The Cast:** Mary Astor, Lloyd Hughes, Hallam Cooley, Myrtle Stedman, Virginia Lee Corbin, Jed Prouty and Russ Powell. **Story** by Richard Connell. **Scenario** by Adelaide Heilbron. **Director**, Mervyn LeRoy.

The Heart of a Follies Girl

But Billie Dove Is Good

(Reviewed by Laurence Reid)

IT seems quite impossible to find a story more than fair-to-middlin' for Billie Dove. The newest essay presents an inconsequential plot which airs its mild action for the moment and then evaporates into space. Any yarn of the chorine's affaire d'amour must point a bit of conflict between a philandering playboy and a chap who has both feet on the ground. Of course, the girl must yearn for costly "ice." And the rich gentleman pays and pays. When it develops that the younger and poorer swain cannot buy the ring without forging a check he pronto executes a forgery. After languishing in jail the girl realizes she loves him. And so it ends.

It's a piece that carries little or no action, but the trite and overworked story couldn't be improved much under any circumstances. However, it is neatly staged, well photographed and Billie Dove, knowing her Follies, decorates the film with charm and personality. Larry Kent as the hero looks regular and Lowell Sherman does the bounder in truly Shermanesque style. You've seen him, so exploitations aren't necessary.

Drawing Power: Title has some appeal. Star is popular. O. K. for average houses. Should attract them in neighborhood houses. **Exploitation Angles:** Play up title featuring star as a real Ziegfeld graduate. Bill as romance of theatre. Play up Larry Kent, who is developing a fan following.

THEME: Romantic drama of chorus girl who, after wavering in her affections, finds romance with youth who committed forgery to win her.

Produced and **distributed** by First National. **Length,** six reels. **Released,** March, 1928. **Cast:** Billie Dove, Lowell Sherman, Larry Kent, Mildred Harris, Clarissa Selwynne. **Director,** John Francis Dillon.

The Opening Night

Imitative But Dramatic

(Reviewed by Raymond Ganly)

THEY were not forgetful of the appeal of a recent Emil Jannings vehicle when they produced this heart drama. Towards the end of its story it imitates closely the situations that followed in the wake of Jannings' supposed death in "The Way of All Flesh." There is practically a parallel in the plight of old Father Schiller and that of E. Alyn Warren in this production. His wife believes him dead but he does not project himself anew into her life, preferring to stay in the background, a pitiable old man, lonely and desolate.

Claire Windsor is the young wife and John Bowers the young man who loves her. They are not to the fore often, as the picture mainly follows the predicament of Warren. He sees them married in much the same circumstances that Schiller viewed his family through the window and Stella Dallas watched the marriage ceremony of her daughter. His situation makes an appeal for sympathy. Certainly they've tried hard enough to insure his role succeeding in emptying the tear ducts.

Drawing Power: Good for neighborhood and second run trade. **Exploitation Angles:** The picture has an effective storm scene in which a liner sinks. Present this catastrophe in the form of cut-outs or stirring posters. It is a drama of the theatre which fact can be used.

THEME: Heart drama of the plight of a theatrical producer who is believed by all to have drowned during a storm at sea. His identity unknown, he sees his wife married to her leading man, and, rather than mar her happiness, he remains in the background working in a garage.

Produced and **distributed** by Columbia Pictures. **Released.** November, 1927. **Length,** 5,524 feet. **The Cast:** Claire Windsor, John Bowers, E. Alyn Warren, Grace Goodall, Bobby Mack and William Welch. **Story** by Albert Payson Terhune. **Scenario** by E. H. Griffith, who also directed.

The Tigress

Holds the Interest

(Reviewed by Raymond Ganly)

AN interesting story is told in this romantic melodrama in which Jack Holt and Dorothy Revier co-star. Gypsies out for vengeance against an English earl forms the plot motivation.

Its heroine is presented as a firebrand, whose gypsy blood is riled because she believes the Englishman is the murderer of her father. When she is about to kill Holt her hand is stayed because she loves him. A resentful gypsy girl against a suave and polished Englishman with the man winning out because of his forceful personality.

Director Seitz has lavished plenty of atmosphere in his scenes of the earl's castle in the forest in which the gypsies are encamped. Another of the gypsies is the real villain, who had slain the girl's father because he wanted her for himself. A mute boy communicates the real facts concerning the slaying and the gypsy has to flee for his life.

It's all more than mildly interesting. Holt and Miss Revier offer some contrast as the collected Englishman and the spirited gypsy girl. The picture has appeal.

Drawing Power: Okay for the neighborhood cinemas. **Exploitation Angles:** Remind the would-be-customers of the gypsy angle by a tambourine, a dagger, etc. Use a realistic picture of a tigress to attract attention.

THEME: Drama of a gypsy girl who is rescued by an English earl when she is found hurt in the forest. He nurses her back to health but her love turns to hate for him when she is told he is the murderer of her father. Having vowed to kill him she finds she cannot do so because of love.

Produced and **distributed** by Columbia Pictures. **Released,** October, 1927. **Length,** 5,357 feet. **The Cast:** Jack Holt, Dorothy Revier, Phillipe de Lacy, Frank Leigh, Howard Truesdall and Frank Nelson. **Scenario** by Harold Shumate. **Director,** George B. Seitz| **Assistant director,** Clifford Saum.

"Penny Postals"

(Educational—One Reel)

LITTLE communications typical of the short messages scribbled on the backs of postal cards have been composed by Beth Brown for this new excerpt of the Curiosities series produced by Walter Futter for Educational. The scenes deal with rural places and take you among the workers in a banana plantation, out on the high seas with the rum runners and government speedboats, under the shadow of an ancient castle—quite a bit of variety, don't you think?

The film has been nicely edited and titled and can be calculated to do its share towards aiding in the effectiveness of a program.—RAYMOND GANLY.

Turn Back the Hours

A Well-Turned Melodrama

(Reviewed by Raymond Ganly)

CONTAINING a good story, well acted with swing and punch, the Gotham production shapes up as more than adequate entertainment—virile, strong entertainment, as a matter of fact. Myrna Loy, the heroine, is most attractive, with her bewitching eyes and exotic personality making mighty interesting the role of the proud girl on an island overrun with renegades and cutthroats seeking both her and the riches of her father's hacienda. The young lady is seen in many close-ups and has to do much more than "look pretty." The story is told concisely by the director.

The story is laid in Caribbean isle and tells of a disgraced naval officer who overcomes his cowardice, befriending the girl when the bandits threaten. The natural cowardice of the hero is aptly detailed by Walter Pidgeon, whose tall and gangling frame is seen in the torture chamber of the villains and in action shots where he wrestles and slugs with his enemies. Lots of "he-man" stuff.

Drawing Power: A good attraction. **Exploitation Angles:** Use of stills of Myrna Loy in lobby layout. Have a cutout of the face of a clock or some sort of arrangement whereby you can have the hands of a dummy clock turning backwards continuously. The hero is an ex-naval officer, so you can introduce the naval uniforms

THEME: Drama of love and fighting on a Caribbean isle. Nursed back to health by young girl, hero, a discharged naval officer, proves a coward when she needs help most. Her father, hounded by a band of crooks and her safety threatened, the hero awakens to her danger and courageously fights the bandits until aid comes from the U. S. Navy.

Produced by Lumas. **Distributed** by Gotham. **Released,** March 12th, 1928. **Length.** 6,600 feet. **The Cast:** Myrna Loy, Walter Pidgeon, Sam Hardy, George Stone, Sheldon Lewis, Josef Swickard, Ann Brody, Nanette Villon, Joyzelle Joyner. **Scenario** by Jack Jungmeyer. **Story** by Edward T. Rose. **Director,** Howard Bretherton.

Now's the time to grab it!
JOHNNY HINES
IN
CHINATOWN CHARLIE
A First National Picture

Chicago After Midnight

Very Well Done, Mr. Ince

(Reviewed by E. G. Johnston)

TAKING the much battered about city of Chicago and its underworld for the theme Ralph Ince has succeeded in turning out a creditable piece of work. Praise can also be handed to this director for his portrayal of Big Bill Boyd, the leading role in this picture. Others in the cast are satisfactory. There is but one criticism which this writer offers. Along about the middle of this film the action noticeably slows down and it is possible that a little judicious cutting would help considerably.

This is not an attempt to glorify any characters of the underworld, the producer states, and true enough all the villains get theirs by the time the last foot is run off. However, it surely seemed that the one bit of real pathos occured when Big Bill passed out in the arms of his pal.

Father versus daughter and daughter versus father, both unaware of the relationship, is the heart of the story. After serving 15 years in the "pen" Big Bill goes to Chicago to "get" a cabaret proprietor responsible for his jail term. He does not know that a popular dancer of the resort is his daughter. The latter is engaged to marry the orchestra leader on whom is pinned the guilt, when Big Bill finally bumps his man off. It is the girl's efforts to track down the real slayer which brings about the play between father and daughter.

Drawing Power: Suitable for any audience which enjoys a crook melodrama.

THEME: Big Bill Boyd, a factor in the underworld is "sent up" for fifteen years and at the expiration of the term sets out to "get" the man who squealed. He gets him but the future happiness of his daughter becomes involved when crime is wrongfully fastened upon her lover. The gunmen get theirs and daughter gets her man.

Produced and **distributed** by F B O. **Released,** March 4, 1928. **Length,** 6,249 feet. **The Cast:** .Ralph Ince, Jola Mendez, Helen Jerome Eddy, Frank Mills, James Mason, Ole M. Ness, Lorraine Rivero, Carl Axzelle, Bob Seiter and Christian Frank. **Directed** by Ralph Ince.

Skinner's Big Idea

Slow Moving and Dull

(Reviewed by Chester J. Smith)

THE office of McLaughlin and Perkins moves at such a slow pace that they decide to get some young blood into it and discard all the deadwood. They do not get the young blood, discard the deadwood, nor do they speed up the pace. Instead they rejuvenate the old-timers in the office, but they do nothing to hop up the action in the picture. Consequently it drags slow-footedly through a bit of inconsequential action to a somewhat dreary conclusion.

There is scarcely an incident in the picture that one could enthuse over, neither is there suspense nor comedy. It was produced from an original story by Henry Irving Dodge and it just seems lacking in material suitable for transition to the screen. At no time after their rejuvenation do the principal characters move faster than a snail's pace. There is no climax to which they work up, and practically the whole punch in the story is confined to the last few feet.

Bryant Washburn is Skinner, the creater of the big idea. He is made junior partner and his first assignment is to fire the three oldtimers in the office, who are his closest friends. The senior partners take their leave with those instructions. Skinner decides to retain and rejuvenate the three by taking his own departure for a vacation and leaving them on their own. To properly stimulate them he hires a chorus girl, who is in love with the son of one of the proprietors. Her job is to embarrass the old boys to a point where they will think they are as young as they used to be. The plan works, of course. We see them primping up in new clothes and showing a little more initiative. They become golf addicts and apparently neglect the office entirely. But on the golf course, it is revealed, they land the big order the bosses have fallen down on.

Drawing Power: It is hardly suitable screen material and does not figure to get far. **Exploitation Angles:** Aside from the players there is little that might be exploited.

THEME: Comedy drama in which a trio of old employees are rejuvenated by a new junior partner assisted by a chorus girl employed as a secretary, so that they corral the prize order for the concern.

Produced and **distributed** by F B O. **Directed** by Lynn Shores. **Original story** by Henry Irving Dodge. **Continuity** by Matt Taylor. **Released,** May 11th, 1928. **Length,** 5,967 feet. **The Cast:** Bryant Washburn, William Orland, James Bradbury, Sr., Robert Dudley, Ole M. Ness, Charles Wellesley, Martha Sleeper, Hugh Trevor, Ethel Grey Terry.

Saddle Mates

Average Western Film

(Reviewed by Raymond Ganly)

THE old standbys in the western dramas —the villainy of the rustlers and the bravery and straight forwardness of the hero—spur this typical western film to its usual conclusion, wherein the villains get a lacing and the hero gets the girl. An average example of western entertainment.

Its main points: several fist fights between the hero and the villain; a rescue of the heroine on a runaway horse by the hero; plenty of plotting and villainy on the part of the villains and reprisals on the part of the hero; a fight on top of a moving freight train between the hero and a villain who had just shot the hero's friend. The latter scene is the grand finale.

Wally Wales is the young hero always fighting, Peggy Montgomery the girl he is after and J. Gordon Russell the villainous rogue.

Just average—that's all.

Drawing Power: Fair. **Exploitation Angles:** Use a cowboy's outfit, lassoes and saddle as a lobby display. Emphasize the action scenes.

THEME: Western drama in which a young westerner finally finds a villain he and his pal have been seeking for some time. The villain does everything in his power to kill them both, hiring gunmen for the job, but is unsuccessful. The villain is finally exposed and driven out of town while the hero wins his sister.

Produced by Action Pictures, Inc. **Distributed** by Pathe. **Released,** March 11th, 1928. **Length,** 4,520 feet. **The Cast:** Wally Wales, Peggy Montgomery, J. Gordon Russell, Hank Bell, Charles Whitaker, Lafe McKee, Edward Cecil, Lillian Allen. **Story** by Harrington Strong. **Continuity** by Frank I. Inghram. **Director,** Richard Thorpe.

The Secret Hour

Just a Picture

(Reviewed by Laurence Reid)

NOT much could be done with this one, which stars Pola Negri. In the first place she is miscast in a role which calls for unsophistication. And the Polish star could never look as if she didn't know what it was all about. Originally this story was known on the stage as "They Knew What They Wanted." But it carried censorable qualities about it—in its triangle play. So the development was altered to make it fit the screen. The result is an orthodox, conventional yarn which hasn't the values of suspense or surprise.

Playing the part of an unloved waitress Pola falls in love with the photograph of what she supposes is an ardent swain. It seems that an elderly fruit grower sent his employee's picture to conquer her. Naturally the girl takes a liking to it—and really falls in love with the original of the photo when she sees him. And the old fellow is left out in the cold.

It is told without any conviction and fails to reveal any neat highlights. This isn't the type of story for Negri. So, of course, she couldn't do much with it. Once upon a time it made a corking play. The roles are satisfactorily filled by Jean Hersholt and Kenneth Thompson.

Drawing Power: Suitable for average houses. **Exploitation Angles:** Play up the star and her supporting cast. Bill as a story of lovesick people in search of romance, etc.

THEME: Romantic drama of elderly suitor who sends youth's photo to girl of his heart, palming himself off as the younger man—with heroine falling in love with original of picture.

Produced and **distributed** by Paramount. **Length,** six reels. **Released,** March, 1928. **The Cast:** Pola Negri, Kenneth Thompson, Jean Hersholt, George Periolat. **Director,** Rowland V. Lee.

"Whoozit?"

(Educational—Two Reels)

(*Reviewed by Raymond Ganly*)

AN exhibitor is lagging behind if he overlooks a number like this Charley Bowers example of how comedy can be made more effective with just the right amount of novelty and mystification. It's the best Bowers comedy we've seen, even better than "There It Is," and that is saying a pageful when you consider how good that Bowers comedy was.

Have you ever seen an oyster walk? Have you ever beheld a cockroach throw china We had never seen these things done before until we viewed "Whoozit?" and now we believe that anything is possible—in a Charley Bowers comedy. More amazing than Aladdin's lamp or the magic genii are these mysterious creations which Bowers introduces occasionally along the route of his comedy.

Bowers has also utilized the idea of a menace always pursuing, always threatening. This menace is somewhat similar to the "Fuzz Faced Phantom" in "There It Is." Bowers imagines he is being sought after by this menace. He imagines all sorts of things—the oysters walking, the roaches hurling saucers. These wild phantasmagoria are the result of gas which Bowers has deeply inhaled. While in his drugged state of mind rivals that of an opium eater's for the procession of events coursing through it of which he is the fantastic central figure.

Decidedly different and a first-rate, crackerjack novelty.

Supporting Bowers are Ted Lorch, Ray Turner, Ann Brodie, Emily Gerdes and Kewpie Morgan. Directed by H. L. Muller. Photographed by Jay Turner.

"Love's Springtime"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

BEYOND a doubt there's class to this production done in Technicolor. Technical finish is written all over it—in the color, in the costuming, in the sets. Lovely Hope Hampton wears the beautiful gowns of the old France prior to the Revolution. She, caparisoned in exquisite silks of delicate sheens and subtle form, is a powerful attraction all by herself. Both men and women will enjoy her charming presence so strongly enhanced by the beautiful sartorial creations she wears.

The story of "Love's Springtime" is slight and skimpy. Briefly, it tells of a spirited French girl of noble blood who weds a marquis in whom apparently she has not the slightest interest. She is extremely jealous, however, of any other female eyes scanning him. When she learns he has a rendezvous with a charmer she contrives to take the latter's place. So it is that her reserve is broken down and her heart is revealed to her husband.

Not much story, but what is has been handsomely mounted. Made in France it is strictly atmospheric, such famed scenes as the palace of Versailles lending it authenticity. The nobility of the day went in for fine clothes, so you have the marquis painted as a fop and dandy. This chap, Jacques Catalaine, is quite effeminate, which fact is a deterrent to the picture to a certain extent. Leonce Perrett is credited with the direction. Titles by Harry Chandlee. Photography by Howard Green.

Is it pretty to watch? We'll say so. An exhibitor ought to run pictures of this type occasionally. They add prestige to his house, and are excellent novelties.

"That's That"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

BUSTER, Tige and Mary Jane play a lot of havoc in this comedy of the Buster Brown series, but for once their antics bring about some good results for themselves and more particularly for Buster's father. There is much of the usual variety of slapstick comedy that characterizes all of the pictures of this series. It's a somewhat disconnected story but stories don't seem to have much bearing where this incorrigible trio are concerned.

Buster's father is the inventor of a new bombing plane which he is about to demonstrate to an all-important committee. He starts for his destination with the trio secreted beneath the rumble seat. All goes well with the demonstration of this radio-controlled plane until Buster loads it up with TNT. Its antics then put the committee to rout and Brown senior is threatened with disaster, until, through a trick of fate and a great break for all hands concerned the life of the chairman of the committee is saved when the plane keeps him from being precipitated over a high cliff. He signs a contract on the spot for all the planes the Brown company can deliver. Buster, Mary and Tige are given full credit for their participation.

"The Kiss Doctor"

(Fox-Van Bibber—Two Reels)

(Reviewed by Chester J. Smith)

THESE Van Bibber comedies never lack for action and they are more elaborately staged than most of the two reelers. This one is no exception. It presents Tyler Brooke in the role of Reginald Van Bibber and Duane Thompson as the girl. They will undoubtedly get a number of laughs from most audiences, though Brooke's playing of the shrinking violet who is so frightened of females is too silly to be very humorous. He exaggerates the weakness out of all proportion.

The bashful Van Bibber just can't seem to keep away from girls, though he makes every effort to do so. As a young doctor he joins a male specialist, only to find after he has the job that it is a female specialist and a very busy office at that. There is a roomful of beauteous damsels waiting examination for all sorts of complaints and among them the fair Duane Thompson who has been in love with him since they were children. Van can't stand all the embarassment and throws up the job.

In an endeavor to escape the ladies Van decides to seek the rest cure at a sanitarium. He is admitted, though it is a sanitarium for women. Again he is completely surrounded by the fair ones and is called upon the render them professional service. As he becomes exhausted he has a dream in which he sees himself as a caveman, showering attentions and caresses upon the fair sex. He likes it and when he awakes rushes back to his old job. There he encounters Dorothy, embraces her in he-man style and declares he has wanted her all his life.

"A Son of the Frontier"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

NEWTON HOUSE is the bold, dashing young hero of this western featurette, whose story is so slim that it takes an extra allotment of wild riding to pad it out to the full two reels in length. The riding is by no means objectionable, but it would be more thrilling if there was a little more incident to the story.

Young House is given little credit in the community for his various accomplishments because of his tender age, but he leads them all a merry chase before its over. It seems there is a road agent molesting the community and therefore very much sought. The posse takes after the desperado but he eludes them, only to be cornered by the clever youngster.

When the youth rides down the bandit he is much distressed to find it is his own uncle, but everything is all right between them when uncle explains that he has been falsely accused. Meantime Dan Carson of the pony express, who loves Billy's sister, has been at the head of the posse tracking the bandit. Billy dons the attire of the road agent and attracts the fire of the posse to himself. He makes his getaway and takes the falsely accused uncle back to the fireside, where Dan is explaining to sister his own heroic actions of the day. There is no solution to the story offered and uncle apparently, for no reason at all, is not longer under suspicion.

"Lost in the Lurch"

(Bray—Two Reels)

(Reviewed by Raymond Ganly)

THERE'S not much humor lurking in this short. The gags are very weak and so is their execution. Perry Murdock is the young man who tries to be funny, Nita Cavalier the girl in the opposite corner, Edna Hall and Charlie Accardo the others. Comedy is attempted in scenes showing Perry as butler, cook and general servant in his friend's home when guests are being entertained. If audiences will laugh at shots of a party trying to devour a whisp broom served as shredded wheat or will guffaw at views of a skunk brought out to the guests as a roast chicken—well, then, this comedy will have succeeded where, to this reviewer, it does not seem possible. For the most part its comedy is nil.

Craig Hutchinson directed.

"Cutting Up"

(Bray—Two Reels)

(Reviewed by Raymond Ganly)

THE McDougall Alley Kids are featured in this new comedy produced by the Bray studios and directed by R. B. Wilcox. The comedy cannot be described as a humdinger or a whale of a laugh maker, but tame and just so-so. On the assumption that audiences will feel indulgent towards the efforts of a bunch of youngsters to cavort and frolic in their attempts to squeeze some humor from unresponsive situations, this reviewer believes that the comedy will prove about fair.

The kids are shown plying active hands at building a house. How they get confused and mixed in their purpose is the source of the comedy.

"Married Bachelors"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

THIS is a typical Charles Puffy comedy of the series by Octavus Roy Cohen. Like the others that have gone before, the story is probably fair enough in its original form, but it goes out of all proportion by the too strenuous efforts to inject much slapstick and knockabout comedy. As a matter of fact the story becomes almost completely lost with its enmeshing in silly gags and ridiculously created situations.

Puffy is the tired business man who frames with two friends to overcome the objections of his wife to a fishing excursion. One of the friends poses as a doctor and orders the trip. They take Puffy away in an ambulance, which they convert into a touring car when they are safely on their way.

The trio arrive at Hook Line Lodge, where the feminine attractions exceed the fishing prospects. They are doing nicely when Puffy's stenographer tips off the treachery of the trio to their wives, who immediately set out for the lodge. There is then the wildest bedlam at the lodge when the three men attempt to conceal their beauteous companions. The girls are dashed from room to room as the outraged wives take up the chase in ernest. It is typically wild farce and a trifle too prolonged to get the continued laughs hoped for.

"Special Edition"

(Universal—One Reel)

THE trials and tribulations of a small town newspaper publisher are revealed in this one of the Harold Highbrow series featuring Ben Hall and Lydia Titus Yeamans. The editor of the Clarion has just seen his extra come off the press exposing the graft of Boss Weaver, when it is discovered that Weaver has stolen the incriminating proof from the newspaper owner.

The distribution of the extra is ordered stopped, but the office monkey circulates enough copies so that one gets into the hands of Weaver and he is all set for a libel suit. The monkey, however, enters Weaver's office and unknown to the grafter steals the letter back. Weaver descends upon the Clarion owner with all sorts of threats as the monkey slips the incriminating document to Harold Highbrow, star reporter. Harold dramatically saves the day when he flashes the letter in the face of the grafter. This series seems to be improving lately. There are a few laughs in this one.—CHESTER J. SMITH.

Even funnier than "The Brown Derby"

JOHNNY HINES

IN

CHINATOWN CHARLIE

A First National Picture

"Barnyard Rivals"

(Bray—Two Reels)

(Reviewed by Raymond Ganly)

WALT LANTZ, who not so long ago was one of the prominent figures in the animated cartoon world with his "Hot Dog" cartoons, is seen here in the grease paint as a farm hand—and quite a doltish one at that. He and Tiny Ward are the two comics who are crazy about their visitor from the city, the very decorative Peggy Shaw. As they are rivals in love they are constantly up to all sorts of tricks which every now and then show a tinge of humor.

Having shown incidents relative to the girl wanting to milk a cow—a make-believe cow made up of Lantz and Ward—and such type of humor, the comedy switches to the race tracks where the rivals contest an auto race, the winner to win the girl.

It's all nondescript as comedy. The impression is carried away that the piece was rushed through and any painstaking in the matter of presenting some lively fun was avoided. Stan de Lay directed.

"Sunlight"

(Burns-Vorhaus—Two Reels)

(Reviewed by Raymond Ganly)

A LONELY path is trod by the producers of films like this "Sunlight." They set out to show you something not of the common character that stamps the majority of productions nowadays. They take a risk in going in for the artistic, the finer points of cinema, and, as their product is not toned down (or dumbed up) for the average movie fan, and as they avoid all the old reliable situations so dear to the heart of the producers, it cannot be said that it will go over with a bang with the masses. In this short subject they have done a worthwhile piece of work, but decidedly it is not box-office.

Produced by Bernard Vorhaus and Jessie Burns, "Sunlight" is brooding, tragic. It has two indelible characterizations of two sisters, roles played by Zasu Pitts and Ada Beecher. The older woman is a tyrant who rules her home with callous indifference to the others in it. The spirit of this woman permeates every nook and corner of the house; her dried-up heart lacks human sympathy; she is hard and her hardness beats down the feeble resistance of the younger sister. The latter is confined like a prisoner in this house. Her selfish sister, like the shades which bar the sunlight, has barred happiness from her soul.

So when the younger sister sees that she intends to crush the romance of a young girl and spoil her life, also, she urges the girl to run off with her lover. She herself, rather than return to that hateful house, wanders off along the long, winding road to the graveyard with no protection against the blinding sun. The thoughts that go teeming through her mind, of memories of long ago, of lost happiness are delicately visualized by the director. It is tragic, sombre, a moody thing. The director has woven this skein of sadness, not with an eye towards the box-office, but with his faculties centered on the task of shaping something innately fine.

Sure winner!

JOHNNY HINES

IN

CHINATOWN CHARLIE

A First National Picture

"Love is Blonde"

(Fox-Imperial—Two Reels)

(Reviewed by Chester J. Smith)

THIS Imperial Comedy, directed by Mark Sandrich and Zion Myers has in the cast David Rollens, as the boy, Dione Ellis as the girl, Larry Steers, Thelma Hill, Fred Spencer and the dog, Pal. It abounds in roughhouse comedy, most of which falls to the lot of David Rollens and Thelma Hill as the maid. Miss Hill is a right clever comedienne with a wide variety of gag and knockout stuff. Rollens, too, does his work well in this direction.

Rollens is in love with Dione, whose father has serious objections to him and would have his daughter marry the big game hunter who has just returned from his triumphs. The game hunter is due at the girl's home, so Rollens assumes that disguise and fools the fond father until in a mix-up the lad's false moustache becomes misplaced. He is promptly ejected, but, still persistent, he comes back a second time disguised. At the same time a husky plumber arrives who is taken for the real big game hunter. It then becomes the task of the boy and girl to keep the plumber out of sight of the father and considerable comedy develops as a result.

To prove his genuineness, the youth does some fancy shooting with bow and arrow and follows it up with a display of gunmanship that at least convinces the father that he is an expert with the pistol. By the time the real hunter arrives the father is so disgusted with the whole idea of big game hunters he hurls him into the lake and all ends well.

"Circus Days"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

AN entertaining comedy, presenting the feminine funster, Dorothy Devore, this two-reeler has the circus tent as the scene of its frivolities. Dorothy is a wide-eyed country lass, who has been smitten by the good looks and appearance of the circus strong man. She is found moping around the circus dressed in boy's clothes, so they put her to work as the strong man's assistant. The result: much stupidity and comical antics from Dorothy.

Besides Miss Devore, there are the slight Babe London, Monty Collins, William Hauser, Phil Sherman, Hy Meyer and Jack Miller in the cast, which Charles Lamont directed. Besides the circus didoes there are others in the home of Dorothy which show her two sisters entertaining their boy friends, who, however, are more interested in Dorothy, which fact works on the sisters so that they lock her in her room after taking her clothes, leaving her to don masculine attire and run off to the circus, where she finally wins the man of her dreams.

"How to Please the Public"

(Educational—One Reel)

YES, that's a hard question to answer. "But what could be more convenient," evidently, said the producers of this Hodge-Podge, "than to show the public just how we go about our attempts to cull interesting scraps of news and humor for their entertainment?" That's what Editor Robert E. Gillam and Animator Archie N. Griffith have done here with about average results. It takes the spectator into the Lyman H. Howe Studio in Wilkes-Barre, into the various departments (some 23 of 'em) and explains "the works."

Okay as filler on your program.—RAYMOND GANLY.

"Her Only Husband"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

IF the same amount of thought were put into the building of even a skeletonized humorous story as is applied in conceiving so many slapstick and rough and tumble comedy gags and situations that are not funny, this series would be far more attractive. As a cartoon strip, from which it is adapted, it needs no story. It can be read in a minute or two, but in picture form, that's something else again. A little bit of story relief would be an improvement on seeing McGinis knocked around continuously for the full time that is consumed in the showing of two reels.

McGinis, over the serious and strenuous objections of his wife, finally makes his getaway from the family fireside in this one, but he does so sans trouses, which are hidden by the Mrs. He answers a call to a cabaret where he is to complete a business deal. Of course, he has forgotten he is without his trousers when he enters the cafe, to which come his wife and the Joneses.

McGinis, at the time, is in the custody of a fair entertainer. The headwaiter takes him or one of the hired help and assigns him as waiter at his wife's table. From then on Mrs. McGinis proceeds to make a wreck of the cafe, and she continues to do so until she has succeeded. Occasionally there is a humorous situation, but, for the most part, the strenuous efforts at comedy are not amusing.

"The Duke's Dirty Doings"

(Bray—Two Reels)

(Reviewed by Raymond Ganly)

THE direful proceedings hinted at in the title of this Skylark comedy are concerned with the attempts of Perry Murdock to win the hand of Nita Cavalier. The "doings" are not productive of many laughs and in general the whole comedy wears a tired out aspect. Although Murdock tries hard with his buffoonery to inject some comedy he does not succeed in getting over any antics that could fully be described humorous. If we may call it so, it's a weary sort of comedy with a dearth of gags and sorely in need of a lively and energetic gag man.

Craig Hutchinson directed Murdock and Miss Cavalier, who are assisted by Edna Hall and Charlie Accardo. Their efforts to launch something funny go for naught. When you figure it out they had a sad story to work with.

"Spring Has Came"

(Educational—One Reel)

MONTY COLLINS, Educational's indefatigable worker on the Cameo lot, stars in this one whose theme is an old, old song—married life and its difficulties. Monty is the young husband so sure of his ability to "fix" things around the house, but really quite useless and like an Andy Gump in his unavailing efforts to straighten a carpet, hang a picture, etc. This funny-faced comic is never called on to do anything really funny, his gags being of the slapstick type, but he is a trifle more than adequate anyway in portrayal of a moth-eaten role. There are laughs in his comedy which will best go over in the neighborhood houses and the like.—RAYMOND GANLY.

"Felix the Cat in Ohm, Sweet Ohm"

(Educational—One Reel)

"OHM," that little word meaning a unit of electrical resistance so popular in the cross-word puzzles, provides the kick, spark and wallop of this new Sullivan cartoon, starring Felix. The sage little cat harnesses the forked electrical discharges from the clouds and hires them to do his bidding, drive a horseless hansom, substitute for an elevator, and do the house-cleaning usually relegated to the broom. It all ends disastrously for the cat when the forked lightning shows too much animation and spirit, and Felix is the recipient of several clouts and thumps.

Entertaining and containing quite a bit of that effervescence which the Felix cartoons always have.—RAYMOND GANLY.

Regional News from Correspondents

New York & New Jersey

REPORTS coming in from various neighborhoods in New York City and vicinity would indicate that business at the present time is anything but satisfactory, a number of reasons being advanced as contributing factors to the slump at the box offices.

Of course every Spring it is usual to extend a certain amount of sympathy in view of the coming daylight saving season and most exhibitors will also agree that Lent does not make any perceptible bulge in the bank account. It has also been said that many of the neighborhoods have been greatly overseated, a condition which has resulted in the closing of a number of the smaller houses. However, in addition to all this it is agreed by many exhibitors in this section that there exists beyond a doubt a slight business depression which has had the effect of tightening purse strings of the customers. It is not a particularly bad one—and one which will undoubtedly rectify itself when the present political situation becomes more clarified.

The box office situation is less alarming in theatres along Broadway and in those of the larger adjacent cities. These houses always get their share of the considerable transient trade and even with a weak picture get by with the de luxe type of show, which practically all are presenting. To some extent these theatres are also pulling trade away from neighborhoods. But the big houses have also felt the slump somewhat, as is evidenced by the very noticeable fluctuation of receipts. One week they do fairly well; the next, quite a bit below average.

After a four weeks' trip to Florida, where he visited the cities of Miami, St. Augustine and Palm Beach, Lawrence Bolongino, general manager of the Consolidated Amusements Enterprises in New York City, has returned much improved in health. Previous to leaving for the South, Mr. Bolongino was on the sick list. His partner (Mr. Funcke) is reported to be preparing for a six months' visit in European cities.

Sydney Cohen is expected to start construction on his new Strand theatre, 161st Street and Westchester Avenue, in the early Spring of this year. The old 600 seat Strand will be torn down and present plans are said to call for the erection of a 2,500 seat theatre on the same site.

Another well known theatre owner to start breaking ground for a new house is Sam Lesselbaum, who has a 2,500 seat project under way in Canarsie. During the past few years Canarsie has advanced from a small community to a population said to be at least 30,000. Morris Blinders is the owner of the one other theatre in this section, the Canarsie theatre.

Delay in installing certain equipment is said to be the cause for the postponement of the opening of the new Stanley theatre at Journal Square, Jersey City. A definite date appears hard to determine at the present writing but this theatre will positively open during the latter part of March. Of course, everyone knows by this time that the w. k. Nellie Revell has been named publicity director for this big 5,000 seater.

Walter Reade Enterprises have recently equipped the Strand and Empire theatres in New Bruswick, N. J., with new screens from National Theatre Supply. National has also re-equipped the booth of the Broadway, a Publix house in Poughkeepsie, and the Strand at Yonkers.

Joe Weinstock's Tremont theatre, a new 3,000 seat theatre has been officially taken over on lease by Loew, Inc., and will be opened Decoration Day with a program of pictures and vaudeville. Stores and offices also form part of the theatre building.

The Tremont section is becoming quite a theatre centre these days, which, of course, means a center of much competition. Within a few blocks of the Weinstock property is the Ellsmere, formerly owned by Mr. Weinstock, who is said to have recently repurchased a half interest; Keith's new Chester, said to be doing a remarkable trade, and the Boston Road theatre, the latter now a couple of years old.

Walter Greene, first vice president of National Supply Company, recently returned from a two weeks' trip through Eastern division territory. Joe Hornstein is holding the fort at 1540 Broadway.

Dave Solomon, well known salesman for National Supply, had a moustache a few weeks ago—now he hasn't got it. Why? Ask Dave.

Morris Seidlitz, formerly associated with Sydney Cohen's Tremont theatre, is now in charge of the Allerton theatre, Allerton and White Plains Avenue, the Bronx. It is reported that Mr. Seidlitz is doing a very nice business there and this would further belie a rumor a few weeks past that the Allerton would be placed on the market. These columns carried a report, without confirmation from the Allerton Theatre Corporation, that the Allerton had been sold, but this was subsequently denied by one of the executives.

The Webster theatre, Webster Avenue and 167th Street, is to be reopened by Coleman Bros.

Another house, closed for some time and about to be reopened, is the Royal theatre, located on So. Boulevard. Moe Goldman, also operating the Art theatre in the same locality, will take charge.

Morris Blinders, who has a lease on the new Tuxedo theatre, Jerome Avenue, is said to be considering a sublease of the house to another party.

The Lafayette theatre in Harlem has changed from a policy of vaudeville, etc., to pictures.

Millburn, N. J., is slated for Sunday pictures, according to report.

Another new theatre to be built by the Jersey City Theatre Co. in the Boulevard Plaza section of Hoboken, is the report.

Hicksville, L. I., will have a new theatre this Summer to be operated by Casey and Wheeler of the Playhouse Operating Co.

Morris Kutinsky has returned from a trip South.

Kansas City

IT was a merry war between the Pantages and Gayety theatres of Kansas City to obtain Josephine Haldeman Julius and her companionate husband, Aubrey Roselle, for a booking, the Pantages theatre, first run motion picture and vaudeville house, winning out. Roselle and his wife, who are students in the University of Kansas and who have received wide publicity in the Kansas City territory, were scheduled to begin their act at the Pantages March 9, the Pantages having been the highest bidder at $600 weekly, its is understood. Following the booking it was necessary to employ an extra telephone girl at the theatre to answer questions concerning the young couple's appearance, Charles Charninsky, Pantage's manager, said. The booking wil be for one week, a later booking to include the entire Pantages circuit.

Three men, all ex-convicts, were arraigned in Kansas City Tuesday in connection with the $452 hold-up of the Benton theatre, suburban house. The bandits robbed the cashier and escaped in a motor car, three men later being arrested and held in connection with the case.

Jack Roth, veteran theatre manager of Kansas City, who for the last fourteen months has been managing the Loew house in Memphis, Tenn., has returned to Kansas City to manage the Madrid theatre. H. A. Jones, who has been managing the Crane theatre, Carthage, Mo., has been transferred to the Kansas City office of the Midland Circuit, he having been succeeded at Carthage by Harry Wren of St. Joseph, Mo.

The following changes in theatre management and ownership and improvements made at theatres in the Kansas City territory have been announced; H. Crowel's interests in the Navojo theatre, Hardtner, Kans., have been purchased by Walter Dial; the Hubbell theatre, Trenton, Mo., which was damaged by fire recently, has been reopened by Manager W. M. Hubbell; the Grand theatre, Beloit, Kans., will be closed one week for rdeecorating; the United Studios, Inc., of Chicago, have been awarded the contract for the decorating of the new Tackett theatre, Coffeyville, Kans., according to John B. Tackett, owner of the theatre; the LaCrosse theatre, LaCrosse, Kans., has been leased by A. F. Weber and C. C. Haas, of Great Bend, Kans.; the Lenora Opera House, Lenora, Kans., has been purchased by John Schieferecke, from Percival Bros., of Hoxie, Kans.; the Rex theatre, of Bronson, Kans., has been opened by Joseph Paffin, of Parker, Kans.

Among the out-of-town exhibitors in the Kansas City market this week were: Lawrence Brueninger, Orpheum, Topeka, Kas.; T. D. Block, Odessa, Mo.; C. M. Pattee, Pattee theatre, Lawrence, Kas.; Walter Wallace, Orpheum, Leavenworth, Kas.; Frank Weary, Farris theatre, Richmond, Mo.

He who has the reputation of being the smallest film salesman in the Kansas City territory—Max Meyer, weight 90 pounds—now is selling features for the Tiffany exchange.

Miss Bernice Nowlin and Miss Catherine Lawler have been added to the office force of the Warner Bros., branch.

C. C. Ezelle, southern and western sales manager for Warner Bros., was a Kansas City visitor, incidentally arriving in time to look over the new Hupmobile sedan bought the other day by M. C. Sinift, Warner Branch manager.

Roy Churchill, F B O branch manager, and Beverly Miller, National Screen Service representative in Kansas City, returned from Chicago, where the former had attended a sales meeting of his company.

Carl G. Howe has succeeded Wesley Dunlap as booker at the Educational branch.

Denver

JACK KRUM, long associated with United Artists as branch manager in Denver, is now a special representative for the local branch office of Fox for the Denver territory.

A fire causing damages to the extent of $2,500.00 occurred in the Black Hills theatre of Hot Springs, S. D. last Wednesday morning. The cause of the fire is unknown. Considerable damage was done to the seats and drapery equipment. The intense heat caused some damage to the projection equipment. The theatre is owned and operated by H. C. Morehouse. The loss is reported to be fully covered by insurance.

The Sunday closing question has turned out to be a real hot issue up in Florence, Colo. Not long ago Hobart Kincaid, owner of the Rialto theatre of Florence petitioned the city council for the privilege of operating on Sunday. The petition was signed by 100 business men of the city. The ministerial alliance very strenuously opposed the granting of this privilege. A compromise was reached where a special election was to be held on the subject, the expenses of the election to be stood jointly by the theatre interests and the ministers' organization. Then the ministers' body changed their mind and asked that the council dispose of the matter. The council voted on it this last week and the vote was a tie. The mayor, instead of casting the deciding vote, delayed further action on the subject. That is where the matter stands now.

J. T. Sheffield, owner of the Columbia exchanges in Salt Lake City and Denver and manager of the Denver exchange, left for Salt Lake City last week for a two weeks' visits with the branch office there.

J. E. Bangs, manager of the Strand theatre of Rawlins, Wyo., is in Denver transacting business with exchanges.

The Alcott theatre of Denver has been sold by Frank Culp to Mrs. Ollie Toppan, who formerly owned the theatre.

H. M. S. Kendrick has resigned as manager of the Fox theatres, the Isis and Plaza, in Denver to accept a promotion as special representative for the Fox organization out of New York City. He is succeeded by R. V. Conner, who comes from the Fox Savoy theatre in New York City.

William Jacobs, manager of the Denver theatre since the opening last November, has resigned and will engage in private business in Kansas City, Mo., the place from which he came. Announcement as to Jacobs' successor will be forthcoming in a few days from Barry Burke, theatre district manager for Publix in this territory. Mr. Jacobs formerly managed the Newman theatre in Kansas City, one of the Publix chain of theatres.

Tourists visiting the popular town of Manitou, Colo., will find W. T. Bedwell managing the Manitou theatre this summer, according to information received along film row this week.

Harry Evans of Colorado Springs has opened the Rialto theatre of Pueblo, Colo., with combined vaudeville and motion picture entertainment. The Pueblo Amusement Co., former operators of the theatre, recently went into voluntary bankruptcy.

Mr. and Mrs. R. C. Geating of the Lyric theatre, Chappel, Neb., were Denver visitors along film row last week.

E. C. Trieb, president of the Civic Theatres Co. of Roswell, N. M., spent the past week in Denver transacting business with exchanges and supply houses.

Cleveland

SCOVILLE, Essick and Reiff, pioneer circuit owners, who have always confined their activities in the film industry to Cleveland and its suburbs, are now reaching out to Willoughby, a small town some east of here. They have taken a twenty year lease on a 1,000-seat motion picture theatre there, which will be part of the new Masonic Temple, now in course of construction. The building will cost about $150,000. Lodge rooms will occupy the front, and the theatre will be located in the rear with a front entrance lobby, of course. The first story is nearing completion now so it will be some time in the summer before the theatre will be completed. John Graham of Cleveland is the architect.

Lee Chapman, formerly with Security Pictures, and H. Hirsch, prominent in film sales circles, have opened Independent Pictures, Inc., an independent exchange for the exclusive Ohio distribution of Rayart pictures. Lee Chapman is president and general manager. Hirsch is vice president and in charge of sales outside of Cleveland. Chapman will handle the city sales. Their offices are in 706 Film Bldg.

Herbert Ochs, First National office manager, is captain of the sales crews out to clean up all left over contract in the territory. Ochs will concentrate on one part of the state at a time, calling on every exhibitor in the district. He figures it'll take four weeks to write amen to the present selling season.

Jack Flynn, M-G-M district sales manager, paid local exchange manager Frank Drew a friendly call last week.

Carl E. Milliken, of the Hays organization, will be the guest speaker at the annual meeting of the motion picture division of the Federated Women's Clubs, which is scheduled to be held at the Statler Hotel ball room in Cleveland on Wednesday, March 21st.

Jack Gardner, who owned and operated the Superba theatre, Toledo, recently sold his house to Messrs. W. V. Archer, and Ralph Hallaner.

Maybe the Ohio Amusement Company is superstitious. Anyhow, they had 13 theatres in their circuit. And last week they sold one, just to make it an even dozen. They sold the Yale, St. Clair Ave. and East 81st St. to S. Vermes, who also owns the Eclair.

E. C. Grainger, of the Fox home office, was in the state last week dividing his time impartially between the Cleveland and the Cincinnati exchanges.

George Ryder, manager of Loew's Mall theatre, is ill. Ryder has been in poor health for some weeks.

Loew's Cameo theatre, under the management of Fred Coddington, invited 600 poor children to see Charlie Chaplin in "The Circus" free of charge. Coddington just gathered up a lot of youngsters that hadn't seen a show in ages and gave them the treat of their lives. And they certainly did appreciate it.

Florida

O. S. HAMMER and S. J. Fraser have taken over the Princess theatre in Lakeland, redecorating and giving it a thorough overhauling. They opened Friday of this week with the regular picture program but have arranged to stage a "Pageant Ethiopia" next Wednesday, using the elite of the colored population. The Princess is the negro theatre of the city.

The success of the Vitaphone presentations at the Victory, Tampa, looks so good to Manager George Peck that he has had a monster sign erected on the top of the theatre. The sign is nearly half a block long and has but one word on it, "Vitaphone."

When General Manager John B. Carroll, decided to reduce the price at the Tampa for a "Shoppers' Matinee" between the hours of 11 A. M. and 1 P. M. with a two-bit gate to all, he certainly picked a live one, for these morning shows are drawing well filled houses, while before, with the regular gate, there was little better than the proverbial "corporal's guard."

Th annual Sara-De-Sota celebration will pull the crowds to Sarasota next week. The Ringling Brothers circus, in winter quarters there, will donate the major part of their animals and 500 horses for use in the parades. Miss Nell Shipman, motion picture actress, has been chosen to reign for the week in the title roll, "Sara-De-Sota."

Mention was made in this column a few weeks ago of a rumor that a new neighborhood theatre was to be built in the Hyde Park section of Tampa. Rumor was correct in this case, as a building permit was issued this week to the Horne Building company of Tuscaloosa, Alabama, and the contract given to E. S. Moore & Son of St. Petersburg, Fla., for the construction of a theatre to cost $100,000. The theatre will be located on Lafayette street between Hyde Park and Magnolia avenues, and will extend through the block to Grand Central avenue.

The contract calls for a building of steel, concrete and hollow tile with terra cotta and stone trimmings. There will be a complete stage with dressing rooms and scenery loft and the house will have a seating capacity of 1,400. The theatre has been leased to the Patio Amusement Co. of St. Petersburg, who operate the Patio theatre there, and they will supply the equipment. B. C. Bonfoey is the architect and stated that the building and equipment would call for an investment around $200,000. Construction is to start at once.

J. C. Steward, who operates the Princess, Cross City, Fla., visited Jacksonville exchanges last week.

Seattle

A. C. SASO, well known among the exhibitor ranks of the Pacific Coast, arrived in this city last week to assume the position of house manager of John Hamrick's Blue Mouse Theatre. Mr. Saso has had a number of years of experience in this field, having been connected with various theatre interests in Oregon for the last several seasons, and also having recently owned and operated the Campbell Theatre at Campbell, California.

Harold Glanfield, recently connected with the Fox exchange here, was recently appointed a sales representative for E. J. McNerney's local United Artists' exchange. He will cover the Spokane and Eastern Washington territory for U. A.

E. J. Zukor, son of Adolph Zukor, accompanied by Mrs. Zukor, and Sam Denbow, vice-president of Publix Theatres, were guests in this city last week, arriving for the opening of Publix's magnificent new Seattle Theatre.

Charles McKee, in charge of bookings for several of Calvin Heilig's theatres in Washington and Oregon, spent a short time on Film Row last week. During his stay, he renewed acquaintanceships with several of his friends whom he knew in this city several years ago when he was local manager of the Heilig Theatre, now the Third Avenue Theatre.

After twenty weeks as master of ceremonies and orchestra director at Manager James Q. Clemmer's Fifth Avenue Theatre, Hermie King played his farewell engagement last week. He was being transferred to West Coast's Broadway Theatre in Portland. With Mr. King went "Red" Corcoran, banjoist and novelty comedian of the orchestra, who will also entertain Portland patrons for the coming few weeks.

Reports circulated recently to the effect that George Srigley had sold his Cameo Theatre at White Center to J. G. Maddux were this week denied by Mr. Sprigley. The deal had been pending, it was reported, but final arrangements fell through and Mr. Srigley retains the theatre.

The entire sales staff of the local Metro - Goldwyn - Mayer branch office arrived in town ast week for a brief sales conference with Manager Ben Fish. Among those who came in from the field were Maurice Saffle, Frank Cass and Frank Becker. "Sully" Sullivan, local representative, was also among those present.

Manager James Q. Clemmer of the Fifth Avenue Theatre last week had as a visitor for a short time none other than Marco, masculine member of the famous producing organization of Fanchon and Marco, whose stage revues are an integral part of the West Coast chain. Mr. Marco came up from Los Angeles in conjunction with the beginning of "West Coast's Greater Stage Season" at the Fifth Avenue.

Louis L. Goldsmith and W. B. Ackles, both well known throughout the entire Pacific Northwest territory, last week announced that they have taken over the ownership and management of the Society Theatre, one of the most popular neighborhood second run houses. Each of these exhibitors at one time owned the house independently, but are now in partnership, with actual management invested in Mr. Ackles.

Ray Felker, theatre supervisor for Universal in Washington and Oregon, returned last week from a trip to the Portland territory, where he held a conference with Russell Brown and Ernest Ludwig, "U" men in Eugene and Corvallis, respectively. Mr. Felker was accompanied on the trip by his wife and daughter.

Frank Edwards, former owner of the Winter Garden Theatre in Seattle, last week emerged victorious in his primary campaign for the office of Mayor of the city, and in two weeks will oppose Mrs. Bertha K. Landes, incumbent, for the office in the final elections. He ran second in the primaries, in a field of nine, just a few thousand votes behind the present office holder.

M. F. Warner and E. M. Warner, former operators of the Rose Theatre in Sumas, last week acquired the capital stock of the Pe Ell Theatres Company from W. T. Stapleton and Martin C. Welsh, and have announced that they will take over active management immediately.

Jack Fier, manager of the National Screen Service office in Los Angeles, spent a short time in this city last week. He is on a sales campaign in the Pacific Northwest, and was en route to his home town via Portland when he left here.

Charles George, owner and operator of the Capitol Theatre in Port Angeles, was a visitor on Film Row last week.

D. J. McNerney, exchange manager for United Artists, returned last week to the local office from a sales trip to Portland and other Oregon key cities.

Herschel Stuart, Northwest manager for West Coast Theatres, Inc., last week welcomed to his new offices in the Skinner Building Mr. Harold B. Franklin, president and general manager of West Coast, and Jeff Lazarus, general publicity and advertising director of the circuit, who are on a tour of the Pacific Northwest houses.

Reports received from Salem, Oregon, last week announced that the safe in Frank Bligh's Capitol Theatre there had been blown by crooks who had escaped with $400 in cash. Additional receipts from Saturday and Sunday performances were overlooked by the bandits in their haste to make an exit before the arrival of persons aroused by the safe explosion.

Salt Lake City

BUSINESS is reported to be picking up constantly at all of the Louis Marcus Enterprises theatres, and a great deal of encouragement is felt regarding the prospects for the coming year in spite of the fact that it is to be a presidential year, according to Louis Marcus.

It is announced here that Dode Samuels, formerly connected with the Metro-Goldwyn-Mayer Corporation in this city, is now associated with the Advance Trailer Service Company in the San Francisco territory.

Arthur A. Schayer, well known throughout this section through his association with Metro-Goldwyn-Mayer and Fox, left this city for San Francisco a few days ago, for the purpose of establishing Samuels, it is stated. Milton C. Cohn and Charlie Stern, representatives of the Advance Trailers in the territory surrounding this city, report very good business.

O. Wog, Paramount Branch Manager here, will meet Division Manager J. C. Clark for a short conference in Ogden, Utah, within the next few days, it is reported.

A new salesman has been added to the Metro-Goldwyn-Mayer sales force in the person of J. A. Epperson, former manager of the local Pathe office, according to Branch Manager L. C. Wingham.

Russell Egner, former special representative for Metro-Goldwyn-Mayer, has recently been assigned to management of the Kansas City office, it is announced here, and is moving his family to that city from Salt Lake this week.

Manager H. H. Milstein of the Universal office was in from his territory last week, as was salesman Tony Hartford. C. C. McDermond is still in Idaho.

The West Coast Theatres, Inc., have arranged for the Vitaphone installation at the Wig Wan Theatre of Reno, Nevada.

Harry Lustig, Western Division Manager for Warner Brothers, is making an extended stay in the Intermountain territory.

A. F. Hickox, Special Sales Representative for Warner Brothers, made a short stay in the Salt Lake territory and then left for Denver.

Captain Mc L. Baines, Kinogram News Reel owner, spent a short time in this city conferring with Manager Messinger, and has left for Denver.

John Rugar, of the American, Egyptian, and Orpheum theatres of Park City, Utah, is lining up some new productions for these houses while in Salt Lake.

Chas. Walker, manager here for Fox, is conducting a sales conference at the local office this week with all of the salesmen. A new salesman has been appointed to the Montana territory for Fox here; namely Joe McElhinney.

Commissioner Harmon and Louis Peery, owners of the Egyptian and Ogden first run theatres of Ogden, Utah, have been lining up some of the special productions here recently.

Harry Stern, manager here for United Artists, states that they are opening up the Butte shipping office this week. Salesmen Johnny Dickson and Charlie Snyder are making a trip which will cover the entire state of Utah.

Elmer Tietjen of the Jewel Theatre at Santaquin, Utah, spent a few days conferring with Branch Managers along the Row here this week, as did Royal Taylor of the Salem Theatre of Salem, Utah.

E. O. Ostlund of the Rivoli Theatre at Springville, Utah, was among exhibitor visitors seen at the Exchange Mart recently.

District Representative L. L. Savage of the Pathe organization, was in Salt Lake City for a visit of a few days from Denver.

Manager Al O'Keefe of the local Pathe exchange is back from a trip into Montana.

E. M. Gibson, Tiffany office manager in this city, left a few days ago for Idaho and Wyoming territory.

J. Frank Shea, Western Division Manager for F B O, is enroute to this city from his headquarters in Los Angeles, according to report. Local manager Fred Lind is expected in from Montana.

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

Albany

THERE was another mysterious fire in Schenectady last week, when a blaze was discovered beneath the stage of the Albany theatre. This house is one of the Fa? rash chain but conducted by A. E. Hamilton under a sub-lease. The damage wil amount to several hundred dollars.

Harry Brooks, president of the motion picture machine operators' union in Troy, N. Y., for the past sixteen years and also a member of the New York state legislature for one term, announced his candidacy last week for the office of sheriff in Rensselaer county. The union which he heads will endorse his condidacy in the near future and work for his election.

Pete Dana, former buyer for Schine Bros., has joined the Tiffany forces and is now working out of the Albany office, covering the territory between Albany and Buffalo.

George Hoag is setting dates at the present time for the Andes theatre, which will open soon. Dates are also being set for the Town Hall in Parishville.

Dan Creed, former office manager of the F. B. O. exchange here, has been transferred to the New Haven branch and Abe Van Dusen is now acting as office manager as well as booker. Incidentally, Mr. Van Dusen blossomed forth last week with a new Chrysler car.

A radio has been installed by Jake Rosenthal in the Rose theatre in Troy, serving to relieve the pianist during the late afternoon. Fights staged at Madison Square Garden are also being received by Mr. Rosenthal by radio and included in the program. On Wednesday night Mr. Rosenthal is using three acts of professional vaudeville along with his pictures.

The bowling teams from the American and Proctor theatres in Troy are now tie for first place in the tournament of the Troy Theatrical League. The league will hold its banquet early in April, at which times prizes will be awarded the winners.

Small town exhibitors in Albany last week declared that business was not as good this year as last and that few of the number were making any money.

Joseph Sternberg and E. Sobel of the Avon, in Boonville, were in town last Monday, attending a session of the Albany Film Board of Trade.

Ned Kornbleit, of Binghamton, who has made a fortune in the motion picture theatres in that city, where he owns four houses, one time operated a small restaurant and often refers to the days when he was a short order cook as well as cashier.

S. L. Thornton, of the Orpheum in Saugerties, has bought the Rudolf in Tannersville from Julius Byck. L. G. Lawton has secured the Star in Newport from E. Hellman.

The Albany Film Board of Trade has received a letter from Harry Goldstein, now manager of the Paramount exchange in Pittsburgh, and who formerly handled the office in Albany, expressing his thanks for the cooperation accorded him by the Albany Film Board of Trade, during his stay in the capital city and likewise the farewell dinner that was tendered him on the eve of his departure.

Charles Rosenweig, district manager for F. B. O., was in town last week. Arthur Abeles, of New York, district manager for Warner Bros., was in Gloversville during the week.

George Dwore, operating the Cameo in Schenectady, is now giving away silverware and candy on Saturdays and it is evident that there will be a long, hard fight between this theatre and its competitor for business.

Two representatives from Albany's film row stepped on the gas one day last week while they were passing through Johnstown, and found themselves facing the judge and later paying a fine.

Siegel's auto truck service will extend its territory in the near future, serving the theatres between here and Binghamton and establishing a new route.

Walter Emig, operating the Central in Albany, announces a change in policy to the end that he will use double features two days each week from now on.

In town during the week were Cliff Almy, manager of Warner Bros. Buffalo office; Sam Goldstein, of Springfield, Mass.; Sam Hochstim, of Hudson, and Sam Slotnick, of the James theatre in Utica. Clarence Dopp, of Johnstown, also drove to Albany, and startled the exchanges by appearing in a new type of glasses.

Louis and Myer Schine and Geo. Lynch, their buyer, all of Gloversville, were in New York City during the past week. The Schine brothers report business as being good over the entire circuit of more than 100 houses.

Al Guteck, local F. B. O. manager, showed his versatility a few nights ago while attending a banquet in Albany. Mr. Guteck was a stranger to nearly everyone present, but joined in with the singing and later on acceded to a request for a solo.

Bill Smalley, of Cooperstown, was in Utica during the week, securing equipment for the theatre which he is erecting in Johnstown hopes to open in May.

Joe Wallace is making a big play these days at Proctor's theatre in Albany on the picture end of his program.

Jake Golden, manager of the Proctor house in Troy, was initiated into the Elks the other night, and judging from all that one hears it was some initiation. During the evening, Mr. Golden was presented with a pin containing three diamonds, the presentation being made by Bob Murphy, master of ceremonies at the Proctor house last week.

The motion picture machine operators of Troy, at their meeting this month, will adopt a new constitution and by-laws. Al Lemay, one of the officers, has at his home in Troy the first projection machine ever used in that city and which was made almost entirely of wood.

There was a largely attended screening at the F. B. O. exchange one night last week, to which all of Albany's film row was invited.

Charles Stombaugh, new manager for Pathe, was out over the territory last week, while Jack Krause, local manager for Tiffany, covered Kingston and southern points.

W. W. Farley, of Albany, owner of several theatres in Schenectady, is facing the stiffest political fight in his existence, in connection with the selection of a Democratic delegate from Broome county to the national convention.

Miss Celia Rosenthal, of Troy, is spending several weeks in New York City on a vacation. Mrs. Walter Roberts, wife of the manager of the Troy theatre, is entertaining relatives from New York.

V. A. Warren, of Massena, who has been spending the past two months abroad, will sail for home on March 20.

Milwaukee

B. GFIFFITH, formerly manager of the LaSalle theatre at LaSalle, Ill., is now managing the Tivoli theatre, Milwaukee, one of the Midwesco chain. D. J. Smith, former manager of the Tivoli, has accepted the position as manager of the new Capitol theatre now being erected on the west side of Racine, which will be opened on May 15th.

A. J. Shumow, M-G-M sales representative, left for Indianapolis on Monday to assist in a sales drive there.

Dan Kulaszewicz, manager of the Rex at Bessemer and the Strand at Wakefield, Mich., was a recent Film Row visitor.

H. L. Hoch has taken over the Movie theatre at Palmyra from K. H. [illegible]

M. Shiren, auditor, is spending a few days at the Tiffany branch.

Rollie Sickels, cashier of the M-G-M exchange, met with an accident recently while driving, and will have to replace his Chevvy sedan, for he says repairing it will be too great an undertaking.

The Opera House at Eagle, Wisconsin, changed hands recently. L. Guthrie is the new owner.

E. J. Smith, general sales manager, and G. H. McLaughlin, division manager, spent last Tuesday in the local Tiffany branch.

John Ludwig and Harry Perlowitz of the Chain Theatres, now operating two theatres in Port Washington, have taken over the Opera House at Antigo from John Hanus.

Rumors, rather well substantiated, say that Cedarburg and Port Washington are each to have a new theatre shortly. Cedarburg now has one house and Port Washington two. The two towns are situated within ten miles of each other.

Joe Winniger, manager of the Palace at Waupaca, was in the city on Wednesday.

Warren Rutter formerly with Pathe at Chicago, has been added to the local Pathe sales force and has been assigned to northern Wisconsin and upper Michigan territory. He replaces Herman Wolfgram, who is taking an indefinite leave of absence.

A. Bartelt has taken over management of the Mirimar theatre, Milwaukee, from A. L. Dobbs, change effective on March 5th. Mr. Bartlet formerly operated the Eagle theatre on the south side, and is owner of the Plaza thatre, which is leased to Midwesco.

G. G. Bandy of the Majestic theatre at Rhinelander is in the city visiting at several of the exchanges.

The two Reedsburg theatres, the Majestic and the Badger, have been closed for two weeks because of an epidemic of scarlet fever in the city.

Frank DeLorenzo is representing National Screen Service in Wisconsin. He was until recently associated with Paramount.

Max Stahl, special representative, spent a few days in the Milwaukee Educational branch discussing next season's program with E. J. Weisman, manager.

The Grand theatre at Racine is again under management of James Boden. Mr. Boden also manages the Grand and Garden at South Milwaukee.

John P. Adler, exhibitor from Marshfield and Stevens Point, was a recent Milwaukee visitor.

Pathe exchange was visited by several officials this past week. Stanley Jacques, mid-west divisional manager, and Harry Scott, short subject sales manager, spent a short time in the local branch. This was Mr. Jacques' first visit to the Milwaukee exchange. Phil Reisman, general sales manager, arrived on Thursday for a brief visit.

South East

IN ORDER to keep the two theatres in Mayfield, Ky., the Dixie and Princess, right up to the minute in every way, the Strand Amusement Company, owners, is spending several thousand dollars on the two houses. The Princess will have a new front and an arcade and two new projectors have been installed in the booth and a now organ. A large changeable electric sign is to be added to the front of the theatre.

At the Dixie, 300 new seats and a new pipe organ are to be installed, while the front of the house is to be improved.

The Regal theatre, Centerville, Tenn., formerly operated by R. P. Brown, has been taken over by W. O. Thompson.

The Weeksbury theatre, Weeksbury, Ky., has closed for two weeks, due to the prevalence of smallpox.

Leo F. Keiler, of the Columbia Amusement Company, Paducah, Ky., has gone to California on a business trip.

Mr. and Mrs. A. N. Miles, of the Eminence theatre, Eminence, Ky., were visitors at Louisville exchanges last week.

In conjunction with their regular bill last week, the Princess theatre, Mayfield, Ky., staged a Spring Style Show.

Sam Switow, of the Kentucky theatre, Louisville, has left for Florida, to join his father, Mike Switow, who is visiting there.

Construction of a new building at Sweetwater, Tenn., in which the moving picture show, Moneta, operated by Booth Enterprises, will be housed, will be begun soon, it is stated. The building will be owned by the Jones estate and will have a frontage of 75 feet, extending back 100 feet to an alley. The building is to be of brick and stucco and will cost, it is said, $15,000, including decorations and furnishings.

The Tivoli theatre, Chattanooga, has increased its admission prices from 30 and 50 cents, to 40 and 60 cents, the lower figure for matinees and the higher for night performances. The new policy became effective March 5.

In justification for the increase, it was pointed out by E. R. Rogers, resident manager, that the Tivoli is the only theatre of its class in the South that charged 30 and 50 cents admission.

W. H. Henry, who for several years has been shipping clerk for the Warner Bros. Charlotte exchange, has been made cashier for that office, while J. W. Wadsworth, formerly connected with the Enterprise Film Company and Carolina Theatres, Inc., has succeeded Mr. Henry as shipping clerk.

The Film Club basketball team, with Ruth Baldwin of Pathe exchange as captain, has won every game they played this season, thereby winning the championship cup of the Commercial League of Charlotte. Miss Baldwin was awarded an individual cup for the best sportsmanship displayed. Mrs. Marion G. Wrenn, secretary of the Charlotte Film Board of Trade, entertained the team Wednesday night at her home.

C. L. Massey transferred the ownership of his playhouse theatre, Selma, N. C., to his brother, J. D. Massey, March 5.

The Brooklyn theatre (colored house), Lumberton, N. C., has been taken over by Willie Smith from W. C. Crump. Willie Smith was formre owner of the theatre.

A. H. Yoemans has bought the Lyric theatre, Sumter, S. C., from Donald M. Eaves of the Eaves Circuit, Union, S. C., and also the Rex theatre at Sumter from the Publix Theatres.

Jack Marcus has sold the Lincoln theatre, Florence, S. C., to E. R. Medd and the name of the house has been changed to the Bijou. Mr. Marcus is now manager of the O'Dowd theatre in Florence.

The name of the Princess theatre, Marshall, N. C., has been changed to "Our" theatre. The new name was obtained by popular vote of the people.

The new owner of [illegible] theatre, Lexington, N. C., is G. P. Loftis, instead of H. F. Herlig, as formerly announced.

E. A. Troutman also is erecting a brick building on Main Street in Mooresville, N. C., and announces that it will house the Artcraft theatre, run by C. J. Goodman.

L. L. Drake of the Ansonia theatre, Wadesboro, N. C., is using his airplane for the transportation of film.

William Lenehan, of the Pathe exchange, was taken ill while out in the territory last week.

Visitors in Charlotte last week were O. B. Welch, High School theatre, Carthage, N. C. Ed Pearce, manager National theatre, Mount Airy, N. C.; A. C. Earps, manager Auditorium theatre, Winston-Salem, N. C.; Gus Mitchell, Imperial theatre, Newton, N. C.; M. Merriweather, manager Amuzu and Pilot theatres, Winston-Salem, N. C.; A. H. Yoemans, Rex and Lyric theatres, Sumter, S. C.; Louis Mitchell, Amuzu theatre, Elkin, N. C.; E. L. Hearne, Alameda theatre, Albemarle, N. C.; L. L. Drake, Ansonia theatre, Wadesboro, N. C.; D. Holt, Troy theatre, Troy, N. C.; J. R. Hauser, Victory theatre, Mooresville, N. C.; A. T. Atkins, Paramount theatre, Lillington, N. C.; W. L. Paul, Seabreeze theatre, Beaufort, N. C.

Canada

WHEN the film caught fire and smoke poured into the Colonial Theatre, Granville Street, Vancouver, B. C., one of the largest houses in the Pacific Coast city, during a performance on March 8, two employes played the role of heroes.

J. Thomas, the operator, was severely burned in attempting to extinguish the fire, while William J. Nellish, the organist, calmed the fears of the audience and then played a lively selection until the last patron had left the theatre. The actual fire loss was $4,000.

A fire scare with the scare left out took place at the Fern Theatre, 413 Bank Street, Ottawa, a popular neighborhood house of the Canadian Capital, on March 6 when a fire was discovered in the building shortly after nine o'clock. The fire department handled the situation quickly while Manager Fred Benson took care of the crowd. There was no disturbance and the performance proceeded.

A big event in the sport world of Ottawa, Ontario, is scheduled to take place shortly when the Keith-Albee trophy, a handsome cup, is presented for the first time to the winning team of the Big Four Hockey League. The silverware was presented through J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, and arrangements for the ceremony are in his hands. A big banquet is to be held at the Chaudiere Golf Club for the formal presentation.

Three boys who had broken into the Regent Theatre, Ottawa, Ontario, were dealt with in the Juvenile Court on March 9, when the charge against one of the youths was withdrawn; the second was remanded to the Detention Home for one week and the third was placed on probation and was allowed to go.

It was only a short time ago that the Regent, a downtown house, was the scene of midnight vandalism when the reels of film, which were ready for shipment back to the exchanges, were cut to shreds and scattered all over the lobby. One reel was taken away in its entirety. Manager Ray Tubman never traced the miscreants.

Howard Conover, manager of the Imperial Theatre, a Keith-Albee house of Montreal, Quebec, presented an "All Star Mystery Week" starting March 11 when he did not announce the title of any picture or vaudeville act on the bill. The only hint was afforded in the newspaper advertising, which contained a scene from the screen feature along with the statement: "On the screen: A First National Picture with two of their most popular stars."

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New England

MAURICE N. WOLF, district manager of the Metro-Goldwyn-Mayer exchanges of the New England area, was tendered a complimentary dinner in honor of his advancement to that position by the exhibitors and exchange men of New England at the Georgian room of the Hotel Statler on Monday. Some two hundred attended.

On behalf of the exhibitors and exchange men, District Manager Thomas B. Spry of First National presented Mr. Wolf with a large diamond ring. Salesmen of the Metro exchanges in the territory presented him with a white gold wrist watch and Samuel Eckman, Jr., now in England and a predecessor of Mr. Wolf in the New England area, sent a beautiful Masonic ring.

Major Edward Bowes, vice president of the M-G-M organization, Paul F. Burger of New York, Ruth Elder, Ed Fay of Providence, William A. Scully of the New Haven office, Harry O. Wordell of the Albany office and many other prominent film personages were speakers. Judge J. Albert Brackett was toastmaster. A vaudeville entertainment was provided.

Boston will hold its annual National Vaudeville Association benefit shows at midnight April 13 simultaneously at the Metropolitan and Keith-Albee Boston theatres.

Arrangements are going forward for the affair under the leadership of C. Wesley Fraser of the Keith-Albee Booking Offices and Bart Grady of the Keith Theatre. Assisting them on the general committee are J. J. McGuiness of the Gray Circuit, Victor Morris of the Orpheum Theatre, Boston; R. A. Somerby of the Bowdoin Square, Joseph Brennan of Loew's State, J. J. Ford and J. R. Fitzgerald of the Publix Circuit, J. L. McCurdy of the Metropolitan, Alfred W. Lauder of the Keith-Albee Boston, Henry Wasserman of the Dudley, all of Boston; Isaac Gordon of the Waltham, Fred Murphy of the Quincy, George Haley of the Jamaica Plain and Michael F. O'Brien of the Granada, Malden, all of suburban Boston.

President J. A. McConville of the New England Film Board has appointed the following committees for 1928: Arbitration, M. N. Wolf and H. E. Elder; Legislative, H. F. Campbell. W. H. Bradley and Ed Golden; Transportation, W. H. Erbb and John J. Scully; Executive, Henry T. Scully and Thomas B. Spry; Credit, John J. Scully, Chas. McGerigle and M. E. Morey; Safety, Moe Grassgreen, J. L. Roth.

The Waltham Theatre at Waltham, Mass., has signed contracts for installation of both a Vitaphone and a Movietone.

The estate of A. H. Morse of Franklin, Mass., has been issued a permit to erect a motion picture theatre at Central, Cottage and Summer Streets, with seating capacity of 1,000. Ralph T. Jackson is drawing the plans.

The Seville Theatre, Inc., has been organized at Boston, with capital of $100,000. Incorporators are Jacob Lourie, Samuel Pinanski and David Pinanski of Boston, who are officials of the new New England Theatres Operating Corporation.

Abraham Snider, Michael Rudnick and Anna M. Dunn of Boston have organized and incorporated the Fenway Holding Co., with capital of $90,000.

John Sabina of the Independent Theatre Supply Co. has the sympathy of many riends in the death of his only child, a five-year-old son.

Courtland Smith of New York, in charge of the Fox Movietone sales, was in Boston during the past week.

It is announced in Boston that repairs to the Mills Theatre at Shelburne Falls, which was damaged by fire, will require about six weeks to complete, during which the theatre will be closed.

Charles Morse has taken over the Supreme Theatre at Jamaica Plain, Mass., and has started extensive remodelling and improvements. He plans to open immediately after Easter. Mr. Morse also operates the Strand at Roxbury and the Atlas Theatre at Adams, Mass.

Rebuilding of the Morse Opera House at Franklin, Mass., is ready to proceed as soon as plans are completed for James Austin.

James Grainger, sales manager for Fox, was a visitor to Boston last week.

George Roberts, home office representative for Fox, was another Boston exchange guest during the week.

Girl bookers of the Boston exchanges tendered a linen and crystal shower to Mrs. William Resnick (Mildred Shore) at the home of Mrs. E. V. Corbett, booker at Warner Brothers. Mrs. Resnick was formerly assistant booker at Warner Brothers.

A. F. Cummings, manager of the operations department of the Metro-Goldwyn-Mayer exchanges, was in Boston during the week.

The Pathe Gang and Allen's Kids will oppose each other on the alleys at the Elks building this week in a challenge bowling match. There will be plenty of rooters for both squads.

Miss Aida Davis of the Pathe exchange has been appointed assistant booker at Warner Brothers, Boston.

A ten-string challenge match will be rolled on the Elks alleys by John Glazier of First National and Dave Grover of Pathe

The New England Bookers Association has named committees for its annual benefit party at the State Theatre Ballroom. Phil Fox of Independent Films and Miss Edna Grovo of American Feature Films comprise the dance committee; Miss Nell McLaughlin of Motion Picture Distributing Corp., Miss Sadye Gotz and Harry Smith of Pathe, the program committee; Mrs. E. V. Corbett of Warner Brothers and Miss Florce Scully of Educational, the ticket committee.

Cincinnati

THE Sunday blue law agitation, for which Ohio is becoming famous, and which is more or less quieting down in certain sections of the state, has now broken out at Marion, Ohio. This city has been without Sunday movies, until W. G. Sharpless, manager of the Grand theatre, opened his house a few Sundays ago, when he was promptly arrested for having done so. Whether he will continue to enforce Sunday showings has not been decided at the present time.

The Ohio Schine theatre, Sidney, Ohio, has been taken over for two nights by the merchants of that city in order to stage their annual spring fashion show.

Loew's and United Artists' Ohio theatre, which has been under construction at Columbus, Ohio, for several months, is rapidly nearing completion, and will be formally dedicated before the end of March. Pictures will be shown on a continuous program in addition to a "stage band policy." The house has a seating capacity of 3000.

Among recent Ohio incorporations are the Liberty Amusement Co., Middleport, Ohio, with a capital of $20,000, the incorporators being Paul E. Bean, Homer E. Cooper and Edna B. Cooper; also the Educational Film Service, Cincinnati, capital $50,000, with Elizabeth and J. A. White and Edward Strasser.

The Canton Develpoment Co., of Canton, Ohio, will erect a new theatre at Galion, Ohio, at an estimated cost of $200,000. A new house is also scheduled for Zanesville, Ohio, to cost around $200,000, although name of the owner has not been made public.

The Ohio theatre, Mansfield, O., has inaugurated a bargain hour between the house of 1:30 and 2:00 p. m., when all seats are reduced to ten cents.

Minneapolis

PUBLIX and F. & R. are still busy making arrangements for the opening of the Minnesota theatre, the new $2,000,000 picture house in Minneapolis, which they will control jointly. The theatre will be opened to the public, March 24, and right now the house is being given its finishing touches and the staff is being organized.

Council men of Brainerd, Minn., are conferring with a committee of the Brainerd Chamber of Commerce to see if some plan may not be worked out for the reopening of the Park theatre, which has been closed for the past few months. Finkelstein & Ruben have an interest in this theatre.

Madison Lake, Minn., turned out the other day to witness the opening of its new theatre, the Cozy. The first nighters were impressed with the modern equipment of the new house.

W. A. Hausmann is manager of the theatre at Churchs Ferry, N. D., which has just been reopened.

E. B. Kopman has been appointed representative of National Screen Service in Minnesota and the Dakotas, according to an announcement of W. P. Garyn, assistant sales manager.

An estimated loss of $20,000 was reported when a fire at the Heights theatre destroyed a pipe organ and damaged the building. The Heights theatre is located in Columbia Heights, a suburb of Minneapolis.

San Francisco

THE Publix Theatres unit stage presentations are to be installed in the Granada, while the Fanchon and Marco "ideas," a purely California product, will be centered in the Loew's Warfield.

Up to now, the Publix acts have never been west of Denver, swinging south from this point into the Atlantic coast states and thence into Texas. The new booking arrangements will go into effect very soon.

M. Crapster is the new cashier at the local Fox exchange, having replaced Smith, who resigned.

M. R. Savage, who is Inspector Booker for the Pathe exchange, was in the local office recently.

O. L. Olsen is now connected with Columbia's local office in the capacity of salesman.

E. T. Roberts, former salesman in the Sacramento Valley for Warner Bros., has been appointed branch manager for Vitaphone, with headquarters in Warner Bros. local exchange. This branch will cover the entire western division, consisting of Denver, Salt Lake, Portland, Seattle, Los Angeles and San Francisco.

Max Blumenfeld has opened his Allendale theatre to large throngs. The old Allendale theatre has been rented to a local church.

Work has commenced on both theatres for Nathan & Barron. One in the Marina and the other near Daly City. Each theatre will seat about 1500.

The Palace theatre in San Leandro, one of the mast beautiful of Golden State Circuit houses, is now under the management of George K. Knowles, well known along film row. Knowles has been connected with the motion picture industry for over twelve years as manager of a large circuit and also associated with both the distribution and production ends of the business with Pathe exchange.

T. & D. Jr. Enterprises, Inc., in their State theatre in Oakland have installed the Movietone in connection with their Vitaphone attractions. Thus Oakland takes its place with Movietone even ahead of San Francisco.

Max Blumenthal has placed orders for equipment with Preddey for his North Sacramento theatre, now well under constrcction.

West Coast Theatres, through their Purchasing Agent, Elmer Hanks, have placed orders for Reflector Lamps for their Mission theatre of San Jose.

Joe Fraser, manager of the Granada theatre, has also been appointed to look after some of the Granda's publicity. Joe has been at the Granada many years, having worked up to be manager.

With Dale Winter, his wife, turning the first spadeful of earth, Henry Duffy, San Francisco theatrical producer, on March 1st saw actual work commenced on his new $1,000,000 Duffwin theatre on Seventeenth street, between San Pablo and Telegraph avenues, Oakland. The theatre is to be ready for opening September 1st and will be played by the seventh of the Duffy circuits.

A Class A steel frame and concrete theatre building to have a seating capacity of 4000 is to be erected on Telegraph avenue and Nineteenth street, Oakland, for the Central Oakland Block, Inc. The West Coast Theatres, Inc., San Francisco, are the lessees. Cost will exceed $1,000,000.

T. & J. Jr. Enterprises, Inc., has placed order for Reflector Lamps, Spot and Rewind, and considerable other booth equipment for their State theatre at Fresno.

Harold B. Franklin, president and general manager of the West Coast Theatres, was a recent visitor in San Francisco, looking over the theatres. From this city, he left for Portland, Seattle and other northern cities, where West Coast theatres are.

Young Dick Ryan, chief doorman at the Embassy theatre, which is crowding that theatre with the "Jazz Singer," was recently complimented by a big official on the manner in which he takes care of the crowds. Ryan, who recently came here from New York, also assists in the theatre's house management.

Some of the out-of-town visitors recently seen on the row were McCarthy, from Granada theatre; Yerinton, Nevada; San Dubois, of Dos Pales; Fred Conley, of Clovis, and his brother, Wiley Conley, of Reedley, an dRestano, of Sonora.

Fred Voicht's drive for bookings and contracts went over big.

Gerald Hardy has taken over the Manzanita theatre at Carmel.

L. N. Walton and E. L. Walton, who were formerly connected with the Universal film exchange, are now handling sales for the Theatre Ad Mat Service in five states—California, Arizona, Utah, New Mexico and Nevada.

Clare Foley, secretary of the Film Exchange Board of Trade, has returned to her office after a week's visit in Omaha and Des Moines.

Atlanta

RALPH B. WILLIAMS, district manager for the Southeast for Universal Film Exchanges, Inc., returned to Atlanta last Sunday from Charleston, W. Va., where he served in the place of T. O. Tuttle, branch manager at that place, while the latter was on vacation.

C. R. Beacham, First National's Atlanta branch manager, spent a part of last week in the Florida territory.

Friends of Jim Young, First National salesman, will regret to learn of his illness. After spending several days at the hospital, Mr. Young was removed to his home and is showing signs of improvement.

After being confined to his home for several days with influenza, Paul Strachan, First National salesman, left the middle of last week for his territory.

Fred Jack, assistant manager for First National's Atlanta branch, accompanied George Almon, salesman, into the south Georgia and Florida territory last week.

Frank D. "Boots" Adams, formerly connected with Amusement Co., Waycross, Ga., visited his friends on Film Row last week.

Joe Wheeler, of the Capitol theatre, Montgomery, Ala., was a visitor last week.

Victor Fernandez, of the Italian Club theatre, Ybor City, Fla., made a trip to Atlanta last week.

Ed. T. Brown, booking agent for Sparks Enterprises, returned from a trip to Jacksonville, Fla., last week.

Last week's visitors to Atlanta's Film Row included: R. E. L. Golden, of the Golden theatres, La Grange, Ga.; Louis Rosenbaum, of the Muscle Shoals theatre, Florence, Ala.; T. F. Thompson, of the Palace theatre, Cedartown, Ga.; Paul V. Kelly, of the Ideal theatre, Ashburn, Ga.; Bruce Snider, of the Grand and Liberty theatres, Bessemer, Ga.; C. E. Jones, Liberty Specialty representative in Alabama and Tennessee; Alex Callen, South Georgia and Florida representative for Liberty Specialty; Grady Wise, of the Strand theatre, Winder, Ga.; Mrs. Violet Edwards, of the Colonial theatre, Commerce, Ga.; J. R. Long, of the Opera House, Ft. Payne, Ala.; Walter L. Brandenburg, of the Franklin theatre, Ft. Valley, Ga.; and H. M. Mitchell, of the Dixie theatre, Pelham, Ga.

Friends of Miss Lucile Ellis, of Pathe's personnel, will be glad to learn she is rapidly recovering from an appendicitis operation.

C. L. Peavey, Atlanta manager for FBO, made a trip to Macon, Ga., last Thursday.

Dan Michalove, general representative for Pathe in the South, left last Wednesday for New York for a conference with the company's home office executives.

Roy Martin and his manager, J. N. Morgan, of the Martin chain of theatres, Columbus, Ga., were visitors to the exchanges last week. Mr. Martin announced plans for the opening of his new theatre, the Royal.

A. H. McCarty, of the Mildred theatre, Barnesville, Ga., and his brother, J. M. McCarty, of the Forsyth theatre, Forsyth, Ga., visited Atlanta last week.

Among Birmingham visitors the past week were Tony and Harry Sudekum, president and secretary, respectively, of the Crescent Amusement Company, accompanied by their home office staff, comprising C. L. Dean and C. R. McGowan, as well as their Gadsden manager, Lee L. Castleberry. Mr. Sudekum and his party were returning from a trip through central Alabama, on which they had been investigating conditions and looking over their various interests. Mr. Sudekum expressed himself as being optimistic over the general outlook in the theatrical business.

The Sunday movie campaign is marking time until the Birmingham City Commissioners return to town and are able to formally receive the petition containing some 5.000 names of registered voters who have expressed their desire to open the theatres on Sundays.

It is rumored that the Pantages Theatre, which closed a few weeks ago, will reopen within the next two weeks with musical shows.

Mack Jackson and Mrs. Jackson, of Alexander City, visited the Magic City the past week. Mr. Jackson stated that his new Strand theatre would be ready to open within the next few weeks.

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St. Louis

THE safe of the Rialto Theatre, Champaign, Ill., was opened by yeggmen the night of March 4. The robbers secured $500.

Bids will be taken on March 15 for the construction of the theatre at Main and West Avenues, El Dorado, Ark., which will be operated by the Saenger Amusement Company. Clark Sample, the owner of the project, and it will be leased to the New Orleans amusement organization. The plans prepared by Emile Weil Company, New Orleans, call for a 2-story, 46 by 102 foot reinforced concrete, brick, stone and terra cotta building to cost about $150,000.

The McWilliams family of El Dorado also plans to erect a $150,000 theatre in that city. They have selected a site at Cedar and Jefferson Streets and retained E. M. Kolben of the Exchange Bank building to prepare the plans.

Cullen Espy of Skouras Brothers organization has been transferred to Indianapolis, Ind., to take over the management of the three first run theatres in that city recently acquired by Skouras Brothers and Publix.

Reeves Espy, publicity director and advertising manager for the Skouras Brothers chain, also went to Indianapolis to reorganize the publicity and advertising department of the houses in that city. However, he is expected to return to St. Louis to resume his duties here. He will have a supervisory direction of the advertising and publicity in Indianapolis.

St. Louis film stocks listed on the St. Louis Stock Exchange closed March 10 as follows: Skouras A, $37 bid and $40 asked, a drop of $1.50 for the week. St. Louis Amusement A, $36 asked. One year ago St. Louis Amusement A stock sold at $41 while Skouras A was rated at $43 a share.

Otto C. Backof of 2931 Sidney Street, St. Louis, Mo., received word of the death of his brother, William C. Backof, 58 years old, of Chicago, Ill., who in the pioneer motion picture days was associated with "Batty" Paul, an Englishman, in the perfecting of the movies. He was also associated with Jesse L. Lasky before he went to Hollywood. Funeral services were held in Chicago.

The City Council of Jefferson City, Mo., is wrestling with the question of Daylight Saving.

A bill has been submitted to the council calling for the installation of daylight saving regulations for May, June, July and August. The proposed ordinance will come up for final vote at the first meeting in April. Proponents of the plan have submitted petitions containing the signatures of about 500 business men, ministers, state officers and others.

The plan was tried out in Jefferson City during the World War.

All danger of Daylight Saving legislation in St. Louis blew up March 10 when officials of the Associated Retailers announced that the organization would not assume the leadership in any movement to have daylight saving hours brought back to St. Louis this year.

For several years the first robin brought with it a concerted drive in certain quarters for Daylight Saving. However, labor unions and the motion picture theatre owners aided by the Municipal Opera Association succeeded in killing all such bills.

Mrs. Harold T. Meek for the past four years motion picture reviewer for the St. Louis, Mo., Globe-Democrat, writing under her maiden name Frances V. Feldkamp, died early on March 7 at her home, 5021 St. Louis Avenue, St. Louis.

Funeral services were held on Friday, March 9. The body was cremated.

Although in ill health for the two years preceding her death, Mrs. Meek continued to review pictures almost to the time of her death.

Prior to joining the Globe-Democrat she was publicity director for the Orpheum Circuit houses in St. Louis. She held that position for two years and two years before that was publicity director for the Empress Theatre in St. Louis.

F. E. Wright of Gurdon, Ark., has perfected plans for the rebuilding of the Wright Theatre recently damaged by fire. The house will be remodeled and enlarged, the interior restored and new equipment installed.

Having signed a contract to record a Vitaphone subject for Warner Brothers, Ed. Lowry, master of ceremonies for Skouras Brothers Ambassador Theatre, St. Louis, Mo., will depart for California on March 16. While in the West he will visit the various West Coast theatres in search of ideas for stage shows at the Ambassador. During his absence from St. Louis the Ambassador will revert to a strictly picture policy.

Skouras Brothers are negotiating for a personality person to succeed Brooke Johns at the Missouri Theatre. The long-legged banjo strummer is booked for transfer to Indianapolis, Ind., where he will endeavor to put over the Skouras brand of stage shows.

Dallas

A RATHER serious accident occurred at the Palace Theatre during the Friday evening performance, when a young girl fainted and fell from the balcony to the main floor. She fell on another young lady seated twenty feet below.

The ushers quickly carried the injured ladies to the lobby, and ambulances removed them to the hospital. It is reported that both will probably recover.

L. E. Schneider, Western Divisional Manager for Publix, prolonged his Dallas visit, and is still in the city.

The Old Mill Theatre has purchased a Robert Morgan Organ and installation of the pipes has been started. It will require about a month to get the organ ready for use.

L. E. Harrington, manager of the Dallas F B O office, has returned from a conference of F B O officials in Chicago.

Wm. Epstein, San Antonio, has filed an injunction against Warner Bros. and others to prevent the showing of "The Jazz Singer" at the Empire Theatre in San Antonio. Mr. Epstein contends that he has the contract right to the picture.

L. E. Harrington of the Dallas F B O office was subpoenaed to appear at the Wm. Epstein vs Warner Bros. trial, and has been in San Antonio for several days.

The Dallas First National Exchange extended an invitation to the Rotary Club to attend a showing at the Melba Theatre.

James O. Cherry, the "ramrod" of The Publix Melba Theatre is very enthusiastic over business being done. The Melba Theatre has been a white elephant up to the time Publix took charge, and Paramount and Loew have both felt the weight. But Skipper Cherry seems to have started things the other way and is checking off some nice weeks for Publix and deserves a lot of credit.

Si Charninsky has returned from a business trip to San Antonio.

Raymond Terranella, publicity manager at the Palace Theatre, Dallas, Texas, used a foolproof system in tieing up with the trolley car company in an exploitation stunt for Ken Khitmer, new Palace band leader Sixty thousand transfer size printed slips were distributed by the conductors between the hours of 4:30 and 6:30 for three days.

Pittsburgh

THE Dormont Theatre, neighborhood house seating about 600, had a fire last week, seven and a half reels burning. The flames shot out the window of the projection room, which opened on the street and front of the theatre, and burned the second and third front stories of the apartment house next to the theatre before the fire department could extinguish the flames. The people in the theatre, which was not crowded, walked out calmly. Cause of film burning and reason of so much film burning not ascertained at this writing.

C. C. Manning, Publix musical supervisor, was in town on one of his usual visits in connection with the units.

Ernest E. Geyer, advance man for United Artists, is assisting Publicity Director Wallace R. Allen of the Penn Theatre in selling "The Gaucho" to the Pittsburgh public.

James Balmer, manager of the Stanley, has picked a fine staff of ushers and deserves much credit for the fine brand of service to be found upon entering the theatre.

The staff for the new Stanley house is as follows: James G. Balmer, manager; Frank Shepherd and William P. Fisher, asst. managers; Phil Spitalny, director of music and production; David Broudy, conductor of the orchestra; Alex Taylor, solo organist and Bernard Armstrong second organist; Lewis Barrington, technical director and Charles Huttinger, chief of service.

Much notice has been made of the colorful and artistic posters seen in the lobby of the Penn with Al Hilger, the artist due credit for this.

The ushers of the Penn Theatre have formed a club, the purpose being the welfare of the ushers and theatre. Meetings will be held weekly.

Des Moines

FIRST NATIONAL, which had a lead in the bowling contest among the Des Moines film exchanges, took a cropper last week when they lost three straight games to Paramount, their closest rivals. This places Paramount in the lead by about one game. The First National team ascribe their defeat to the fact that Elmer Tilton, manager of the First National office and captain of the bowling team, went to lodge meeting and was not with the bowlers last week.

C. S. Baker of the Grand theatre at Grand River, Iowa, recently made one of his rare visits to Des Moines.

Harry Frankel, manager of the office of FBO, is not yet recovered from the effects of a bad attack of the "flu." He has been down to the office but is just able to give full time again.

Tom North, representing Timely Films, spent three days in Des Moines at the Pathe office. He is making a four weeks' tour of exchanges. From here he goes to Omaha.

The staff of Paramount had a particularly nice party at the Bonnie Mac Tearoom last Saturday. There was dancing and the wives, husbands and sweethearts were included. R. M. Copeland, manager of the Paramount office, was in charge of arrangements for the party.

Dorothy Day, in charge of publicity for the houses of the A. H. Blank independent chain, was in Ames to confer with Joe Benjamin Gerbracht in order to work for better newspaper cooperation there. Mr. Gerbracht has charge of three theatres there for the Commonwealth Theatres Company.

A. J. Bissig, who was formerly with Fox at the Des Moines office, is now salesman for Columbia Pictures.

Visitors in Film Row were L. E. Mathews of Elmore, Minn., Joe Benjamin Gerbracht of Ames, who called at the Paramount office. James Martin of the Willard and Strand theatres at Creston, Iowa, called at the Universal office.

Peter Krauth, who has been manager of the Opera House at Denison, Iowa, since its opening recently resigned his position there. He was succeeded by Earl Dunlap of Denison, who now has the management of the house.

George Cohen has bought the Princess theatre at West Union, Iowa, which was operated by Pace and Bauma.

The Palace and Grand at Muscatine, Iowa, which have been in charge of the Capitol Enterprises, are to be organized in a new association. Details of the new organization have not been completed but it is known that R. M. Shamburg will act as president of the new organization.

Lionel Wasson, who is the assistant manager at the Capitol theatre in Des Moines, has had a wide experience in the film business in his few years. We prophesy he will go far in the film trade. He started as usher for his father at one of the Shubart houses at Danville, Ill. He is assistant to Nate Frudenfeld at the Capitol theatre.

Miss Ollie Reese, secretary to Manager Frankel of the FBO office, reports that her father, who was badly hurt in an accident in the mines, is now getting along nicely.

Brooke Tillsworth, who was formerly with Pathe in Omaha, is now salesman out of the Des Moines office. He will have Block B of the northern part of the state.

The Opera House at Barnes City changed hands last week. Ross King sold the theatre to K. E. Moore.

The theatre at Inwood, Iowa, is to be operated by the American Legion there.

Dana L. Stearns has sold the Strand theatre at Mount VVernon, Iowa, to Lawrence West.

Seven Iowa theatres have contracted for the installation of the Vitaphone which will be in operation before fall. The Capitol theatre at Sioux City started work of installing the equipment on March 1 and the Columbia at Davenport will be the next house on the list. At Des Moines there has been some debate as to where the Vitaphone should be installed and the Des Moines theatre was selected after some debate. These three are Blank-Publix houses. Athers which will install the Vitaphone are four of the Central States theatres, the Palace at Mason City, the Englert at Iowa City, the Rialto at Fort Dodge and the Rialto at Clinton. Work has started on the installation at the Fort Dodge house.

George W. Sampson has been given supervision of the Des Moines office of Columbia with headquarters at Omaha. Mr. Sampson was an exhibitor at Detroit before he was salesman for Pathe. Later as manager he won the 1923 national prize for office efficiency and sales.

A slump in business in general in Seymour, Iowa, has resulted in the closing of the theatre there. Earl Hook is the owner of the theatre at Seymour.

The Exhibitors Poster Company has now located in the same block with the Film Exchange Building at the old Standard Chemical Company's offices. Joe and Meyer Stern have charge of the organization and Dr. Lassar of Omaha is also on the staff.

F. W. Holt of the Princess at Montezuma spent several days in Des Moines last week. Mr. Holt reports that bad roads hurt business.

Fort Dodge now has six theatres operating again. The Plaza theatre was recently sold by Wiley Olstott to Mr. Schultz. Mr. Olstott has just returned from a visit in the west. Mr. Weise, who formerly operated here, has bought the Lyric theatre at Fort Dodge and the Princess theatre is open on three days a week. George Gilman is in charge of the Princess.

Central Penn

PETER MAGARO, pioneer motion picture theatre owner of Harrisburg, who several years ago leased the Regent Theatre, Market street, near Fourth, to the Loew interests, confirmed reports on March 10th that he has completed negotiations with the Samuel A. Holman estate, for the purchase of an "L" shaped property which divides his present extensive holdings at Fourth and Market streets. With what he owned before the deal this gives him a very valuable plot fronting 76 feet on Market Street and extending 180 feet along Fourth street, close to the Regent theatre, and in the very heart of Harrisburg's business district.

Mr. Magaro declines to state what what he intends to do with the property, which includes a number of stores and apartments, and a large, modern dance hall. There are unconfirmed rumors that he will build a theatre there. Other reports are that a large modern hotel is contemplated.

A Han-a-phone device, the first of its kind in any Harrisburg theatre, has just been installed by Manager Schemberger, at the National, Sixth and Dauphin streets. It was used the first time during the week of March 5 in connection with the feature film, "The Gay Defender," with Richard Dix.

Miles G. Engleman, who, with his partner, Dr. F. R. Lichtenwalner, operated the Pen-Lo theatre, in Emaus, under the name of the Penn Counties Amusement Company, has bought out Dr. Lichtenwalner's interest in the property, and will continue to conduct the theatre as an individual.

J. P. McArdle is remodeling the Pastime theatre, of Bethlehem, which has been closed for two years, and will reopen it on April 1 under the name of the Victor. Matinee and night performances will be held daily.

The Nathan Appell Amusement Enterprises, which control a chain of theatres in York and vicinity, have adopted a plan of issuing a weekly "Theatre News," which will be distributed in all the Appell theatres. It will contain news of the various programs and general information regarding motion pictures and stars.

To devote his entire time to playing organs in theatres, Robert C. Hencke, organist in Loew's Colonial, in Reading, has resigned his post as organist of St. Joseph's Catholic church in that city, which he had held for about twenty years.

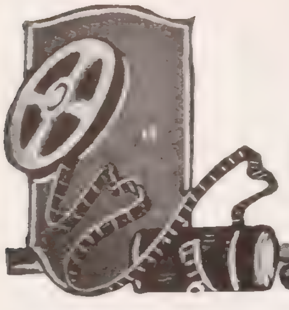
Nathan Appell, head of the Nathan Appell Amusement Enterprises, of York, has returned from the Pacific Coast, where he spent several months for the benefit of his health.

The directors of the J. V. Schreck theatre Company, of Ashland, who recently announced plans for the erection of a new $200,000 theatre in that city, to be known as the "Temple," have awarded the contract for the structure to George C. White, of Ashland. William H. Lee, of Philadelphia, is the architect, and work on the excavations will begin at once.

Valentine C. Luppert, owner of the new Park theatre, Williamsport, which is just being completed, has announced that this modern photoplay house will be formally opened on March 26, with an elaborate program lasting all week. The dedicatory programs will include organ recitals by George R. Bouchard, a widely known theatrical organist, formerly of Williamsport and now of Buffalo. Robert Mix—no relation of Tom—has been appointed resident manager of the Park. He was formerly chief projectionist at the Keystone, also in Williamsport. The ballroom, which Mr. Luppert is putting in another portion of the same building, will be ready for opening early in May.

In an exchange transaction involving $40,000, William R. Terkel has conveyed to H. J. Shapiro a garage in the Beechview section of Pittsburgh, for another building, and it is announced that Mr. Shapiro intends to remove the garage and improve the site with a modern motion picture theatre.

The Academy of Music, in Williamstown, Dauphin county, has been reopened as a motion picture theatre by John R. Hancock, who operates the Lyric in the same town. He recently purchased the Academy from Donnelly & Kurtz.



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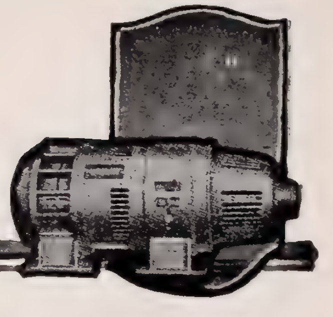


Inquiries and Comments

Can Iris Be Used to Reduce Size of Spot?

THIS business of projecting motion pictures is certainly filled with surprises. A rather amusing one cropped up recently when the writer was one of a party of four who were out for an evening's inspection of theatres in one of the largest cities in the country.

The other three members of the party consisted of the Business Agent of the local union, the field representative of a large equipment manufacturer, and an editor who is widely known in projection circles and famed for his vociferous preachings on the abstruse subject of projection.

The "show-off" party was in honor of the visiting editor who was supposed to be properly impressed with the magnificence of the home town's leading theatres, but who, in reality, appeared to be a trifle bored with the endless vista of projection rooms which were being inspected.

While travelling from one theatre to another, the Business Agent, who was quite voluble, as properly becomes a business agent, maintained an endless conversation which revolved about projection matters both large and small. Later in the evening his conversation took a more personal turn and he began describing some of the peculiarities of the projectionists whose financial destinies he so ably controls.

He appeared to be especially concerned over the seeming stupidity of one projectionist in particular who stubbornly refused to accept the principles of projection as laid down by the Business Agent. After making various efforts to impress his listeners with the sheer ignorance of the projectionist in question, he wound up in disgust and exclaimed "well, you can imagine how dumb this bird is when he will argue with me for an hour that it is impossible to cut down the size of a 'spot' by closing down on the iris shutter. I simply couldn't convince him that it could be done."

This remark seemed to have the proper effect because the manufacturer's representative and the visiting editor solemnly agreed that anyone who would persist in the belief that it was impossible to reduce the size of a spot by closing down on the iris must be, indeed, a poor kluck.

Not So Dumb

After listening to a somewhat extended discussion concerning the effects of opening and closing an iris shutter attached to a spot lamp, the writer managed to slip in a remark, edgewise, to the effect that he believed the poor kluck in question to be absolutely right in his contention that the iris did not affect the size of the spot Whereupon the storm broke loose.

After a heated discussion which lasted about half an hour and during which the several participants switched several times from affirmative to negative, the issue had become so clouded with doubt that none of the parties knew exactly what to believe.

Aligned on one side of this affair was the Business Agent who was active in educational work among the members of his local and who prided himself on his knowledge of projection; the field representative of a large manufacturer, who certainly was in a position to accumulate a large amount of knowledge on all phases of projection; and a projection editor who, for years, had taken it upon himself to explain to projectionists the intricacies of various projection matters.

Yet all three were certainly wrong and it remained for a projectionist, cooped up in a theatre and without extended means for collecting information, to show that they were wrong.

If we are not mistaken, the editor in question is responsible for the statement that a spotlamp is a very simple affair and any projectionist, without previous experience, should be able to walk into a projection room and inside of twenty minutes make himself thoroughly familiar with all phases of its operation. Which could not be farther from the truth, because there are very few persons indeed who can satisfactorily explain the operation of a spotlamp in spite of its apparently simple construction. This matter of the iris shutter should indicate the truth of the above statement.

Action of Iris on Spot

The effect of opening and closing an iris shutter which is attached to a spotlamp will depend upon how the spotlamp is being operated at the time.

There are three distinct conditions in spotlamp operation, which result, in different effects when the iris shutter is manipulated.

First, there is the spot condition. That is, when the arc burner is pulled back from the condenser lens to give the smallest spot it is possible to obtain on that particular projection distance. This results in the formation of a true spot, in an optical sense, because a slightly out-of-focus image of arc crater is being focused on the stage.

Under this condition the entire condenser lens is "filled" with light for every point within the boundaries of the projected spot and if an observer were to stand on the stage and look toward the condenser lens he would see the entire area of the lens filled with the image of the arc crater. In other words, if the condenser lens measured 6 inches in diameter, the thing seen would be an arc crater 6 inches in diameter.

If the iris shutter is now partially closed in front of the condenser lens, the observer would see a smaller image of the crater in the lens, the size of this image being exactly equal to the iris opening. The spotlight operator, on the other hand, would see the spot on the stage gradually diminish in intensity but *the spot would remain the same size.* A slight reduction might occur, depending upon the extent of the out-of-focus effect of the crater with respect to the lens but in the extreme case where a true image of the crater was projected to the stage no reduction in size would take place, even though the iris were closed to a pinpoint in size.

This condition is similar to placing an iris shutter in front of the projection lens on a movie projector. Where this is done the picture size is not decreased but the intensity is reduced along with the iris opening.

Action of Iris on Flood

The second condition is one of extreme flood where the arc burner is pushed as close as possible to the condenser lens. When this is done, an observer standing on the stage would see a small image of the crater in the condenser lens and this image would only measure about ¾ of an inch in diameter, depending upon the particular spotlamp. The remainder of the lens area around this small crater image would be dark, indicating that no light was being received by the observer's eyes from that portion of the lens area.

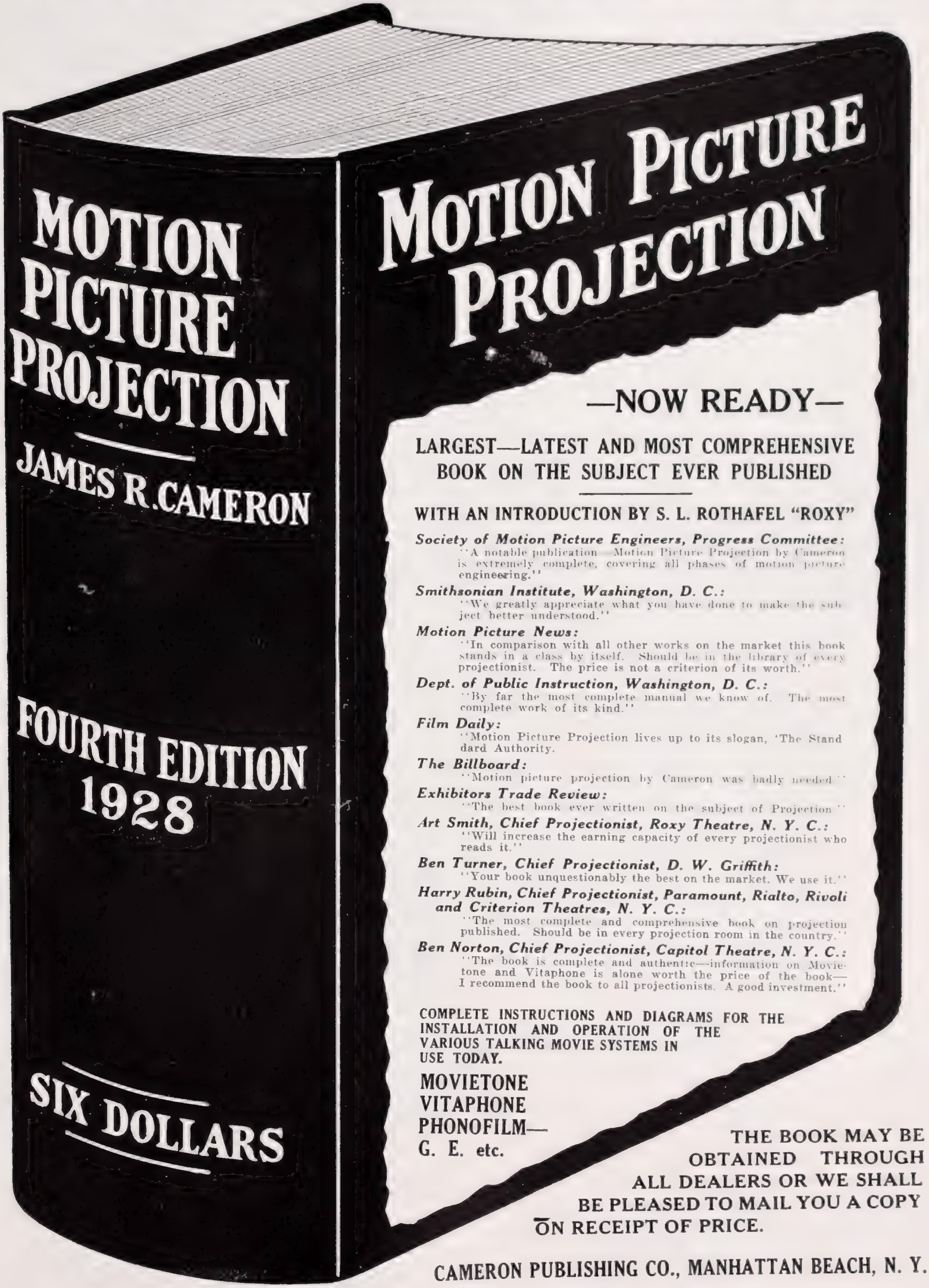
The spotlamp operator, upon closing the iris, would see the size of the flood diminish rapidly as the iris was closed *but no reduction in intensity would occur* until the iris was reduced to less than ¾ inch opening.

Combination Spot and Flood

In between these two extreme conditions of spot and flood there are a large number of combination spot and flood conditions so that closing the iris at these points would result in changing both the size of the "spot" and also its intensity. The extent of the respective changes (whether size or intensity) would depend upon how closely the particular condition approached true spot or true flood. That is, if the spotlamp were worked close to the true spot condition, there would result a large reduction in intensity and a small reduction in size. If near the extreme flood condition, the reverse would be true as the reduction in size would be great and the intensity would fall off but little.

Reverting to the original argument, if a true image of the crater were projected to the stage, there would be absolutely no reduction in size of spot, as the iris was closed.

VITAPHONE—MOVIETONE, Etc.



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Managers' Institute Host to Projectionist

On Monday, February 27th, the Moving Picture Theatre Managers Institute was host to several officials of the Moving Picture Machine Operators Union, Local No. 306, at the Institute's headquarters, 135 West 44th St., New York City.

As an introduction to the course on supervision and maintenance of projection, the union officials were invited to speak to the students on relations between the manager and projectionist. Mr. Simon Terr, business agent, and Mr. Charles F. Eichorn, vice-president of Local 306, delivered short addresses on various phases of projection and projectionist labor problems.

Mr. Terr stressed the rising importance of projection in the successful operation of theatres. In part, Mr. Terr said, "The efficient manager of today spares no expense in providing the necessary equipment to insure perfect projection. The theatre-going public has been educated to the point that they are the first to discover imperfections in the presentation of pictures and decreased box-office receipts are very often the results."

In his discussion of the relations between projectionist and manager, Mr. Terr pleaded for a better understanding of each other's problems. He said, "A spirit of co-operation and good will, prompted by the better understanding of each other's work, will go a long way to cement a feeling of friendship between the projectionist and his employer."

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Players	Distributed by	Length	Reviewed
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 21
Back to God's Country	R Adoree-R Frazer	Universal	5751 feet	July 29
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Big Parade, The	Gilbert-Adoree-Dane	M-G-M	11519 feet	Nov 28, '25
Blackjack	B. Jones-B. Bennett	Fox	4777 feet	Mar. 3
Border Cavalier, The	Fred Humes	Universal	4427 feet	
Born to Battle	Bill Cody	Pathe	4875 feet	
Boy of the Streets	J. Walker-M. Bennett-B. Francisco	Rayart (S. R.)	5059 feet	
By Whose Hand?	R. Cortez-E. Gilbert	Columbia	5432 feet	Jan. 7
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	8692 feet	May 6
Cancelled Debt, The	R. Lease-C. Stevens	Sterling Pict (S.R.)	5200 feet	
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Marshall-G. Astor	Universal	7790 feet	May 20
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F B O	5701 feet	Aug. 26
Cruise of the Helion, The	E. Murphy-D. Keith-T. Santschi	Rayart (S. R.)	6089 feet	Sept. 30
Drop Kick, The	R. Barthelmess-D. Revier-B. Kent	First National	6819 feet	Sept. 30
First Auto, The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Flying U Ranch, The	Tyler-N. Lane	F. B. O.	4924 feet	
Foreign Devils	T. McCoy-C. Windsor	M-G-M	4658 feet	
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5524 feet	Sept. 23
Girl From Gay Paree, The	Sherman-Bedford-McGregor-Blythe	Tiffany-Stahl	5233 feet	Sept. 23
Girl From Rio, The	Carmel Myers	Lumas	6990 feet	
Honor First (Re-issue)	J. Gilbert-R. Adoree	Fox	4851 feet	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.	6000 feet	Nov. 11
Isle of Forgotten Women	Tearle-Sebastian-A. Calhoun-G. Gowland	Columbia	5645 feet	Jan. 21
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros	5569 'eet	Sept. 30
Joy Girl, The	O. Borden-N. Hamilton-M. Dressler	Fox	6162 feet	Sept. 23
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National	6712 feet	Sept. 16
Lone Eagle, The	R. Keane-B. Kent	Universal	5862 feet	
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox	8538 feet	Oct. 7
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O	4924 feet	Aug. 12
Nevada	G. Cooper-T. Todd	Paramount	6258 feet	Oct. 28
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
One Round Hogan	M. Blue-J. J. Jeffries-L. Hyams	Warner Bros	6375 feet	Oct. 7
One Woman to Another	F. Vidor-Von Eltz	Paramount	4551 feet	Sept. 30
Out All Night	R. Denny-M. Nixon	Universal	6170 feet	Oct. 7
Out of the Past	R. Frazer-M. Harris	Peerless Pict. (S. R.)	5701 feet	
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Prince of the Plains	Tex Maynard	Rayart (S. R.)	4134 feet	
Racing Romeo, The	"Red" Grange-J. Ralston-T. Friganza	F. B. O.	5992 feet	Dec. 16
Ragtime	J. Bowers-M. de la Motte	First Division (S. R.)	6700 feet	Sept. 9
Red Raiders, The	K. Maynard-A. Drew	First National	6214 feet	Dec. 9
Road to Romance, The	R. Novarro-M. Day-R. D. D'Arcy	M-G-M	6544 feet	Jan. 21
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros	5685 feet	Oct. 14
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia	5892 feet	
Slightly Used	M. McAvoy-C. Nagel-R. Agnew	Warner Bros	6412 feet	Sept. 30
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National	6669 feet	Sept. 9
Soda Water Cowboy, The	Wally Wales	Pathe	4546 feet	Nov. 4
Stark Love	Special Cast	Paramount	6203 feet	Mar. 11
Swim, Girl, Swim	B. Daniels-G. Ederle-J. Hall	Paramount	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft-Hill-Luden	Paramount	6006 feet	Oct. 28
Three Miles Up	Al Wilson-E. Clair	Universal	4136 feet	June 10
Two Girls Wanted	J. Gaynor-G. Tryon	Fox	6293 feet	Oct. 7
We're All Gamblers	Meighan-M. Millner	Paramount	5935 feet	

OCTOBER

Feature	Players	Distributed by	Length	Reviewed
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National	6333 feet	Oct. 21
Angel of Broadway, The	L. Joy-V. Varconi	Pathe-De Mille	6555 feet	Dec. 16
Ben Hur	Novarro-McAvoy-Bronson-F. X. Bushman-C. Myers	M-G-M	11693 feet	Jan. 16, '26
Blondes By Choice	Claire Windsor	Lumas	6987 feet	
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M	5902 feet	Nov. 25
Boy Rider, The	Buzz Barton	F. B. O	4858 feet	Sept. 30
Breakfast at Sunrise	C. Talmadge-D. Alvarado	First National	6042 feet	Dec. 16
Broadway Madness	M. de la Motte-D. Keith	Excellent Pict. (S.R.)	6945 feet	Oct. 14
Cheating Cheaters	B. Compson-K. Harlan	Universal	5623 feet	Dec. 23
Cherokee Kid, The	T. Tyler-S. Lynn	F. B. O.	4837 feet	Mar. 3
Chinese Parrot, The	M. Nixon-H Bosworth-E. Burns	Universal	7304 feet	Jan. 7
College Hero, The	R. Agnew-P. Garon-R. Lease-B. Turpin	Columbia	5628 feet	Dec. 9
College Widow, The	D. Costello-Collier, Jr.	Warner Bros	6616 feet	Oct. 28
Combat	G. Walsh-G. Hulette-C. Adams	Pathe	5100 feet	Nov. 11
Crystal Cup, The	D. Mackaill-J. Mulhall	First National	6386 feet	Nov. 26
East Side, West Side	G. O'Brien-V. Valli-F. McDonald	Fox	8154 feet	Nov. 4
Fair Co-ed, The	M. Davies-J. M. Brown	M-G-M	6408 feet	Nov. 4
Figures Don't Lie	E. Ralston-R. Arlen	Paramount	5280 feet	Mar. 3
Finnegan's Ball	B. Mehaffey-Landis-C. McHugh-M. Swain	First Division (S. R.)	6200 feet	Dec. 9
Gentleman of Paris, A	A. Menjou-S. O'Hara-A. Marchall	Paramount	5927 feet	Oct. 14
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O	6301 feet	July 29
Girl in the Pullman, The	M. Prevost-H. Ford	Pathe-De Mille	5990 feet	Dec. 16
Gun-Hand Garrison	Tex Maynard	Rayart (S. R.)	4879 feet	
Harp in Hock, A	Schildkraut-Coghlan-M.Robson-B.Love	Pathe-De Mille	5990 feet	Dec. 16
Highschool Hero	S. Phipps-N. Stuart	Fox	5498 feet	Nov. 11
In Old Kentucky	J. Murray-H. Costello	M-G-M	6646 feet	
Jake the Plumber	J. DeVorska-S. Lynn	F. B. O	5186 feet	Nov. 4
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros	7423 feet	Oct. 21
Jesse James	F. Thomson-N. Lane	Paramount	8656 feet	Oct. 28
Les Miserables	Special Cast	Universal	7713 feet	
Light in the Window, A	Walthall-P. Avery-C. Keefe	Rayart (S. R.)	5960 feet	Nov. 11
Magic Flame, The	Colman-Banky	United Artists	8300 feet	Sept 30
My Best Girl	M.Pickford-C.Rogers	United Artists	8500 feet	Dec. 2
No Place to Go	M. Astor-L. Hughes	First National	6431 feet	
Now We're in the Air	W. Beery-R. Hatton-L. Brooks	Paramount	5798 feet	Dec. 23
Obligin' Buckaroo, The	Buffalo Bill, Jr.	Pathe	4575 feet	Nov. 11
Once and Forever	P.R.Miller-J.Harron	Tiffany-Stahl	5639 feet	
Pajamas	O Borden-L. Gray	Fox	5876 feet	Dec. 2
Pretty Clothes	J. Ralston-J. Walker-G. Astor	Sterling Pict. (S. R.)	5652 feet	Nov. 4
Publicity Madness	E. Lowe-L. Moran	Fox	5893 feet	Feb. 11
Ranger of the North	Ranger (Dog)	F. B. O.	4977 feet	
Ride 'Em High	Buddy Roosevelt	Pathe	4542 feet	Nov. 11
Ridin' Luck	Tex Maynard	Rayart (S. R.)		
Rose of the Golden West	G. Roland-M. Astor	First National	6477 feet	Oct. 7
Rough Riders, The	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	9443 feet	April 1
Sailor Izzy Murphy	G. Jessel-A. Ferris	Warner Bros	6020 feet	Oct. 28
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	8500 feet	June 10
Shanghai Bound	R. Dix-M. Brian	Paramount	5515 feet	Dec. 9
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount	5179 feet	
Silk Stockings	L. La Plante-O. Harlan-J. Harron	Universal	6166 feet	Aug. 26
Silver Valley	T. Mix-D. Dwan	Fox	5011 feet	Oct. 14
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M	6705 feet	Oct. 28
Straight Shootin'	Ted Wells	Universal	4251 feet	Aug. 19
Tigress, The	J. Holt-D. Revier	Columbia	5357 feet	
Underworld	C. Brook-E. Brent-G. Bancroft-F. Kohlr.	Paramount	7643 feet	Sept. 9
Way of All Flesh, The	E. Jannings-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
Wheel of Destiny, The	F. Stanley-G. Hale	Rayart (S. R.)	5869 feet	
Wine (re-issue)	Clara Bow	Universal	7 reels	
Wise Wife, The	P. Haver-T. Moore-J. Logan	Pathe-De Mille	5610 feet	Dec. 16
Wolf's Trail	Dynamite (Dog)-E. Cobb-D. Lamont	Universal	4167 feet	
Woman on Trial, The	Negri-E. Hanson	Paramount	5960 feet	Oct. 14
Women's Wares	Brent-Lytell-L. Kent	Tiffany-Stahl	5614 feet	Nov. 18
Wreck of the Hesperus, The	A. Hale-V. Bradford-S. de Grasse	Pathe-De Mille	6447 feet	

NOVEMBER

Feature	Players	Distributed by	Length	Reviewed
Arizona Wildcat, The	T. Mix-D. Sebastian	Fox	4665 feet	
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict. (S.R.)	5980 feet	
Bandit's Son, The	B. Steele-A. Sheridan	F. B. O	4789 feet	
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M	6433 feet	
Blood Will Tell	B. Jones-K. Perry	Fox	4556 feet	Mar. 3
Bowery Cinderella, A	P. O'Malley-G. Hulette	Excellent Pict. (S.R.)	6900 feet	Nov. 26
Broadway After Midnight	P Bonner-C. Landis-G Hughes-B. Tennant	Krelbar Pict. (S. R.)	6199 feet	Nov 4
Cheer Leader, The	R. Graves-Olmstead	Lumas	6000 feet	Mar. 10

Feature	Players	Distributed by	Length	Reviewed
City Gone Wild, The	T. Meighan-L. Brooks-M. Millner-F. Kohler	Paramount	5408 feet	Mar. 3
College	B. Keaton-A. Cornwall-G. Withers	United Artists	5362 feet	Sept. 23
Death Valley	C. Nye-R. Rae-R. Wells	First Division (S. R.)	5880 feet	Aug. 12
Discord	G. Ekman-L. Dagover	Pathe	8586 feet	Nov. 11
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros	5003 feet	Nov. 11
Dress Parade	W. Boyd-B. Love	Pathe-De Mille	6599 feet	Nov. 11
Forbidden Woman, The	J. Goudal-V. Varconi-J. Schildkraut	Pathe-De Mille	6568 feet	Dec. 16
Fortune Hunter, The	S. Chaplin-C. Horton-H. Costello	Warner Bros.	6638 feet	Jan. 21
Galloping Fury	H. Gibson-S. Rand	Universal	5503 feet	
Garden of Allah, The	A. Terry-I. Petrovich	M-G	8200 feet	Sept. 16
Ginsberg the Great	G. Jessel-A. Ferris	Warner Bros	5390 feet	
Girl From Chicago, The	C. Nagel-M. Loy	Warner Bros	5978 feet	Dec. 31
Gold From Weepah	Bill Cody	Pathe	4968 feet	Dec. 23
Good-Time Charley	W. Oland-H. Costello	Warner Bros	6302 feet	Nov. 25
Gorilla, The	C. Murray-F. Kelsey-T. Marshall-A. Day	First National	7133 feet	Dec. 2
Gun Gospel	K. Maynard-V. B. Faire	First National	6288 feet	Mar. 10
Harvester The	N. Kingston-O. Caldwell	F. B. O	7045 feet	Nov. 25
Heroes in Blue	J. Bowers-S. Rand	Rayart (S. R.)	5000 feet	
His Foreign Wife	W. McDonald-E. Murphy-G. von Rue	Pathe	4890 feet	Feb. 11
Home Made	Johnny Hines	First National	6524 feet	
Hoof Marks	Jack Donovan	Pathe	4076 feet	Dec. 23
Hook and Ladder, No. 9	D. Ellis-E. Hearne-C. Keefe	F. B. O	5240 feet	Dec. 16
Judgment of the Hills	V. Valli-F. Darro-O. Caldwell	F. B. O.	6481 feet	Aug. 19
Ladies Must Dress	V. Valli-L. Gray	Fox	5599 feet	Dec. 23
Last Waltz, The (Ufa Film)	W. Fritsch-S. Vernon	Paramount	6940 feet	Dec. 30
Lure of the South Seas, The		First Division (S.R.)	6700 feet	
Main Event, The	V. Reynolds-R. Schildkraut-C Delany	Pathe-De Mille	6472 feet	Nov. 11
Man Crazy	Mulhall-Mackaill	First National	5542 feet	Dec. 30
Man, Woman and Sin	J. Gilbert-J. Eagles-G. Brockwell	M-G-M	6280 feet	
Night Life	A. Day-J. Harron	Tiffany-Stahl	6235 feet	Dec. 2
One Glorious Scrap	Fred Humes	Universal	4172 feet	
On the Stroke of Twelve	E. Torrence-J. Marlowe-D. O'Shea	Rayart (S. R.)	5970 feet	
On Your Toes	R. Denny-B. Worth	Universal	5918 feet	Jan. 14
Opening Night, The	C. Windsor-J. Bowers	Columbia	5524 feet	
Open Range	L. Chandler-B. Bronson-F. Kohler	Paramount	5599 feet	Mar. 10
Quality Street	M. Davies-C. Nagel-H. J. Eddy	M-G-M	7193 feet	Nov. 18
Reno Divorce, A	M. McAvoy	Warner Bros.	5492 feet	Nov. 4
Roarin' Broncs	Buffalo Bill, Jr	Pathe	4375 feet	Dec. 30
Shame (Re-issue)	John Gilbert	Fox	5467 feet	
She's a Sheik	B. Daniels-R. Arlen W. Powell	Paramount	6015 feet	Dec. 9
Skyhigh Saunders	A. Wilson-E. Tarron	Universal	4393 feet	
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal	6218 feet	
Spotlight, The	E. Ralston-N. Hamilton	Paramount	4934 feet	
Stage Kisses	K. Harlan-H. Chadwick-J. Patrick	Columbia	5435 feet	
Thirteenth Hour, The	Bonaparte (Dog)-J. Gadsdon-L. Barrymore	M-G-M	5252 feet	
Thirteenth Juror, The	F. X. Bushman-Nilsson	Universal	5598 feet	Dec. 9
Turkish Delight	R. Schildkraut-J. Faye-K. Thomson	Pathe-De Mille	5397 feet	
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists	8250 feet	Nov. 4
Very Confidential	M. Bellamy	Fox	5620 feet	Dec. 16
Wanderer of the West, A	Tex Maynard	Rayart (S. R.)		
Warning, The	J. Holt-D. Revier	Columbia	5791 feet	Jan. 7
Web of Fate	Lillian Rich	Peerless Pict. (S. R.)	5800 feet	
Wild Beauty	Rex (Horse)-J. Marlowe-H. Allen	Universal	5192 feet	
Wild Geese	B. Bennett-A. Stewart-D. Keith-J. Robards-E. Southern	Tiffany-Stahl	6448 feet	
Wolf Fangs	Thunder (Dog)-C. Morton-C. Lincoln	Fox	5331 feet	Dec. 16

DECEMBER

Feature	Players	Distributed by	Length	Reviewed
Aflame in the Sky	S. Lynn-J. Luden	F. B. O.	6034 feet	Nov. 11
Aftermath (European film)	Special Cast	Collwyn Pict. (S.R.)	6800 feet	Mar. 3
Alice in Wonderland	Special Cast	Pathe	5 reels	
Almost Human	V. Reynolds-K. Thomson	Pathe-De Mille	5596 feet	
Brass Knuckles	M. Blue-B. Bronson	Warner Bros	6330 feet	Dec. 23
Buttons	Coogan-L. Hanson-G. Olmsted	M-G-M	6050 feet	
Come to My House	O. Borden-A. Moreno	Fox	5430 feet	
Desert Dust	Ted Wells	Universal	4349 feet	
Desert of the Lost	W. Wales-P. Montgomery	Pathe	4933 feet	Dec. 30
Desert Pirate, The	T. Tyler-D. Thompson-F. Darro	F. B. O.	4754 feet	
Devil's Twin, The	Leo Maloney	Pathe	5478 feet	
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists	8400 feet	Jan. 7
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	4295 feet	
Fashion Madness	C. Windsor-R. Howes	Columbia	5513 feet	
Flying Luck	Monty Banks	Pathe	6403 feet	Nov. 18
Gay Defender, The	R. Dix-T. Todd	Paramount	6376 feet	Dec. 31
Get Your Man	C. Bow-C. Rogers	Paramount	5889 feet	
Golden Clown, The	G. Ekman-K. Bell	Pathe	7913 feet	
Grandma's Boy (re-issue)	H. Lloyd-M. Davis	Pathe-De Mille	4750 feet	
Ham and Eggs at the Front	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Haunted Ship, The	D. Sebastian-M. Love-R. Hallor-Santschi	Tiffany-Stahl	6118 feet	Feb. 4
Hero for a Night, A	G. Tryon-P. R. Miller	Universal	5711 feet	Dec. 2
Her Wild Oat	C. Moore-L. Kent-G. Lee-H. Cooley	First National	5711 feet	Dec. 2
Honeymoon Hate	F. Vidor-T. Carmenati	Paramount	5415 feet	Feb. 11
Husbands for Rent	H. Costello-O. Moore	Warner Bros	5200 feet	Jan. 7
If I Were Single	M. McAvoy-C. Nagel	Warner Bros	6320 feet	Dec. 31
Irresistible Lover, The	N. Kerry-L. Moran	Universal	6958 feet	Sept. 16
Land of the Lawless	J. Padian-P. Montgomery-T. Santschi	Pathe	4131 feet	Dec. 30
Law and the Man, The	G. Brockwell-Santschi-R. Ellis	Rayart (S. R.)	5916 feet	
Legionnaires in Paris	Al Cooke-Kit Guard-L. Lorraine	F. B. O.	5771 feet	
Little Mickey Grogan	F. Darro-J. Ralston-C. Nye	F. B. O.	6515 feet	Mar. 3
London After Midnight	L. Chaney-C. Nagel-M. Day-Walthall	M-G-M	5687 feet	Dec. 23
Lovelorn, The	S. O'Neill-L. Kent-M. O'Day	M-G-M	5950 feet	Dec. 30
Love Mart, The	B. Dove-G. Roland-N. Beery	First National	7388 feet	
Man's Past, A	C. Veidt-I. Keith-G. Siegmann-B. Bedford	Universal	6135 feet	Sept. 16
My Friend From India	F. Pangborn-E. Faire	Pathe-De Mille	5750 feet	
Polly of the Movies	G. Short-J. Robards	First Division (S. R.)	6900 feet	
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille	5880 feet	Mar. 10
San Francisco Nights	M. Busch-P. Marmont	Lumas	7000 feet	Dec. 31
Serenade	A. Menjou-K. Carver-L. Basquette	Paramount	5209 feet	Dec. 23
Silk Legs	M. Bellamy-J. Hall	Fox	5446 feet	
Silver Slave, The	I. Rich-A. Ferris-H. Herbert	Warner Bros	6124 feet	Dec. 9
Siren, The	D. Revier-T. Moore-Trevor	Columbia	5996 feet	
Slingshot Kid, The	"Buzz" Barton J. Morgan-F. Rice	F. B. O.	4486 feet	
Sorrell and Son	H. B. Warner-Nilsson-M. McBain-A. Joyce	United Artists	9000 feet	Nov. 25
South Sea Love	P. R. Miller-L. Shumway-A. Brooks	F. B. O.	6388 feet	Feb. 18
Spoilers of the West	T. McCoy-M. Daw-W. Fairbanks	M-G-M	4784 feet	
Streets of Shanghai	P. Starke-K. Harlan-J. Robards	Tiffany-Stahl	5276 feet	Mar. 3
Swift Shadow, The	Ranger (Dog)	F. B. O.	4892 feet	Dec. 23
Tea for Three	L. Cody-A. Pringle-O. Moore-D. Sebastian	M-G-M	6273 feet	Nov. 11
Temptations of a Shopgirl	B. Compson-Garon-A. Kaliz	First Division (S. R.)	5604 feet	
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	First National	7419 feet	Nov. 18
Two Flaming Youths	C. Conklin-W. C. Fields-M. Brian	Paramount	5319 feet	Jan. 7
Valley of the Giants	M. Sills-D. Kenyon	First National	6336 feet	
Wild Born	Tex Maynard	Rayart (S. R.)		
Wilful Youth	K. Harlan-E. Murphy	Peerless Pict. (S.R.)	5800 feet	
Wizard, The	L. Hyams-E. Lowe-G. Katsonaros-von Seyffertitz	Fox	5629 feet	
You'll Never Get Rich		First Division (S. R.)		

JANUARY

Feature	Players	Distributed by	Length	Reviewed
Air Patrol, The	Al Wilson	Universal	4259 feet	
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	Oct. 21
Baby Mine	G.K. Arthur-K. Dane	M-G-M	5139 feet	Jan. 14
Ballyhoo Buster, The	Buffalo Bill, Jr.	Pathe	4805 feet	Dec. 30
Beau Sabreur	E. Brent-G. Cooper-W. Powell-N. Beery	Paramount	6536 feet	Jan. 28
Beware of Married Men	I. Rich-R. Tucker-S. Holmes-M. Loy	Warner Bros.	5421 feet	Jan. 28
Boss of Rustlers Roost, The	D. Coleman-E. Gilbert	Pathe	4833 feet	Jan. 14
Branded Sombrero, The	B. Jones-L. Hyams	Fox Films	5612 feet	Jan. 14
Burning Up Broadway	H. Costello-R. Frazer	Sterling Pict. (S. R.)	5245 feet	
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal	5261 feet	
Casey Jones	R. Lewis-J. Robards-A. Sheridan	Rayart (S. R.)	6673 feet	
Circus, The	C. Chaplin-M. Kennedy	United Artists	6700 feet	Jan. 14
Cohens and the Kellys in Paris, The	G. Sidney-J. F. McDonald-V. Gordon-K. Price-S. Carrol-C. Delany	Universal	7481 feet	Feb. 18
Comrades	H. Costello-G. Hughes-D. Keith	First Division (S. R.)	5970 feet	Mar. 10
Coney Island	L. Wilson-L. Mendez	F. B. O.	6390 feet	Feb. 25
Cowboy Cavalier, The	B. Roosevelt O. Hasbrouck	Pathe	4526 feet	Jan. 28
Creole Love		First Division (S. R.)		
Dare Devil's Reward	T. Mix-N. Joyce	Fox	4987 feet	Jan. 21
Dead Man's Curve	Fairbanks, Jr.-S. Blane	F. B. O.	5511 feet	Dec. 23
Desperate Courage	W. Wales-O. Hasbrouck	Pathe	4398 feet	Jan. 21
Divine Woman, The	D. Garbo-L. Hanson-L. Sherman	M-G-M	7300 feet	Jan. 21
Driftin' Sands	Bob Steele	F. B. O	4770 feet	
Fearless Rider	F. Humes-B. Worth	Universal	4173 feet	
Four Flusher, The	G. Lewis-M. Nixon	Universal	6193 feet	Jan. 28
French Dressing	H. B. Warner-L. Wilson	First National	6344 feet	
Gateway of the Moon, The	Del Rio-Fenton-W. Pidgeon	Fox	5038 feet	Jan. 14
Gentlemen Prefer Blondes	A. White-F. Sterling-R. Taylor-Conklin-Friganza-Swain	Paramount	6871 feet	Jan. 21
Girl in Every Port, A	V. McLaglen-M. Casajuana-M. Loy-N. Joyce-R. Armstrong	Fox	5882 feet	Mar. 3
Glory Girl, The	Esther Ralston	Paramount		
Heart of Broadway, The	P. Garon-R. Agnew	Rayart (S. R.)	5853 feet	
Laddie Be Good	B. Cody-R. Blossom	Pathe	4155 feet	Dec. 30
Lady Raffles	E. Taylor-R. Drew-L. Tashman	Columbia	5471 feet	
Last Command, The	E. Jannings-E. Brent-W. Powell	Paramount	8234 feet	Jan. 28
Let 'Er Go. Gallegher	J. Coghlan-H. Ford-E. Fair	Pathe-De Mille	5888 feet	Jan. 28
Leopard Lady, The	J. Logan-A. Hale	Pathe-De Mille	6650 feet	Mar. 10
Love	G. Garbo-J. Gilbert	M-G-M	7365 feet	Dec. 16
Love and Learn	E. Ralston-L. Chandler-H. Hopper	Paramount	5737 feet	Feb. 25
Merry Wives of New York	P. Garon	First Division (S.R.)		

Feature	Players	Distributed by	Length	Reviewed
Noose, The	R. Barthelmess-L. Basquette-A. Joyce	First National	7331 feet	Jan. 7
On to Reno	M. Prevost-C. Landis	Pathe-De Mille	6 reels	
Peaks of Destiny, The (Ufa film)	E. Peterson-L. Riefenstahl-L. Trenker	Paramount	5582 feet	Jan. 21
Perfect Gentleman, A	M. Banks-R. Dwyer	Pathe	5626 feet	Jan. 14
Pioneer Scout, The	F. Thomson-N. Lane	Paramount	6118 feet	Mar. 10
Private Life of Helen of Troy, The	M. Corda-L. Stone-R. Cortez	First National	7694 feet	Dec. 23
Race For Life, A	Rin - Tin - Tin - V. B. Faire-C. Nye	Warner Bros	4777 feet	Feb. 11
Rawhide Kid, The	H. Gibson-G. Hale	Universal	4777 feet	
Sadie Thompson	G. Swanson-L. Barrymore-R. Walsh	United Artists	8700 feet	Feb. 11
Sailors' Wives	Astor-Hughes	First National	5485 feet	Mar. 10
Satan and the Woman	C. Windsor-C. Keefe	Excellent Pict. (S. R.)	6400 feet	Mar. 10
Sharpshooters	G. O'Brien-L. Moran	Fox	5573 feet	Jan. 28
Shepherd of the Hills, The	A. B. Francis-M. O'Day-J. Boles	First National	8188 feet	Feb. 25
Striving for Fortune	G. Walsh-B. Roberts	Excellent Pict. (S.R.)	5337 feet	
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M	9566 feet	Oct. 7
That Certain Thing	V. Dana-R. Graves	Columbia	6047 feet	Mar. 10
Tragedy of Youth, The	Collier, Jr.-P. R. Miller-W. Baxter	Tiffany-Stahl		
United States Smith	Special Cast	Lumas	7000 feet	
West Point	W. Haines-J. Crawford	M-G-M	8134 feet	Jan. 7
What Price Beauty?	N. Naldi-P. Gendron-V. Pearson	Pathe	5 reels	Jan. 28
Wickedness Preferred	L. Cody-A. Pringle	M-G-M	5011 feet	
Wife Savers	W. Beery-R. Hatton-Z. Pitts	Paramount	5413 feet	Jan. 21
Wife's Relations, The	S. Mason-G. Glass-B. Turpin-A. Kaliz	Columbia	5508 feet	
Wizard of the Saddle	B. Barton-D. Thompson	F. B. O.	4805 feet	Dec. 30
Woman Against the World, A	G. Olmstead-H. Ford-G. Hale-S. Rand	Tiffany-Stahl		
Woman Wise	W. Russell-J. Collyer-W. Pidgeon	Fox	5050 feet	Mar. 10
Under the Tonto Rim	R. Arlen-M. Brian-J. Linden	Paramount	5991 feet	
Valley of Hunted Men	Buffalo Bill, Jr.-K. Collins	Pathe	4520 feet	Mar. 3
Wagon Show, The	Ken Maynard	First National		
Wall Flowers	H. Trevor-J. Arthur-L. Todd	F. B. O.		
Wedding March, The (road show)	von Stroheim-F. Wray	Paramount	12 reels	
When the Law Rides	T. Tyler-F. Darro	F. B. O		
Whip Woman, The	E. Taylor-A. Moreno-L. Sherman	First National		
Woman's Way, A	M. Livingston-W. Baxter	Columbia		
You Can't Beat the Law	L. Lee-C. Keefe	Rayart (S. R.)	5260 feet	

FEBRUARY

Feature	Players	Distributed by	Length	Reviewed
Across the Atlantic	M. Blue-E. Murphy	Warner Bros.		
Age of Sex, The		First Division (S. R.)		
Alice Through the Looking Glass	Special Cast	Pathe	5 reels	
Apache Raider, The	L. Maloney-E. Gilbert-D. Coleman	Pathe	5755 feet	Feb. 18
Bare Knees	V. L. Corbin-D. Keith-J. Winton-J. Walker	Lumas	5800 feet	Jan. 28
Battles of Coronel and Falkland Islands (English film)	Special Cast—Artlee	Pict. (S. R.)	8400 feet	
Big City, The	L. Chaney-M. Day-B. Compson-J. Murray	M-G-M	6838 feet	
Blonde for a Night, A	M. Prevost-H. Ford	Pathe-De Mille	6 reels	
Bronc Stomper, The	D. Coleman-E. Gilbert	Pathe	5408 feet	Mar. 3
Chaser, The	H. Langdon-G. McConnell	First National		
Clean Up Man, The	T. Wells-P. O'Day	Universal	4232 feet	
Crashing Through	J. Padjans-S. Rand-T. Santschi	Pathe	4480 feet	
Devil Dancer, The	G. Gray-C. Brook	United Artists	7000 feet	Dec. 30
Doomsday	F. Vidor-G. Cooper	Paramount	5665 feet	
Douglas Fairbanks as the Gaucho	D. Fairbanks-E. Southern-L. Valez	United Artists	9256 feet	Dec. 2
Enemy, The	L. Gish-R. Forbes	M-G-M	8189 feet	Dec. 31
Fangs of the Wild	Ranger (Dog)-S. Nelson-D. Kitchen	F. B. O	4578 feet	Jan. 14
Finders Keepers	La Plante-Harron	Universal	6081 feet	
Feel My Pulse	B. Daniels-R. Arlen-W. Powell	Paramount	5808 feet	Mar. 3
Fleetwing	B. Norton-D. Janis	Fox		
Flying Romeos	C. Murray-G. Sidney	First National		
Free Lips		First Division (S. R.)		
Her Summer Hero	D. Thompson-H. Trevor-S. Blane-J. Pierce	F. B. O	5146 feet	Dec. 30
Latest From Paris, The	N. Shearer-G. Sidney-R. Forbes	M-G-M	7743 feet	Mar. 3
Little Snob, The	M. McAvoy-R. Frazer-A. B. Francis	Warner Bros.		
Midnight Rose	L. de Putti-K. Harlan	Universal	5689 feet	Mar. 10
Napoleon (French Film)	Special Cast	M-G-M		
Night Flyer, The	W. Boyd-J. Ralston	Pathe-De Mille	6 reels	
Painted Trail, The	Buddy Roosevelt	Rayart (S. R.)	4571 feet	
Passion Island	Special Cast	Pathe-De Mille	7 reels	
Phantom Flyer, The	Al Wilson	Universal	4253 feet	
Port of Missing Girls, The	B. Bedford-M. McGregor	Brenda Pict. Corp	8 reels	Mar. 3
Riding Renegade, The	Bob Steele	F. B. O.		
Rose-Marie	J. Crawford-J. Murray-H. Peters	M-G-M	7745 feet	Feb. 18
Secret Hour, The	P. Negri-Hersholt-K. Thomson	Paramount	8194 feet	
Shield of Honor, The	R. Lewis-D. Gulliver-N. Hamilton	Universal	6172 feet	Dec. 30
Show Down, The	Bancroft - Brent - N. Hamilton	Paramount	7616 feet	Mar. 10
Smart Set, The	W. Haines-A. Day-J. Holt-H. Bosworth	M-G-M	6476 feet	Mar. 10
So This Is Love	V. Dana-W. Collier, Jr.-J. Walker	Columbia		
Sporting Goods	R. Dix-G. Olmstead	Paramount	5951 feet	Feb. 18
Stand and Deliver	La Rocque-L. Valez-W. Olnad	Pathe-De Mille		
Stronger Will, The	P. Marmont-E. La Bissioniere-R. Carewe	Excellent Pict. (S.R.)	6600 feet	
That's My Daddy	R. Denny-B. Kent-J. La Verne	Universal	6073 feet	
Tillie's Punctured Romance	C. Conklin-W. C. Fields-Fazenda M. Swain-D. Hill	Paramount	5733 feet	
Traveling Salesman, The (tentative)	R. Dix-F. Sterling-G. Olmsted	Paramount		

MARCH

Feature	Players	Distributed by	Length	Reviewed
Adventure Mad (Ufa film)	E. Barclay-N. Asther-L. Hall-Davis	Paramount	5897 feet	
Arkansas	Gardner James	First Division (S. R.)	6000 feet	
Beauty Doctor, The	Adolphe Menjou	Paramount		
Beyond London's Lights	L. Shumway-G. Elliott-J. Gadsden H. Evans-A. Dore	F. B. O.	5572 feet	Feb. 25
Blue Danube, The	L. Joy-R. LaRocque-J. Schildkraut	Pathe-De Mille	7 reels	
Bringing Up Father	F. Macdonald-G. Olmsted-P. Moran	M-G-M		
Brunettes Preferred		First Division (S. R.)	6551 feet	
Buck Privates	de Putti-McGregor-Z. Pitts	Universal	6914 feet	Feb. 4
Bullet Mark, The	Jack Donovan	Pathe	5 reels	
Burning Daylight	M. Sills-D. Kenyon	First National		
Chicago	P. Haver-V. Varconi	Pathe-De Mille	9992 feet	Dec. 30
Chicago After Midnight	J. Mendez-R. Ince-Seiter	F. B. O.	6249 feet	
Crowd, The	J. Murray-E. Boardman-B. Roach	M-G-M	8548 feet	Feb. 25
Domestic Troubles	L. Fazenda-C. Cook-B. Blythe-A. Rankin	Warner Bros.		
Faithless Lover, The	G. Hulette-E. O'Brien	Krelbar Pict. (S.R.)	5600 feet	Mar. 3
Forbidden Hours	R. Novarro-R. Adoree	M-G-M		
Four Footed Ranger, The	Dynamite (Dog)	Universal	4426 feet	
Freckles	J. Fox, Jr.-G. Stratton-H. Bosworth	F. B. O.	6131 feet	Jan. 28
Garden of Eden, The	C. Griffith-C. Ray-L. Sherman	United Artists		Jan. 4
Golden Shackles	Priscilla Bonner	Peerless Pict. (S. R.)	5600 feet	
Heart of a Follies Girl, The	B. Dove-L. Kent- L. Sherman-M Harris	First National		
Legion of the Condemned, The	G. Cooper-F. Wray-L. Chandler-F. McDonald-B. Norton	Paramount	7415 feet	
Little Buckaroo, The	Buzz Barton	F. B. O		
Love Me and the World Is Mine	Philbin-Kerry	Universal	6813 feet	Feb. 11
Mad Hour, The	S. O'Neil-L. Kent-L. Sherman-A. White	First National		
Man Higher Up, The		Lumas		
Marlie the Killer	Klondyke (Dog)-Bushman, Jr.-B. Mehaffey	Pathe	4600 feet	Mar. 3
Marry the Girl	B. Bedford-R. Ellis-D. W. Jennings	Sterling Pict. (S. R.)	5300 feet	Mar. 10
Masked Angel, The	B. Compson	First Division (S. R.)	5900 feet	
Midnight Madness	J. Logan-C. Brook	Pathe-De Mille	6 reels	
My Home Town	G. Rockwell-G. Glass	Rayart (S. R.)		
Old Ironsides	E. Ralston-C. Farrell-W. Beery-G. Bancroft	Paramount	7910 feet	Dec. 18, '26
Partners in Crime	W. Beery-R. Hatton-W. Powell-M. Brian	Paramount		
Patsy, The	M. Davies-O. Caldwell-L. Gray	M-G-M		
Phantom of the Turf, The	H. Costello-R. Lease	Rayart (S. R.)		
Powder My Back	I. Rich-A. Ferris-A. Beranger-C. Nye	Warner Bros.		
Put 'Em Up	Fred Humes	Universal	4200 feet	
Ramona	D. Del Rio-W. Baxter-R. Drew-V. Lewis	United Artists		Feb. 4
Red Hair	C. Bow-W. Austin-L. Chandler	Paramount		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pict. (S.R.)	5032 feet	
Saddle Mates	W. Wales-P. Montgomery	Pathe	4520 feet	
Something Always Happens	E. Ralston-N. Hamilton	Paramount		
Souls Aflame	G. James-G. Lard-R. Wells	First Division (S. R.)		
Square Crooks	R. Armstrong-J. M. Brown-D. Dwan	Fox		
Speedy	Harold Lloyd	Paramount		
Stop That Man	A. Lake-B. Kent-E. Gribbon	Universal	5389 feet	
Surrender	M. Philbin-I. Moskine	Universal	8249 feet	Mar. 10
Tempest	J. Barrymore-C. Horn-Wolheim	United Artists		
Trick of Hearts, A	H. Gibson	Universal	5495 feet	
Turn Back the Hours	M. Loy-W. Pidgeon-S. Hardy	Lumas		
Under the Black Eagle	Flash (Dog)-M. Day-R. Forbes	M-G-M		
Women Who Dare	H. Chadwick-C. Delaney	Excellent Pict. (S.R.)		
Wyoming	T. McCoy-W. Fairbanks-D. Sebastian	M-G-M		

APRIL

Feature	Players	Distributed by	Length	Reviewed
Bell of Avenue A		First Division (S. R.)		
Bit of Heaven, A		Excellent Pict. (S. R.)		
Breed of the Sunsets	R. Steele-N. Drexel	F. B. O.		
Canyon of Adventure, The	K. Maynard	First National		
Chinatown Charlie	J. Hines-L. Lorraine	First National		
Circus Rookies	K. Dane-G. K. Arthur L. Lorraine	M-G-M		

Feature	Players	Distributed by	Length	Reviewed
Cossacks, The	J. Gilbert-R. Adoree-E. Torrence-M. Alden	M-G-M		
Crooks Can't Win	R. Lewis-T. Hill-S. Nelson	F. B O.		
Danger Patrol, The	W.Russell-V.B.Faire	Rayart (S. R.)		
Devil's Trade Mark, The	B. Bennett-W. V. Mong-M. Douglas	F. B. O.		
Drums of Love	E. Taylor-D. Alvarado-M. Philbin-L. Barrymore	United Artists	9000 feet	Jan. 28
Fogasa (South Seas Isle film)	L. Kelly-G. Kelton-Mr. & Mrs. R. Wells	First Division (S. R.)		
Five and Ten Cent Annie	L. Fazenda-C. Cook-G. Astor-W. Demarest	Warner Bros.		
Gypsy of the North	H. Gordon-G. Hale	Rayart (S. R.)		
Ladies' Night in a Turkish Bath	Mackaill-Mulhall	First National		
Laugh Clown, Laugh	Chaney-L. Young-N. Asther	M-G-M		
Law of Fear, The	Ranger (Dog)-P. R. Miller-C. Byer	F. B. O.	4769 feet	Mar. 10
Lilac Time	C. Moore-G. Cooper	First National		
Little Shepherd of Kingdom Come	Barthelmess-G. James-O'Day-Seyffertitz	First National		
Little Yellow House, The	O. Caldwell-M. Sleeper	F. B. O.		
Love Hungry	L. Moran-L. Gray	Fox		
Phantom of the Range, The	T. Tyler-D. Thompson-F. Darro	F. B. O.	4781 feet	Feb. 11
Pinto Kid, The	B. Barton-H. Trevor-G. Lee	F-B-O	4884 feet	Jan. 7
Red Riders of Canada, The	P. R. Miller-C. Byer	F. B. O	6419 feet	Dec. 23
Steamboat Bill, Jr	Keaton-E. Torrence	United Artists		
Street of Sin, The	E. Jannings-F. Wray	Paramount		
Thanks For the Buggy Ride	L. La Plante -G. Tryon	Universal	6197 feet	Feb. 4
Thirteen Washington Square	A. Joyce-J. Hersholt-Z. Pitts	Universal	6274 feet	Feb. 4
Three-Ring Marriage	M. Astor-L. Hughes	First National		
Thunder Riders, The	Ted Wells	Universal	4353 feet	
Two Lovers	R. Colman-V. Banky	United Artists		

MAY

Feature	Players	Distributed by	Length	Reviewed
Alex the Great	"Skeets" Gallagher	F. B. O.		
Harold Teen	A. Lake-M. Brian-W. Bakewell-J. Duffy	First National		
It's All Greek to Me	C. Murray-L. Fazenda-T. Todd	First National		
Man in the Rough, The	B. Steele-M. King	F-B-O		
Pay As You Enter	C. Cooke-L. Fazanda	Warner Bros		
Rinty of the Desert	Rin-Tin-Tin-A. Ferris-C. Nye	Warner Bros.		
Skinner's Big Idea	B. Washburn-M. Sleeper-H. Trevor	F. B. O.		

JUNE

Feature	Players	Distributed by	Length	Reviewed
Dog Justice	Ranger (Dog)-E. Hearn-N. Martan	F. B. O.		
Lady Be Good	D. Mackaill-J. Mulhall	First National		
Loves of Ricardo	George Beban	F. B. O.	7477 feet	Sept. 4'26
Roulette	Richard Barthelmess	First National		
Texas Tornado, The	Tom Tyler	F. B. O.		
Upland Rider, The	K. Maynard-M. Douglas	First National		

JULY

Feature	Players	Distributed by	Length	Reviewed
Fighting Redhead, The	Buzz Barton	F. B. O.		
Kelly's Kids	Charlie Murray	First National		
Trail of Courage, The	R. Steele-M. Bonner	F-B-O		

AUGUST

Feature	Players	Distributed by	Length	Reviewed
Bantam Cowboy, The	Buzz Barton	F. B. O		
Barker, The	Milton Sills	First National		
Oh Kay	Colleen Moore	First National		

Coming Attractions

Feature	Players	Distributed by	Length	Reviewed
Abie's Irish Rose	F. McDonald-J. Hersholt-N. Carroll-C. Rogers	Paramount		
Abie of the U. S. A.	George Jessel	Lumas		
Ace High	Hoot Gibson	Universal		
Across From Singapore	R. Navarro-J. Crawford-E. Torrence	M-G-M-		
Actress, The	N. Shearer-R. Forbes-G. Lee-O. Moore-D'Arcy	M-G-M		
Adventurer, The	T. McCoy-D. Sebastian-C. Delany	M-G-M	3709 feet	
Adventures in Pygmy Land	Jungle Film	W. W. Hodkinson	6800 feet	
After the Storm	Hobart Bosworth	Columbia		
Albany Night Boat, The		Tiffany-Stahl		
Bachelor's Paradise	S. O'Neill-R. Graves	Tiffany-Stahl		
Battle of the Sexes, The	B. Bennett-J. Hersholt	United Artists		
Bellamy Trial, The		M-G-M		
Better Man, The		F. B. O.		
Betty's a Lady	J. Ralston-C. Ray	Universal		
Be Yourself	R. Denny-M. Nolan	Universal		
Big Game Hunt, The	W. Beery-R. Hatton	Paramount		
Big Gun, The	George Lewis	Universal		
Big Noise, The	A. White-C. Conklin-S. Hardy	First National		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Big Top, The		M-G-M		
Black Ace, The	D. Coleman-J. Loff	Pathe		
Blossom Time (Movietone)	J. Gaynor-C. Farrell	Fox		
Body Punch, The	J. Dougherty-V. B. Faire	Universal		
Boss of Little Arcady, The	Charlie Murray	First National		
Bride of the Colorado	J. Boles-D. Blossom	Pathe		
Brides Will Be Brides	Laura La Plante	Universal		
Bright Aisle, The		Lumas		
Broken Hearts		Hercules Film Prod. (S. R.)		
Butter and Egg Man, The	J. Mulhall	First National		
Certain Young Man, A	Novarro-Adoree-W Marshall-G. Astor	M-G-M		
Chorus Kid, The	V. B. Faire-B. Washburn-H. Hopper	Lumas		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
Clothes Make the Woman	E. Southern-W. Pidgeon	Tiffany-Stahl		
Clown, The (Vitaphone)	Al Jolson	Warner Bros.		
Cock-Eyed World, The	V. McLaglen-E. Lowe	Fox		
Code of Honor	A. Menjou-N. Lane-Collier, Jr-E.Brent	Paramount		
Companionate Marriage		First Division (S. R.)		
Cop, The	W. Boyd	Pathe-De Mille		
Count of Ten, The	C. Ray-J. Gleason	Universal		
Craig's Wife		Pathe-De Mille		
Cream of the Earth, The	M. Nixon-C. Rogers	Universal		
Crimson City, The	M. Loy-L. Hyams-R. Tucker-J. Miljan	Warner Bros.		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Dance Fever (Ufa film)		Brill, Inc.		
Dancing Girl		M-G-M		
Date With a Duchess, A	A. Menjou-E. Brent	Paramount		
Desert Bride, The	B. Compson-A. Forrest-O. Mattieson	Columbia		
Detectives	K. Dane-G. K. Arthur	M-G-M		
Devil's Skipper, The	B. Bennett-M. Love-M. McGregor-M. McAllister	Tiffany-Stahl		
Diamond Handcuffs	C. Nagel-E. Boardman-L. Gray-D. Sebastian	M-G-M		
Dirty Work	Johnny Burke	Pathe		
Divine Lady, The	Corinne Griffith	First National		
Dolorosa		Tiffany-Stahl		
Domestic Relations		Tiffany-Stahl		
Don't Marry	L. Moran-N. Hamilton	Fox		
Doubling for Trouble	Hoot Gibson	Universal		
Down Grade, The	Wm. Fairbanks-A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O		
Dragnet, The	G. Bancroft	Paramount		
Dressed to Kill	E. Lowe-M. Astor-C. Morton-B. Bard	Fox		
Easy Come, Easy Go	R. Dix-N. Carroll	Paramount		
Empty Saddle, The	Fred Humes	Universal		
Escape, The	V. Valli-W. Russell	Fox		
Enemy, The	L. Gish-R. Forbes	M-G-M	8189 feet	Dec. 31
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fallen Angels	N. Kerry-P. Starke-K. Harlan	Universal		
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Fazil	C. Farrel G Nissen-M. Busch	Fox		
Foreign Legion, The	N. Kerry-L. Stone-J. Marlowe	Universal		
Four Devils, The	F. Macdonald-M Duncan-C. Morton-N. Drexel-J. Gaynor	Fox		
Four Sons	J. Hall-M. Mann-Bushman, Jr.-C. Morton-E. Foxe-J. Collyer	Fox	9412 feet	Feb. 18
Freedom of the Press	L. Stone-M. Day-D. Keith	Universal		
Girl Downstairs, The	L. Moran-G. O'Brien	Fox		
Give and Take	G. Sidney-S. Lynn-G. Lewis-J. Hersholt	Universal		
Glorious Betsy	D. Costello-C. Nagel	Warner Bros		
Godless Girl, The	L. Basquette-G. Duryea - Prevost - N. Beery	Pathe-De Mille		
Good Morning Judge	R. Denny-M. Nolan-D. Gulliver	Universal		
Green Grass Widows		Tiffany-Stahl		
Gun Shy (tentative)	Beery-Hatton-M. Brian-G. James	Paramount		
Gypsy Love (tentative)		Lumas		
Hangman's House	V. McLaglen-J. Collyer-L.Kent-E.Foxe	Fox		
Has Anybody Here Seen Kelly?	T. Moore-B. Love	Universal		
Hawk, The	M. Sills	First National		
Heat (tentative)	Greta Garbo	M-G-M		
Hello, Cheyenne!	T. Mix-C. Lincoln	Fox		
Hell's Angels	B. Lyon-J. Hall-G. Nissen	United Artists		
He Learned About Women	W. Haines-E. Percy	M-G-M		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
His Country	R. Schildkraut-M. Dressler	Pathe-De Mille		
Hold 'Em Yale	R. La Rocque-J. Loff-H. Allan	Pathe-De Mille		
Hold Everything (tentative)	J. Hall	Paramount		
Home, James		Universal		
Honor Bound	G. O'Brien-E. Taylor-L. Hyams-Santschi	Fox		
Hoofbeats of Vengeance	Rex (Horse)	Universal		
Hot Heels	G. Tryon-P. R. Miller	Universal		
Horseman of the Plains	T. Mix-S. Blane	Fox		
House of Scandal, The	D. Sebastian-P. O'Malley	Tiffany-Stahl		
Hyprocrite, The (Ufa film)		Brill, Inc.		
I'll Tell the World	Colleen Moore	First National		
Ivan the Terrible (Russian film:	Spcial Cast	Amkino (S. R.)	8500 feet	

Feature	Players	Distributed by	Length	Reviewed
Jazz Mad	J. Hersholt-Nixon-G. Lewis	Universal		
Jealousy (Ufa film)		Brill, Inc.		
Jungle Rose	Dolores Del Rio	Fox		
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 29
Knocking 'Em Over	Richard Dix	Paramount		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Ladies of Leisure		Tiffany-Stahl		
Ladies of the Mob	C. Bow-R. Arlen-M. Alden	Paramount		
Ladies of the Night Club	B. Leonard-R. Cortez	Tiffany-Stahl		
Ladies Prefer Nlondes (tentative)	C. Nagel-M. McAvoy	Warner Bros.		
Land of the Silver Fox, The (tentative)	Rin-Tin-Tin-L. Hyams-C. Nye-Santschi	Warner Bros.		
La Piava	Lupe Valez	United Artists		
Last Cab, The	Rudolph Schildkraut	Pathe-De Mille		
Last Moment, The	O. Mattieson-G. Hale-L. La Verne	Zakoro (S. R.)	5800 feet	
Law of the Range, The	McCoy-Crawford-R. Lease	M-G-M		
Leave It to Me	Glenn Tryon	Universal		
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict. (S.R.)		
Lingetie		First Division (S. R.)		
Lion and the Mouse, The (Vitaphone)	M. McAvoy-L. Barrymore-A. B. Frances-Collier, Jr	Warner Bros.		
Little Wild Girl, The	L. Lee-C. Landis-F. Merrill	Hercules Film Prod. (S. R.)		
Lonesome	G. Tryon-B. Kent	Universal		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Man-Made Woman	L. Joy-J. Boles	Pathe-De Mille		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Marriage of Tomorrow (tentative)		Tiffany-Stahl		
Matinee Idol, The	J. Walker-B. Love-A. Forrest	Columbia		
Meet the Prince	Glenn Tryon	Universal		
Michigan Kid, The	C. Nagel-R. Adoree	Universal		
Miracle Girl, The	Betty Compson	First Division (S. R.)		
Modern Du Barry, The (Ufa film)	Maria Corda	Brill, Inc		
Monkey Business	K. Dane-G. K. Arthur	M-G-M		
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox	6863 feet	
Mr. Romeo	F. Sterling-N. Carroll-G. Meeker	Fox		
Nameless Men	C. Windsor-A. Moreno	Tiffany-Stahl		
Naughty Marietta	Marion Davies	M-G-M		
News Parade, The	N. Stuart-S. Phipps	Fox		
Nightbirds	Milton Sills	First National		
Noah's Ark (Vitaphone)	Dolores Costello	Warner Bros.		
Odd Fellows	Fields-Conklin	Paramount		
One Way Street, The (tentative)	Myrna Loy	Warner Bros.		
Outcast Souls	P. Bonner-C. Delaney	Sterling Pict. (S.R.)		
Out of the Night	C. Palmer-F. Stanley-A. Ayres	Rayart (S. R.)		
Painted Post, The	T. Mix-N. Kingston	Fox		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National	11412 feet	Aug. 26
Patriot, The	E. Jannings-L. Stone-F. Vidor-N. Hamilton	Paramount		
Phantom Buster, The	Buddy Roosevelt	Pathe		
Phyllis of the Follies	M. Nixon-C. Rogers	Universal		
Pigskin	D. Rollens-S. Carrol	Fox		
Play Girl, The	M. Bellamy-J. M. Brown	Fox		
Polly Preferred	Marion Davies	M-G-M		
Port of Missing Children, The		Sierra Pictures (S. R.)		
Power (tentative)	D. Fairbanks, Jr.-J. Ralston	Tiffany-Stahl		
Quick Lunch	Fields-Conklin-M. Alden-S. Blane-J. Luden	Paramount		
Rachel	P. Negri-G. Cooper	Paramount		
Red Dancer of Moscow, The	D. Del Rio-C. Farrell-D. Revier	Fox		
Red Mark, The	G. von Seyffertitz-N. Quartaro	Pathe-De Mille		
Riders of the Dark	T. McCoy-D. Dwan	M-G-M		
Ridin' Like Fury	Hoot Gibson	Universal		
Rip Van Winkle	Rudolph Schildkraut	Pathe-De Mille		
Robert Flaherty's Southern Skies	M. Blue-R. Torres	M-G-M		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Sally of the Scandals	B. Love-A. Forrest	F. B. O.		
Sally of the South Seas		Hercules Film Prod. (S. R.)		
Scarlet Dove, The	J. Borio-R. Frazer-L. Sherman M. Livingston	Tiffany-Stahl		
Shadows of the Night		Hercules Film Prod. (S. R.)		
Show Boat		Universal		
Side Show, The	Fields-Conklin-Brian	Paramount		
Simba	Jungle Film	Martin Johnson African Expedition Corp.	8000 feet	Feb. 4
Sin Town	H. Allen-E. Fair	Pathe-De Mille		
Skyscrapers, The	S. Carroll-W. Boyd-A. Hale	Pathe-De Mille		
Society Cowboy, A	H. Gibson-O. Hasbrouck	Universal		
Soft Living	M. Bellamy-J. Mack Brown	Fox	5629 feet	Mar. 3
Span of Life, The	Lon Chaney	M-G-M		
Sport Girl, The	M. Bellamy-J. M. Brown	Fox		
Sporting Age, The	B. Bennett-C. Nye-H. Herbert	Columbia		
Stocks and Blondes	J. Logan-"Skeets" Gallagher-G. Astor	F. B. O.		
Street Angel, The	J. Gaynor-C. Farrell	Fox		
Streets of Algers (Ufa film)	Camilla Horn	Brill, Inc.		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox	8729 feet	Oct. 14
Sunset Legion, The	F. Thomson-F. Murphy	Paramount		
Survival of Slim, The	W. Wales-P. Montgomery	Pathe		
Tartuffe, the Hypocrite	Emil Jannings	Brill, Inc		
Tenderloin (Vitaphone)	D. Costello-C. Nagel	Warner Bros		
Tenth Avenue	P. Haver-V. Varconi	Pathe-De Mille		
Their Hour	D. Sebastian-J. Harron-J. Marlowe	Tiffany-Stahl		
Thief in the Dark, The	G. Meeker-D. Hill-G. Lee	Fox		
Three Sinners	P. Negri-W. Baxter	Paramount		
Thoroughbreds	M. Nixon-R. Walling	Universal		
Thrill Seeker, The	R. Clifford-J. Fulton	Superlative Pict. (S.R.)		
Tide of Empire	J.Crawford-J.Murray	M-G-M		
mes Square		Tiffany-Stahl		
Tomorrow (tentative)	Colleen Moore	First National		
Trail of '98	K Dane-P Starke-R Forbes-Del Rio	M-G-M		
Two Brothers (Ufa film)		Brill, Inc.		
Uncensored Woman, The		Lumas		
Uncle Tom's Cabin	Special Cast	Universal		Nov. 18
Valley Beyond the Law, The	D. Coleman-J Loff	Pathe		
Vamping Venus	C. Murray-Fazenda-T. Todd	First National		
Vanishing Pioneer, The	Jack Holt	Paramount		
Victory	George Bancroft	Paramount		
Viennese Lovers	Philbin-Hersholt-R Keane	Universal		
Walking Back	S. Carroll-R. Walling	Pathe-De Mille	6 reels	
Watch My Speed	R. Denny-B. Worth	Universal		
We Americans	G. Sidney P. R. Miller-G. Lewis	Universal		
Western Suffragettes	H. Gibson-G. Hale	Universal		
What Holds Men	Leatrice Joy	Pathe-De Mille		
When Danger Calls	W. Fairbanks-E. Sedgwick	Lumas	5000 feet	
Whip, The	Dorothy Mackaill	First National		
White Hands	E. Ralston-R. Arles	Paramount		
Why Sailors Go Wrong	S. Cohen	Fox		
Wild West Romance	R. King-L. Gilmore	Fox		
Wild West Show, The	H. Gibson	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
Woman Between, The		Lumas		
Woman Disputed, The	N. Talmadge	United Artists		
Yellow Contraband	L. Maloney-G. Goatz	Pathe		
Yellow Lily, The	B. Dove	First National		

Comedies and Short Subjects

BRAY PRODUCTIONS

Title	Star	Rel. Date	Length	Reviewed
Bare Co-Ed, The	Murdock-Cavalier-Lancaster	Feb. 10	2 reels	Jan. 7
Barnyard Rivals	W. Lantz-M. Shaw-T. Ward	Mar. 10	2 reels	
Cat Tales	McDougall Kids	Feb. 20	2 reels	
Daze of '49	J. Cooper-L. Carver	Jan. 1	2 reels	Feb. 4
Cutting Up	McDougall Kids	Mar. 20	2 reels	
Fat and the Canary	McDougall Kids	Dec. 20	2 reels	Dec. 9
Fowl Play	McDougall Kids	April 20	2 reels	
Duke's Dirty Doings	P. Murdock-N. Cavalier	Feb. 1	2 reels	
Fresh and a Devil	Clyde-Malone-Irving	Sept. 1	2 reels	Oct. 21
Here's Another One	Novelty	Oct. 15	1 reel	Oct. 7
Here's Another One	Novelty	Dec. 15	1 reel	Dec. 2
His Ticklish Predicament	Jack Cooper	Oct. 1	2 reels	Oct. 21
Iron Derby, The	Eddy Featherstone	Oct. 10	2 reels	Oct. 21
Lost in a Pullman	Perry Murdock	July 13	2 reels	
Lost in the Lurch	P. Murdock-N. Cavalier	Mar. 1	2 reels	
Magic Game, The	McDougall Kids	Nov. 20	2 reels	Dec. 2
Mr. Pooh	McDougall Kids	Jan. 20	2 reels	Jan. 7
Orphans, The	McDougall Kids	Sept. 6	2 reels	
Way of All Fish, The	J. Cooper-N. Cavalier	Dec. 1	2 reels	Dec. 9

EDUCATIONAL

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Ain't Nature Grand	Eddie Quillan		Nov. 20	1 reel	Nov. 25
All Bear	Curiosities		April 29	1 reel	
All Set	W. Lupino-Sargent-L. Hutton		Jan. 29	1 reel	Feb. 4
Always a Gentleman	Lloyd Hamilton		Feb. 5	2 reels	Feb. 18
Angel Eyes	"Big Boy"		Dec. 25	2 reels	Dec. 31
At Ease	Lloyd Hamilton		Sept. 4	2 reels	Sept. 2
Back Home	Curiosities		Sept. 25	1 reel	Sept. 23
Batter Up	George Davis		Sept. 11	2 reels	Sept. 16
Between Jobs	Lloyd Hamilton		Mar. 18	2 reels	
Blazing Away	Lloyd Hamilton		April 22	2 reels	
Builders of Bridges—When Twilight Comes	Bruce Outdoor Sketch		Feb. 26	1 reel	Mar. 10
Brunettes Prefer Gentlemen	Jerry Drew		Nov. 6	2 reels	Oct. 28
Burning Timber — Rough Country	Bruce Outdoor Sketch		Oct. 23	2 reels	Oct. 7
Call o tthe Sea, The (Color Film)	H. Hampton-M. Valles-N. Kelley		Jan. 1	2 reels	Dec. 31
Character Studies	Carter De Haven		Nov. 20	1 reel	Jan. 14
Chilly Days	"Big Boy"		Feb. 19	2 reels	Feb. 18
Circus Blues	Dorothy Devore		Mar. 25	2 reels	
Count Me Out	Barney Hellum		Mar. 11	1 reel	Mar. 3
County Me Out	Barney Hellum		Mar. 11	1 reel	
Cry of Winter, The—Hot Place, The	Bruce Outdoor Sketch		Sept. 18	1 reel	Sept. 2
Cutie	Dorothy Devore		Jan. 15	2 reels	Feb. 18
Delving Into the Dictionary	Hodge-Podge		Sept. 11	1 reel	Sept. 23
Dog Days—The Sun and the Rain	Bruce Outdoor Sketch		Jan. 29	1 reel	Feb. 25
Dummies	Larry Semon		Jan. 1	2 reels	Dec. 23
Eats for Two	Dunham-Thompson		Oct. 9	1 reel	Oct. 14
Fall In	Monty Collins		Jan. 1	1 reel	Dec. 23
Felix the Cat Hits the Deck	"Sullivan Cartoon"		Dec. 11	1 reel	Feb. 11
Felix the Cat in Behind in Front	"Sullivan Cartoon"		Dec. 25	1 reel	Jan. 14
Felix the Cat in Comicalities	"Sullivan Cartoon"		April 1	1 reel	

Title	Star	Rel. Date	Length	Reviewed
Felix the Cat in Daze and Knights	"Sullivan Cartoon"	Oct. 30	1 reel	Nov. 18
Felix the Cat in Draggin' the Dragon	"Sullivan Cartoon"	Jan. 22	1 reel	Feb. 25
Felix the Cat in Eskimotive	"Sullivan Cartoon"	April 29	1 reel	
Felix the Cat in Flim Flam Films	"Sullivan Cartoon"	Sept. 18	1 reel	Oct. 7
Felix the Cat in Japanicky	"Sullivan Cartoon"	Mar. 4	1 reel	
Felix the Cat in No Fuelin'	"Sullivan Cartoon"	Oct. 16	1 reel	Nov. 11
Felix the Cat in Ohm Sweet Ohm	"Sullivan Cartoon"	Feb. 19	1 reel	
Felix the Cat in Polly-tics	"Sullivan Cartoon"	Mar. 18	1 reel	
Felix the Cat in Sure-Lock Holmes	"Sullivan Cartoon"	April 15	1 reel	
Felix the Cat in the Oily Bird	"Sullivan Cartoon"	Feb. 5	1 reel	Mar. 10
Felix the Cat in the Smoke Screen	"Sullivan Cartoon"	Jan. 8	1 reel	Feb. 18
Felix the Cat Switches Witches	"Sullivan Cartoon"	Oct. 2	1 reel	Oct. 21
Felix the Cat in Uncle Tom's Crabbin'	"Sullivan Cartoon"	Nov. 13	1 reel	Dec. 2
Felix the Cat in Whys and Otherwise	"Sullivan Cartoon"	Nov. 20	1 reel	Dec. 30
Felix the Cat in Wise Guise	"Sullivan Cartoon"	Sept. 4	1 reel	Sept. 23
Feline Frolics—The Tonquin Valley	Bruce Outdoor Sketch	Mar. 25	1 reel	Mar. 10
Fighting Orphans, The—Evening Mist	Bruce Outdoor Sketch		1 reel	
Follies of Fashion	Curiosities	Sept. 25	1 reel	
For Men Only	Curiosities	Oct. 30	1 reel	Oct. 21
Fox Tales	Drew-Dunham	Sept. 25	2 reels	Sept. 23
Green-Eyed Love	Ruby McCoy-George Hall	Apr. 8	1 reel	
Half-Pint Hero, A	Lupino Lane	Sept. 18	2 reels	Sept. 2
Hello Sailor	Lupino Lane	Dec. 25	2 reels	Dec. 16
Here and There in Travel Land	Hodge-Podge	Oct. 16	1 reel	Oct. 28
He Tried to Please	Monty Collins	Aug. 12	1 reel	
High Strung	Jerry Drew	Jan. 29	2 reels	Feb. 4
Hints on Hunting—A Day By the Sea	Bruce Outdoor Sketch	April 22	1 reel	
His Maiden Voyage	George Davis	Feb. 26	2 reels	Feb. 18
Hope Hampton Displaying Creations Parisienne in Color (Color Film)	Hope Hampton	Dec. 4	1 reel	Dec. 9
How to Please the Public	Hodge Podge	Mar. 11	1 reel	
Indiscrete Pete	Jerry Drew	Mar. 11	2 reels	Mar. 10
Injun Food—Moods of the Sea	Bruce Outdoor Sketch	Dec. 25	1 reel	Dec. 23
It's Me	Monty Collins	Dec. 4	1 reel	Dec. 9
Kilties	Dorothy Devore	Oct. 9	2 reels	Oct. 7
Kitchen Talent	George Davis	April 15	2 reels	
Listen Sister	Lupino Lane	Mar. 25	2 reels	
Little Rube, The	Dorothy Devore	Nov. 20	2 reels	Nov. 11
Love's Springtime (Color Film)	H. Hampton-J. Catalaine	Feb. 12	2 reels	
Lovingly Yours	Curiosities	Dec. 4	1 reel	Dec. 9
Lucky Dog	P. Dunham-L. Billetts	Sept. 11	1 reel	Sept. 23
Many Wings—Beside the Still Waters	Bruce Outdoor Sketch	Nov. 20	1 reel	Nov. 4
Models in Mud	Hodge-Podge	Nov. 13	1 reel	Dec. 16
Mother Birds	Curiosities	Mar. 4	1 reel	Feb. 18
Mysterious Night, A	Monty Collins	Feb. 12	1 reel	Feb. 4
New Wrinkles	Lloyd Hamilton	Oct. 30	2 reels	Oct. 21
New York's Sweetheart	Curiosities	Jan. 1	1 reel	Feb. 11
Nicknames	Hodge-Podge	April 8	1 reel	
No Fare	"Big Boy"	April 8	2 reels	
Nothing Flat	George Davis	Dec. 11	2 reels	Dec. 16
Off Again	J. Lloyd-B. Boyd	Sept. 25	1 reel	Oct. 14
Off Balance	Monty Collins	April 22	1 reel	
Oh, What a Man!	Larry Semon	Dec. 4	2 reels	Nov. 25
Papa's Boy	Lloyd Hamilton	Dec. 18	2 reels	Dec. 9
Paris Fashions in Color (Color Film)	Hope Hampton	Dec. 25	1 reel	Jan. 7
Peculiar Pair of Pups, A—Nobody Home	Bruce Outdoor Sketch		1 reel	
Penny Postals	Curiosities	April 1	1 reel	
Pretty Baby	Monty Collins	Feb. 26	1 reel	Feb. 18
Racing Mad	Al St. John	Jan. 8	2 reels	Jan. 28
Recollections of a Rover	Hodge-Podge	Jan. 8	1 reel	Feb. 4
Red Hot Bullets	Eddie Quillan	Nov. 27	2 reels	Nov. 18
Rest Day	Monty Collins	Nov. 27	1 reel	Nov. 18
Rubbernecking	Curiosities	Feb. 5	1 reel	Feb. 4
Running Ragged	Lewis Sargent	Jan. 29	1 reel	Feb. 4
Say Ah-h	Charley Bowers	Feb. 19	2 reels	Feb. 18
Scared Silly	Johnny Arthur	Nov. 13	2 reels	Nov. 11
Seeing Stars	George Davis	Oct. 16	2 reels	Oct. 7
Shamrock Alley	"Big Boy"	Nov. 27	2 reels	Nov. 25
She's a Boy	"Big Boy"	Oct. 2	2 reles	Oct. 7
Shooting Wild	Jack Lloyd	Oct. 23	1 reel	Oct. 21
Simple Sap, A	Larry Semon	Feb. 12	2 reels	Feb. 25
Slippery Head	Johnny Arthur	April 29	2 reels	
Some Scout	Lupino Lane	Nov. 6	2 reels	Oct. 21
Spring Has Come	Monty Collins	Mar. 25	1 reel	
Star Shots	Hodge-Podge	Feb. 5	1 reel	Feb. 4
Stunt Man, The	Larry Semon	Oct. 23	2 reels	Sept. 30
Sword Points	Lupino Lane	Feb. 12	2 reels	Dec. 31
There It is	Charley Bowers	Jan. 1	2 reels	Jan. 7
Thoughts While Fishing—Silver Shadows	Bruce Outdoor Sketch		1 reel	
Visitors Welcome	Johnny Arthur	Mar. 4	2 reels	Mar. 10
Wedding Slips	Monty Collins	Jan. 15	1 reel	Feb. 11
Whirl of Activity, A	Hodge-Podge	Dec. 11	1 reel	Dec. 31
Whoozit	Charley Bowers	April 1	2 reels	
Wildcat Valley	Johnny Arthur	Jan. 22	2 reels	Feb. 4
Wild Wool—Night Clouds	Bruce Outdoor Sketch		1 reel	

F B O

Title	Star	Rel. Date	Length	Reviewed
After the Squall	Al Cooke	April 16	2 reels	
Alice Cartoons (Released Twice a Month)			1 reel	
All Alike	Carr-Alexander-Ross	April 9	2 reels	
All Washed Up	Al Cooke		2 reels	Feb. $8
Beloved Rogue, The	Eason-Hill-Cooke-Guard	Oct. 5	2 reels	
Chin He Loved to Lift	Eason-Hill-Cooke-Guard	Sent. 14	2 reels	
Fleshy Devils	Carr-Alexander-Ross	Nov. 14	2 reels	Oct. 7
Fresh Hair Fiends	Eason-Hill-Cooke-Guard	Sept. 21	2 reels	
Krazy Kat Cartoons (released twice a month)			1 reel	
Mickey's Battle	Mickey Yule	Dec. 5	2 reels	Dec. 9
Mickey's Circus	Mickey Yule	Sept. 4	2 reels	
Mickey's Eleven	Mickey Yule	Nov. 7	2 reels	
Mickey's Little Eva	Mickey Yule	April 2	2 reels	
Mickey's Pals	Mickey Yule	Oct. 3	2 reels	Oct. 7
Mickey's Parade	Mickey Yule	Jan. 2	2 reels	
My Kingdom For a Hearse	Al Cooke	April 2	2 reels	
New Faces for Old	Eason-Hill-Cooke-Guard	Oct. 12	2 reels	Dec. 16
Panting Papas	Karr-Ross-Alexander	Jan. 9	2 reels	
Peter's Pan	Eason-Hill-Cooke-Guard	Sept. 28	2 reels	Nov. 25
Rah! Rah! Rekie	Al Cooke		2 reels	Feb. 18
Restless Bachelors	Al Cooke	April 30	2 reels	
She Troupes to Conquer	Eason-Hill-Cooke-Guard	Oct. 19	2 reels	
Social Error, A	Al Cooke		2 reels	Feb. 11
Tanks of the Wabash	Karr-Ross-Alexander	Oct 10	2 reels	
Three Missing Links	Karr-Ross-Alexander	Dec. 12	2 reels	Nov. 11
Toupay or Not To Pay	Eason-Hill-Cooke-Guard	Sept. 7	2 reels	
Wanderers of the Waistline	Karr-Ross-Alexander	Sept. 11	2reels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Argentina, The Rich	Variety	Oct. 2	1 reel	Nov. 4
Arkansas Traveler	Variety	Jan. 8	1 reel	
Art Treasures of the Vatican	Variety	Dec. 25	1 reel	
Capt. Kidd's Kittens	Animal Comedy	Oct. 23	2 reels	Nov. 4
Desert Blooms, The	Variety	Feb. 5	1 reel	
Exploring Norway	Variety	Aug. 7	1 reel	
Fool and His Honey	Tyler Brooke	Sept. 25	2 reels	Nov. 4
Four Faces West	Tyler Brooke	Nov. 6	2 reels	Dec. 16
Headhunters of Ecquador, The	Variety		1 reel	Feb. 4
Her Blue Black Eyes	M. Casajuana-E. Clayton	Oct. 9	2 reels	Nov. 4
Hot House Hazel	T. Brooke-T. Hill	Jan. 1	2 reels	
Jack and Jilted			2 reels	
Jungles of the Amazon	Variety		1 reel	Jan. 21
Lady Lion	C. Lincoln-E. Clayton-B. Bletcher		2 reels	
Lights and Shadows of Sicily	Variety	Nov. 27	1 reel	
Lords of the Back Fence	Variety	Jan. 22	1 reel	
Love Is Blonde	D. Ellis-D. Rollens	Dec. 18	2 reels	
Low Necker, A	Marjorie Beebe		2 reels	Jan. 14
Moose Country, The	Variety	Nov. 13	1 reel	
Mum's the Word			2 reels	Sept. 2
Northern Alaska Today	Variety	Oct. 16	1 reel	
Old Wives Who Knew	Hallam Cooley		2 reels	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Romantic Alhambra, The	Variety	Oct. 30	1 reel	
Silly Sailor, A	G. Cameron	Nov. 20	2 reels	
Sky Frontiers	Variety	Sept. 4	1 reel	
Solitudes	Variety	Dec. 11	1 reel	
Too Many Cookies	T. Brooke-L. Miller		2 reels	
Twenty Legs Under the Sea	R. Walling-J. Lorraine	Sept. 11	2 reels	Oct. 7
Under Colorado Skies	Variety	Sept. 18	1 reel	
Wild Puppies	Kid Comedy	Dec. 4	2 reels	Jan. 28

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
Aching Youth	Charley Chase	Mar. 17	2 reels	
African Adventure, An	Ufa Oddities	Aug. 2		
All For Nothing	Charley Chase	Jan. 21	2 reels	Jan. 14
Amazing Lovers	Ufa Oddities	Mar. 10	1 reel	
Assorted Babies	Ufa Oddities	Nov. 5	1 reel	Nov. 25
Barnum and Ringling, Inc.	"Our Gang"	April 7	2 reels	
Battle of the Century	Laurel-Hardy	Dec. 31	2 reels	
Bird Man, The	Charley Chase		2 reels	
Blow by Blow	Max Davidson	Mar. 31	2 reels	
Buffalo Bill's Last Fight (Technicolor)	Special Cast	Nov. 26	2 reels	Dec. 9
Call of the Cuckoo, The	Max Davidson	Oct. 15	2 reels	
Came the Dawn	Max Davidson	Mar. 3	2 reels	
Children of the Sun	Ufa Oddities	Feb. 11	1 reel	
Czarina's Secret, The Technicolor)	O. Baklanova-D. Mir-S. Rand	Mar. 17	2 reels	
Death Traps	Ufa Oddities	Oct. 22	1 reel	
Dog Days	Ufa Oddities	Oct. 8	1 reel	
Dog Heaven	"Our Gang"	Dec. 17	2 reels	
Dumb Daddies	Max Davidson	Feb. 4	2 reels	Feb. 25
Edison, Marconi and Co	"Our Gang"	Mar. 10	2 reels	
Fair and Muddy	"Our Gang"	May 5	1 reel	
Family Group, The	Charley Chase	Feb. 18	2 reels	Feb. 18
Fight For Life, A	Ufa Oddities	Nov. 19	1 reel	
Fighting Feathers	Max Davidson	Dec. 10	2 reels	
Finishing Touch, The	Laurel-Hardy	Feb. 25	2 reels	
Fishing With a Microscope	Ufa Oddities		1 reel	
Flag, The (Technicolor)	E. Bennett-F. X. Bushman-J. Walker-A. Calhoun	Oct. 1	2 reels	Feb. 18
Forty Thousand Miles With Lindbergh	Aviation Film	Mar. 4	3 reels	
From Soup to Nuts	Laurel-Hardy	Mar. 24	2 reels	
Golden Fleeces	Ufa Oddities	May 19	1 reel	
Happy Omen, A	Ufa Oddities	July 14	1 reel	
Hats Off	Davidson-Hardy	Nov. 5	2 reels	
Heavenly Bodies	Ufa Oddities		1 reel	
Heebee Jeebees	"Our Gang"	Nov. 19	2 reels	Dec. 9
Hidden Death Traps	Ufa Oddities	Oct. 22	1 reel	Dec. 11
Jewels of Venus	Ufa Oddities	Sept. 10	1 reel	
Jungle Round-Up, A	Ufa Oddities	Jan. 28	1 reel	Oct. 9
Lady of Victories, The (Technicolor)	A. Ayres-O. Mattieson-G. Irving	Jan. 21	2 reels	Feb. 25
Leave 'Em Laughing	Laurel-Hardy	Jan. 28	2 reels	
Let George Do It	Laurel Hardy		2 reels	Mar. 3
Lighter That Failed, The	Charley Chase	Oct. 1	2 reels	
Lion Hunt, The	Ufa Oddities	Dec. 17	1 reel	Dec. 9
Love 'Em and Feed 'Em	Max Davidson	Nov. 12	2 reels	Dec. 9
Monarch of the Glen, The	Ufa Oddities	Mar. 24	1 reel	Jan. 21
Nature's Wizardry	Ufa Oddities	July 28	1 reel	
Never the Dames Shall Meet	Charley Chase	Dec. 24	2 reels	Dec. 9
Old Wallop, The	"Our Gang"	Oct. 22	2 reels	Mar. 3
Palace of Honey, The	Ufa Oddities	June 16	1 reel	
Pathfinders, The	Ufa Oddities		1 reel	
Parasol Ant, The	Ufa Oddities	Dec. 31	1 reel	
Pass the Gravy	Max Davidson	Jan. 7	2 reels	Jan. 14
Perfume and Nicotine	Ufa Oddities	Jan. 14	1 reel	
Pets and Pests	Ufa Oddities	Jan. 28	1 reel	Mar. 3
Primitive Housekeeping	Ufa Oddities	April 21	1 reel	
Putting the Pants on Phillip	Laurel-Hardy	Dec. 3	2 reels	Dec. 9
Rainy Days	"Our Gang"	Feb. 11	2 reels	
Sanctuary	Ufa Oddities	May 5	1 reel	
Second Hundred Years, The	Laurel-Hardy	Oct. 8	2 reels	
Secrets of the Sea	Ufa Oddities	Feb. 25	1 reel	May 3
Sleeping Death	Ufa Oddities	June 30	1 reel	
Soaring Wings	Ufa Oddities	Sept. 24	1 reel	
Spook-Spoofing	"Our Gang"	Jan. 14	2 reels	Jan. 14
Sting of Stings, The	Charley Chase	Sept. 3	2 reels	
Sugar Daddies	All Star Cast	Sept. 10	2 reels	
TallyHo	Ufa Oddities		1 reel	
Tokens of Manhood	Ufa Oddities	June 2	1 reel	
Us	Charley Chase	Nov. 26	2 reels	
Way of All Pants, The	Charley Chase	Oct. 29	2 reels	

Title	Star	Rel. Date	Length	Reviewed
What Every Iceman Knows	Max Davidson	Sept. 17	2 reels	
Wicked Kasimir, The	Ufa Oddities	April 7	1 reel	
Winged Death	Ufa Oddities	Dec. 3	1 reel	Dec. 9
Wonders of the Blue Gulf of Mexico	Ufa Oddities		1 reel	
Yale vs. Harvard	"Our Gang"	Sept. 24	2 reels	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Adoration	Novelty	Feb. 25	2 reels	
Behind the Counter	E. E. Horton	Mar. 3	2 reels	
Bugs My Dear (Christie)	Bobby Vernon	April 21	2 reels	
Campus Cuties	Billy Dooley	April 7	2 reels	
Crazy to Fly (Christie)	Bobby Vernon	Sept. 17	2 reels	
Dad's Choice	E. E. Horton	Jan. 7	2 reels	
Dizzy Sights (Christie)	Billy Dooley	Dec. 17	1 reel	
Easy Curves (Christie)	Billy Dooley	Nov. 12	2 reels	
Fantasy	Novelty	Oct. 15	2 reels	
Fighting Fanny (Christie)	Featured Cast	Jan. 21	2 reels	
Find the King	E. E. Horton	Nov. 5	2 reels	
For Crime's Sake	Krazy Kat Cartoon	Nov. 19	1 reel	
French Fried (Christie)	Neal Burns	Sept. 3	2 reels	
Frenzy	Novelty	Jan. 14	2 reels	
Gallant Gob, A (Christie)	Billy Dooley	May 26	2 reels	
Goofy Ghosts (Christie)	Jimmie Adams	April 28	2 rees	
Grid Ironed	Krazy Kat Cartoon	Dec. 31	1 reel	
Halfback Hannah (Christie)	Ann Cornwall	April 14	2 reels	
Hold 'Em Cowboy (Christie)	Bobby Vernon	June 2	2 reels	
Holy Mackerel (Christie)	Jimmie Adams	Feb. 11	2 reels	
Hot Papa (Christie)	Jack Duffy	Oct. 1	2 reels	
Hunger Stroke, A	Krazy Kat Cartoon	Feb. 25	1 reel	
Ice Boxed	Krazy Kat Cartoon	Feb. 11	1 reel	
Just the Type (Christie)	Neal Burns	Feb. 18	2 reels	
Ko-Ko Kicks	Inkwell Cartoon	Nov. 26	1 reel	
Ko-Ko's Bawth	Inkwell Cartoon	Feb. 18	1 reel	
Ko-Ko Chops Suey	Inkwell Cartoon	Oct. 29	1 reel	
Ko-Ko Explores	Inkwell Cartoon	Oct. 15	1 reel	Nov. 11
Ko-Ko Hops Off	Inkwell Cartoon	Sept. 17	1 reel	
Ko-Ko's Jerm Jam	Inkwell Cartoon	Feb. 4	1 reel	
Ko-Ko's Earth Control	Inkwell Cartoon	Mar. 31	1 reel	
Ko-Ko's Kink	Inkwell Cartoon	Jan. 7	1 reel	
Ko-Ko's Klock	Inkwell Cartoon	Nov. 12	1 reel	
Ko-Ko's Kozy Korner	Inkwell Cartoon	Jan. 21	1 reel	
Ko-Ko's Smoke	Inkwell Cartoon	Mar. 3	1 reel	
KoKo's Tattoo	Inkwell Cartoon	Mar. 17	1 reel	
Ko-Ko's Quest	Inkwell Cartoon	Dec. 10	1 reel	
Ko-Ko the Kid	Inkwell Cartoon	Dec. 24	1 reel	
Ko-Ko the Knight	Inkwell Cartoon	Sept. 3	1 reel	
Ko-Ko the Kop	Inkwell Cartoon	Oct. 1	1 reel	
Loco Motifs	Krazy Kat Cartoon	Sept. 24	1 reel	
Love Sunk	Krazy Kat Cartoon	Mar. 24	1 reel	
Long Hose (Christie)	Jack Duffy	Mar. 17	2 reels	
Love's Young Sream (Christie)	Anne Cornwall	May 12	2 reels	
Love Shy (Christie)	Jimmie Adams	Mar. 24	1 reel	
Mad Scrambles (Christie)	Neal Burns	Nov. 26	2 reels	
Milk Made	Krazy Kat Cartoon	Dec. 3	1 reel	
Moony Mariner, A (Christie)	Billy Dooley	Sept. 24	2 reels	
Nifty Nags (Christie)	Jack Duffy	Dec. 24	2 reels	
Ocean Blues (Christie)	Jimmie Adams	Nov. 19	2 reels	
Oh Mummy (Christie)	Jimmie Adams	Oct. 8	2 reels	
Pie Curs, The	Krazy Kat Cartoon	Nov. 5	1 reel	
Pig Styles	Krazy Kat Cartoon	Jan. 14	1 reel	
Rail Rode	Krazy Kat Cartoon	Sept. 24	1 reel	Oct. 4
Save the Pieces (Christie)	Bobby Vernon	Jan. 28	2 reels	
Say Uncle (Christie)	Jack Duffy	June 9	2 reels	
Scared Pink (Christie)	Jack Duffy	Oct. 29	2 reels	
School Daze	Krazy Kat Cartoon	Sept. 10	1 reel	
Sea Food (Christie)	Billy Dooley	July 14	2 reels	
Shadow Theory	Krazy Kat Cartoon	Jan. 28	1 reel	
Short Tail, A	Novelty	Sept. 10	2 reels	
Slick Slickers (Christie)	Neal Burns	July 7	2 reels	
Slippery Heels (Christie)	Jimmie Adams	June 16	2 reels	
Splash Yourself (Christie)	Bobby Vernon	Dec. 3	2 reels	
Stork Exchange, The	Krazy Kat Cartoon	Dec. 17	1 reel	
Sweeties (Christie)	Bobby Vernon	Mar. 10	2 reels	
Swiss Movements (Christie)	Jimmie Adams	Dec. 31	2 reels	
Tired Wheels	Krazy Kat Cartoon	Oct. 8	1 reel	
Toddles	Novelty	Dec. 10	1 reel	Oct. 7
Topsey Turvey	Krazy Kat Cartoon	Oct. 22	1 reel	
Uncle Tom's Caboose	Krazy Kat Cartoon	Oct. 22	1 reel	
Water Bugs(Christie)	Billy Dooley	Feb. 4	2 reels	
Wedding Wows (Christie)	Bobby Vernon	Oct. 22	2 reels	
Wired and Fired	Krazy Kat Cartoon	Mar. 10	1 reel	

PATHE-DE MILLE

Title	Star	Rel. Date	Length	Reviewed
Alien Antics	Sportlight	Nov. 13	1 reel	Nov. 11
All Bull and a Yard Wide	"Aesop Fables"	Oct. 9	1 reel	Oct. 7
Assistant Wives	Charley Chase	Dec. 4	2 reels	Dec. 2
Beach Club, The	Bevan-Hurlock	Jan. 22	2 reels	Jan. 14
Benares (Educational)	Geographical Number	Jan. 24	1 reel	
Best Man, The	Bevan-A. Bennett-V. Dent	Feb. 19	2 reels	Feb. 11
Bicycle Flirt, The	Bevan-V. Dent-D. Farley-C. Lombard	Mar. 18	2 reels	Mar. 10
Big Tent, The	"Aesop Fables"	Oct. 23	1 reel	Oct. 21
Blaze of Glory, A	"Aesop Fables"	Feb. 26	1 reel	
Boats and Fishermen of the Arctics and Tropics (Educational)	Science Number	Mar. 4	2 reels	
Boy Friend, The	"Aesop Fables"	Jan. 22	1 reel	
Brave Heart, A	"Aesop Fables"	Oct. 30	1 reel	
Broncho Buster, The	"Aesop Fables"	Jan. 1	1 reel	
Bucking the Handicap	Sportlight	Dec. 25	1 reel	Dec. 23
Buddhists of Burma, The (Educational)	Geographical Number	Feb. 5	1 reel	
Bull Fighter, The	Bevan-Hurlock	Nov. 27	2 reels	Dec. 2
Busy Bodies	Sportlight	Jan. 8	1 reel	Dec. 31
Calcutta (Educational)	Geographical Number	Dec. 11	1 reel	
Carnival Week	"Aesop Fables"	Dec. 4	1 reel	
Chicken Feed	"Our Gang"	Nov. 6	2 reels	Nov. 4
Christmas Cheer	"Aesop Fables"	Dec. 18	1 reel	
Comrades in Work	Mabel Normand		2 reels	
County Fair, The	"Aesop Fables"	Mar. 4	1 reel	
Crowned Heads	Sportlight	Feb. 19	1 reel	
Cups and Contenders	Sportlight	Nov. 27	1 reel	Nov. 25
Cutting a Melon	"Aesop Fables"	Sept. 11	1 reel	Sept. 2
Daddy Boy	Ben Turpin	Oct. 23	2 reels	Oct. 21
Defensive Ends, The	"Football Sense"	Nov. 27	1 reel	
Defensive Half, The	"Football Sense"	Nov. 6	1 reel	
Delhi (Educational)	Geographical Number	Feb. 2g	1 reel	
Do Detectives Think?	Stan Laurel	Nov. 20	2 reels	Nov. 18
Do Monkeys Manicure?	Stan Laurel	April 1	1 reel	
Down to the Sea	Sportlight	Oct. 30	1 reel	Oct. 28
Exploring England with Will Rogers	Travelesque	Dec. 18	1 reel	Dec. 16
Fair Catch, The	"Football Sense"	Nov. 13	1 reel	
Family Frolics	Sportlight	Jan. 22	1 reel	Jan. 14
Fiddlesticks	Harry Langdon	Nov. 7	2 reels	Nov. 25
Flying Elephants	Roach Stars	Feb. 12	2 reels	Feb. 11
Flying Fishers	"Aesop Fables"	Nov. 27	1 reel	
Flaming Fathers	Max Davidson	Dec. 18	2 reels	Dec. 16
Football Field Officials	"Football Sense"	Oct. 23	1 reel	Oct. 21
For Sale a Bungalow	Hurlock-Quillan	Oct. 30	2 reels	Oct. 28
Forward Pass, The	"Football Sense"	Oct. 9	1 reel	
Fox Hunt, The	"Aesop Fables"	Nov. 20	1 reel	
Frolics in Frost	Sportlight	Dec. 18	1 reel	
From Soup to Nuts	Rarebits	Oct. 23	1 reel	Oct. 21
Fundaments of Football	Sportlight Special	Oct. 23	1 reel	
Fun Afoot	Sportlight	Mar. 18	1 reel	
Galloping Ghosts	O. Carew-O. Hardy-J. Finlayson	Mar. 11	2 reels	Mar. 3
Girl From Everywhere	D. Pollard-S. Halloway	Dec. 11	2 reels	
Gold Digger of Weepah, A	Bevan-Bennett-Burke	Oct. 2	2 reels	Sept. 30
Golf Nut, The	Bevan-Quillan-A. Bennett	Sept. 4	2 reels	
Good Ship Nellie, The	"Aesop Fables"	Feb. 5	1 reel	
Have a Drink	Rarebits	Nov. 20	1 reel	Dec. 2
Hawaii, the Beautiful (Educational)	Geographical Number	Nov. 27	1 reel	
High Stakes	"Aesop Fables"	Jan. 15	1 reel	
Honeymoon Hints	Rarebits	Jan. 15	1 reel	
Horses, Horses	Sportlight	Sept. 4	1 reel	
How Man Suits His Life to Differing Surroundings	Science Series		2 reels	
Houses of the Arctic and the Tropics (Educational)	Science Number	Feb. 12	2 reels	
Human Fly, The	"Aesop Fables"	Sept. 25	1 reel	Sept. 30
In Again, Out Again	"Aesop Fables"	Sept. 18	1 reel	
Jungle Days	"Alsop Fables"	Mar. 25	2 reels	
Junk Man, The	"Aesop Fables"	Dec. 25	1 reel	
Just Kidding	Rare-Bits	Dec. 18	1 reel	Dec. 23
Kashmir, Old and New (Educational)	Geographical Number	Jan. 10	1 reel	
Keeping Fit	Sportlight Special	Nov. 20	1 reel	
Kick, The	"Football Sense"	Oct. 2	1 reel	
King Harold	L. Baird-T. Holmes	Nov. 13	2 reels	Nov. 11
Ladies' Day	Sportlight	Dec. 11	1 reel	Dec. 9
Lateral Pass, The	"Football Sense"	Oct. 16	1 reel	Oct. 14
Lindy's Cat	"Aesop Fables"	Oct. 16	1 reel	Oct. 28
Love at First Flight	Pollard-Hurlock-Cowley	Jan. 29	2 reels	Jan. 21
Love in a Police Station	E. Quillan-M. Hurlcok	Dec. 25	2 reels	Dec. 23
Man Without a Face (Serial)	A. Ray-W. Miller	Jan. 15	10 episodes	Jan. 14
Mark of the Frog, The (Serial)	M. Morris-D. Reed	Mar. 25	10 episodes	
Masked Menace, The (Serial)	L. Kent-J. Arthur	Nov 6	10 episodes	Nov. 4
Nature's Cathedral (Educational	Geographical Number	Dec. 18	1 reel	
Now I'll Tell One	Chase-Laurel	Oct. 9	2 reels	Oct. 14
Olympic Games	"Our Gang"	Sept. 11	2 reels	Sept. 2
On the Ice	"Alsop Fables"	Mar. 11	1 reel	
Outwitting Time	Sportlight	Oct. 2	1 reel	
Over the Bounding Blue with Will Rogers (Travelesque)		Feb. 12	1 reel	Feb. 11
Playing Hookey	"Our Gang"	Jan. 1	2 reels	
Prowling Around France with Will Rogers	Travelesque	Sept. 18	1 reel	
Rats in His Garret	"Aesop Fables"	Dec. 11	1 reel	
Reeling Down the Rhine with Will Rogers	Travelesque	Jan. 15	1 reel	Jan. 7
River of Doubt, The	"Aesop Fables"	Oct. 2	1 reel	Sept. 30
Run Girl, Run	Sennett Girls	Jan. 15	2 reels	Jan. 14
Scaling the Alps	"Alsop Fables"	April 1	1 reel	
Sailors, Beware!	Stan Laurel	Sept. 25	2 reels	Sept. 30
Saved By a Keyhole	"Aesop Fables"	Nov. 13	1 reel	
Season to Taste	Sportlight	Mar. 4	1 reel	
Shalimar Gardens, The (Educational)	Geographical Number	Mar. 18	1 reel	
Signs of Spring	"Aesop Fables"	Nov. 6	1 reel	
Should a Mason Tell?	L. Baird-T. Holmes	Sept. 18	2 reels	
Should Second Husbands Come First?	Max Davidson	Oct. 23	2 reels	Oct. 21
Should Tall Men Marry?	Roach Stars	Jan. 15	2 reels	Jan. 7
Small-Town Sheriff, The	"Aesop Fables"	Sept. 4	1 reel	Sept. 2
Smile Wins, The	"Our Gang"	Feb. 26	2 reels	Mar. 3
Smith's Army Life	Hiatt-McKee-Jackson	Feb. 5	2 reels	Feb. 4
Smith's Bargain	Hiatt-McKee-Jackson		2 reels	
Smith's Candy Shop	Hiatt-McKee-Jackson	Aug. 21	2 reels	
Smith's Cook	Hiatt-McKee-Jackson	Oct. 16	2 reels	Oct. 21
Smith's Cousin	Hiatt-McKee-Jackson	Nov. 13	2 reels	Nov. 11
Smith's Farm Days	Hiatt-McKee-Jackson	Mar. 4	2 reels	Mar. 3
Smith's Holiday	Hiatt-McKee-Jackson	Jan. 8	2 reels	Dec. 31
Smith's Modiste Shop	Hiatt-McKee-Jackson	Dec. 11	2 reels	Dec. 9
Smith's Pony	Hiatt-McKee-Jackson	Sept. 18	2 reels	
Smith's Restaurant	Hiatt-McKee-Jackson	April 1	1 reel	
Soldier Man	Harry Langdon			
Son Shower, The	"Aesop Fables"	Mar. 18	1 reel	
Spider's Lair, The	"Aesop Fables"	Feb. 19	1 reel	Feb. 18
Sunnyside (Re-issue)	Charlie Chaplin	Dec. 25	3 reels	
Swim Princess, The	D. Pollard-A. Clyde-C. Lombard	Feb. 26	2 reels	Mar. 3
Tackles and Touchdowns	Sportlight	Sept. 18	1 reel	
Tail Waggers	Sportlight	April 1	1 reel	
Their Second Honeymoon	Baird-Holmes	Oct. 16	2 reels	
Trees	Rarebits	Mar. 11	1 reel	
Twenty-Four-Dollar Island	Novelty		1 reel	Dec. 23
Up the Ladder	Sportlight	Oct. 16	1 reel	Oct. 21
Versatility	Sportlight	Feb. 5	1 reel	Jan. 28
Volcanoes (Educational)	Geological Number	Feb. 19	1 reel	
Wandering Minstrel, The	"Aesop Fables"	Jan. 29	1 reel	
Weaker Sex, The	Rarebits	Sept. 25	1 reel	
Winging Around Europe With Will Rogers	Travelesque	Nov. 20	1 reel	Nov. 18
Women Workers of Ceylon (Educational)	Geographical Number	Dec. 27	1 reel	
Work of Running Water (Educational)	Geological Number	Mar. 11	1 reel	
Yellow Cameo, The (Serial)	Allene Ray		10 episodes	
Young Hollywood	Special Cast	Nov. 27	2 reels	Dec. 9

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Bear Escape, A	Parker-Reavis	Capitol Prod.		2 reels	Aug. 1
Berth Mark	Tarbell-Finch-Shaw	Red Seal		2 reels	
Dream of the Sea, A (Binocolor)		Film Dist. Corp		1 reel	May 27
Helpless Helper	Al Joy	Cranfield-Clarke		2 reels	
Here Comes the Bride	Sketchograf	Cranfield-Clarke		1 reel	

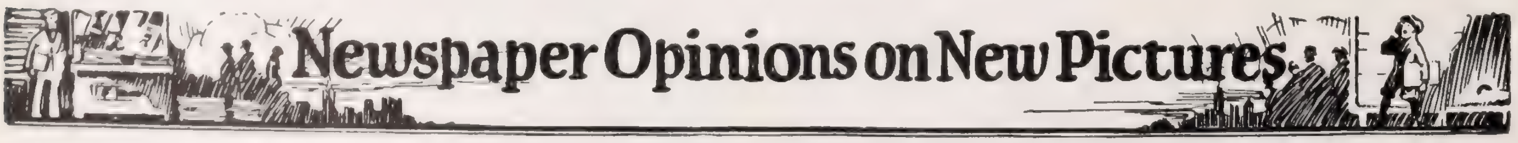
Title	Star	Rel. Date	Length	Reviewed
Heroes of the Wild (Serial)	Jack Hoxie	N. Levine. Dec. 1	10 episodes	
His Off-Day	Tommy Albert	Cranfield-Clarke	2 reels	
Isle of Sunken Gold, The (Serial)	A. Stewart	Nat Levine Sept. 1	10 episodes	
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal	1 reel	July 22
Lunches and Punches	Sid Smith	Capitol Prod	2 reels	Sept. 1
Ma and the Auto (Guest Jewel)		A. C. A	1 reel	
Mysterious Airman, The (Serial)		Weiss Bros	10 episodes	
Nothing to Live For	Al Joy	Cranfield-Clarke	2 reels	
Police Reporter, The (Serial)	W. Miller-E. Gilbert-	Weiss Mar.	10 episodes	
She Beast, The	Sid Smith	Capitol Prod	2 reels	July 1
Silence of the Snows (Guest Jewel)		A. C. A.	1 reel	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark		
Spooky Money	Al Joy	Cranfield-Clarke	2 reels	
Who's Who	Al Joy	Cranfield-Clarke	2 reels	
Yellow Dog, The (Guest Jewel)		A. C. A	1 reel	April 15
You Can't Win (Serial)		Weiss Bros	10 episodes	

TIFFANY-STAHL

Title	Star	Rel. Date	Length	Reviewed
Bridal of Pennacock, The	Color Classic	Nov. 1	1 reel	Dec. 2
Comrades	Color Classic	Nov. 15	1 reel	Dec. 2
King of Sports	Color Classic	Sept 15	1 reel	
Medallion, The	Color Classic		1 reel	
Memories	Color Classic	Oct. 1	1 reel	Sept. 9
North of Suez	Color Classic	Jan. 1	1 reel	
Roaming 'Round the Carribbean	Color Classic	Oct. 15	1 reel	
Romany Love	Color Classic	Dec. 1	1 reel	Feb. 18
Rose of Killarney	Color Classic	Dec. 15	1 reel	
Scarface	Color Classic	Jan. 15	1 reel	
Souvenirs	Color Classic		1 reel	
Treasure Land	Color Classic	Feb. 1	1 reel	

UNIVERSAL

Title	Star	Rel. Date	Length	Reviewed
Africa Before Dark	Oswald Cartoon	Feb. 20	1 reel	
All Balled Up (O. R. Cohen story)	Charles Puffy	Feb. 27	2 reels	Feb. 4
All For Uncle	C. King-C. Doherty	Oct. 19	2 reels	Oct. 7
All Wet	Oswald Cartoon	Oct. 31	1 reel	
And How	"The Gumps"	Oct. 31	2 reels	
Andy Knows His Onions	"The Gumps"	Dec. 12	2 reels	Dec. 9
Any Old Count	"The Gumps"	Jan. 23	2 reels	
Back to Nature	Arthur Lake	Feb. 27	1 reel	Feb. 11
Banker's Daughter, The	Oswald Cartoon	Nov. 28	2 reels	
Bare Fists	Jack Perrin	Jan. 14	2 reels	Dec. 23
Battle Scarred Hero, A	"The Gumps"	Oct. 3	2 reels	Sept. 30
Battling Buckaroo, The (Western)	Bob Curwood	Nov. 10	2 reels	
Battling Justice	Fred Gilman	Mar. 24	2 reels	Feb. 25
Blind Man's Bluff	Jack Perrin	Nov. 19	2 reels	Oct. 28
Boss of the Rancho	Bob Curwood	Jan. 7	2 reels	
Brand of Courage, The	B. Curwood-P. Montgomery	Feb. 4	2 reels	Jan. 7
Bright Lights	Oswald Cartoon	Mar. 19	1 reel	
Buckskin Days	Newton House	Feb. 18	2 reels	Jan. 28
Buster's Big Chance	Trimble, Turner and Dog	Jan. 11	2 reels	Dec. 23
Buster Come On	Trimble, Turner and Dog	Sept. 14	2 reels	Sept. 9
Buster's Home Life	Trimble, Turner and Dog	Oct. 12	2 reels	Sept. 30
Buster Shows Off	Trimble, Turner and Dog	Mar. 14	2 reels	
Buster Steps Out	Trimble, Turner and Dog	Feb. 8	2 reels	Jan. 28
Buster, What's Next?	Trimble, Turner and Dog	Nov. 16	2 reels	Oct. 28
By Correspondence	Arthur Lake	Jan. 30	1 reel	Jan. 14
Case of Scotch, A	"The Gumps"	Jan. 9	2 reels	Dec. 23
Clearing the Trail (Western)	Newton House	Nov. 26	2 reels	
Cloud Buster, The	"The Gumps"	Feb. 6	2 reels	Jan. 21
Crimson Colors	Lewis-Gulliver	Sept. 12	2 reels	June 17
Dancing Fools	C. King-C. Doherty-E. Clair	Sept. 21	2 reels	Sept. 2
Danger Ahead (Western)	Jack Perrin	Sept. 24	2 reels	Sept. 2
Dangerous Double, The (Western)	Bob Curwood	Oct. 15	2 reels	Sept. 23
Dates for Two	C. King-C. Doherty	Jan. 18	2 reels	Dec. 31
Daze of the West (Mustang)	Fred Gilman	Sept. 3	2 reels	
Dazzling Co-Eds	Lewis-Gulliver	Oct. 10	2 reels	
Disordered Orderly, The	Sid Saylor-Jean Doree	Nov. 9	2 reels	
Empty Socks	Oswald Cartoon	Dec. 12	1 reel	
Fighting Finish, The	Lewis-Sullivan-Phillips	Oct. 24	2 reels	
Fighting Texan, The (Mustang)	Fred Gilman	Sept. 10	2 reels	Aug. 19
Gauge of Battle, The	Fred Gilman	April 21	2 reels	
George's False Alarm	Sid Saylor	Feb. 29	2 reels	Feb. 4
George Steps Out	Sid Saylor	Sept. 28	2 reels	
Great Guns	Oswald Cartoon	Oct. 17	1 reel	Aug. 19
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster	Mar. 26	10 episodes	
Harem Scarem	Oswald Cartoon	Jan. 9	1 reel	
Her Only Husband	Long-Adams-Laymon-McPhaill	April 4	2 reels	
High Flyin' George	Sid Saylor	Jan. 25	2 reels	
His In Laws (O. R. Cohen story)	Charles Puffy	Mar. 12	2 reels	Feb. 18
Horns and Orange Blossoms (O. R. Cohen story)	Charles Puffy	Jan. 29	2 reels	Jan. 7
Horse Play	Long-Adams-Laymon-McPhaill	Jan. 4	2 reels	Dec. 16
Hot Stuff	Ben Hall	Oct. 24	1 reel	Oct. 14
Indoor Golf	Long-Adams-Layman-McPhail	Mar. 7	2 reels	Feb. 11
Keeping in Trim	Long-Adams-Laymon-McPhail	Sept. 7	2 reels	Aug. 19
King of Hearts (Northwest Series)	Jack Perrin	Dec. 17	2 reels	Dec.
Law Rider, The (Western)	Fred Gilman	Nov. 5	2 reels	
Lone Ranger, The	Fred Gilman	Dec. 31	2 reels	
Looters, The	Bob Curwood	Mar. 3	2 reels	Feb. 4
Love Wallop, The	Arthur Lake	Nov. 7	1 reel	
Madden of the Mounted	Jack Perrin	Mar. 10	2 reels	Feb. 11
Man of Letters, A	Sid Saylor	Feb. 15	2 reels	Jan. 28
Married Bachelors (O. R. Cohen story)	Charles Puffy	April 9	2 reels	
Mechanical Cow, The	Oswald Cartoon	Oct. 3	1 reel	Aug. 19
Mild West, The	"The Gumps"	Dec. 26	2 reels	
Mistakes Will Happen	Ben Hall	Feb. 13	1 reel	Jan. 21
Model George	Sid Saylor	Dec. 28	2 reels	
Monkey Shines	Ben Hall	Dec. 26	1 reels	
Neck n' Neck	Oswald Cartoon	Jan. 23	1 reel	
Newlyweds' Advice		Jan. 2	2 reels	Dec. 16
Newlyweds Christmas Party, The	Snookums-Saylor-Clair	Dec. 5	2 reels	Nov. 4
Newlyweds' Friends, The	Snookums-Bartlett-McPhaill	April 1	2 reels	Mar. 10
Newlyweds' Mistake, The	Snookums-Saylor-Clair	Nov. 7	2 reels	
Newlyweds' Servant, The	Snookums-Bartlett-McPhaill	Feb. 6	2 reels	Feb. 4
Newlyweds Success, The	Snookums-Bartlett-McPhaill	Mar. 5	2 reels	Feb. 11
Newlyweds' Surprise, The	Snookums-Saylor-Clair	Oct. 3	2 reels	Sept. 10
Newlyweds' Troubles, The	Snookums-Saylor-Clair	Sept. 5	2 reels	Aug. 19
No Blondes Allowed	C. King-C. Doherty	Mar. 21	2 reels	Feb. 25
Ocean Bruises	"The Gumps"	Nov. 14	2 reels	Oct. 28
Ocean Hop, The	Oswald Cartoon	Nov. 14	1 reel	Oct. 28
Ole Swimmin' 'Ole, The	Oswald Cartoon	Feb. 6	1 reel	Feb. 25
On Deck	Sid Saylor-Jean Doree	Nov. 30	2 reels	
Oh Mabel!	C. King-C. Doherty	Nov. 23	2 reels	
Oh Teacher!	Oswald Cartoon	Sept. 19	1 reel	Sept. [illegible]
On Special Duty (Western)	Fred Gilman	Oct. 8	2 reels	Sept. 30
Out in the Rain	"The Gumps"	[illegible] 20	2 re[illegible]s	Jan. 28
Passing the Joneses	Lo[illegible]-Laymon-McPhail	Nov. 2	2 re[illegible]	
Payroll Roundup, The	[illegible]	Ma[illegible]	[illegible] re[illegible]s	Mar. [illegible]
Picking on George	Si[illegible]	Oct. [illegible]	[illegible] reels	Oc[illegible] 14
Prince and the Papa (O. R. Cohen story)	Ch[illegible]uffy	Feb. 12	2 reels	Jan. 21
Racing Wizard, The	Newton House	Dec. 24	2 reels	
Rattling Good Time, A	Ben Hall	Dec. 19	1 reel	Dec. 16
Red Warning (Western)	Newton House	Oct. 29	2 reels	Oct. 14
Rickety Gin	Oswald Cartoon	Dec. 26	1 reel	
Ride 'Em Plowboy	Oswald Cartoon	April 15	1 reel	
Riding Gold	Newton House	Jan. 21	2 reels	
Riding Whirlwind, The (Western)	Newton House	Oct. 1	2 reels	Sept. 23
Riding Wild	Bob Curwood	Dec. 10	2 reels	
Ring Leader, The	Jack Perrin	April 7	2 reels	Mar. 10
Ringside Romeos	Arthur Lake	Mar. 26	1 reel	Mar. 10
Rival Romeos	Oswald Cartoon	Mar. 5	1 reel	
Run Buster!	Trimble, Turner and Dog	Dec. 14	2 reels	Dec. 9
Running Wild	Lewis-Gulliver-Phillips	Dec. 5	2 reels	Nov. 18
Sagebrush Sadie	Oswald Cartoon	April 1	1 reel	
Samson at Calford	Lewis-Gulliver	Nov. 7	2 reels	June 17
Saxophobia	Arthur Lake	Oct. 10	1 reel	Sept. 30
Scarlet Arrow, The (Serial—F. X. Bushman Jr.)			10 episodes	
Scrambled Honeymoon, The	Ben Hall	Nov. 21	1 reel	
Scrappin' Fool, The (Mustang)	Bob Curwood	Sept. 17	2 reels	Sept. 9
Sealed Orders	Jack Perrin	Feb. 11	2 reels	Jan. 28
Shady Rest	"The Gumps"		2 reels	
Showing Off	Long-Adams-Laymon-McPhail	Dec. 7	2 reels	Nov. 18
Sliding Home	Lewis-Gulliver-Phillips	Jan. 16	2 reels	Dec. 30
Smiling Wolf, The (Western)	Fred Gilman	Dec. 3	2 r[illegible]	
Social Lions	Ben Hall	Mar. 12	1 r[illegible]	
Society Breaks	Long-Adams-Laymon-McPhail	Oct. 5	2 re[illegible]	Sept. 30
Sodas and Shebas	Arthur Lake	Sept. 12	1 re[illegible]	Sept. 9
Some Babies (O. R. Cohen story)	Charles Puffy	Mar. 26	2 [illegible]	Mar. 3
Some Pets	Arthur Lake	Jan. 2	1 [illegible]	Dec. 16
Son of the Frontier, A	Mewton House	April 14	2 [illegible]	
So This Is Sapp Center	Ben Hall	Jan. 16	1 [illegible]	Dec. 30
South of Northern Lights (Western)	Jack Perrin	Oct. 22	2 [illegible]	Oct. 7
Special Edition	Ben Hall	April 9	1 [illegible]	
Splashing Through	Lewis-Gulliver-Phillips	Dec. 19	2 ree[illegible]	
Start Something	Long-Adams-Laymon-McPhaill	Feb. 1	1 reel	Jan. 14
Swell Clothes	Arthur Lake	Dec. 5	1 reel	Nov. 18
Taking the Count	C. King-C. Doherty	April 18	2 reels	
Terrors of the Unknown (Serial)			10 episo[illegible]s	
That's That	Trimble-Turner and Dog	April 11	2 reels	
There's a Will	C. King-C. Doherty	Dec. 21	2 reels	
Too Much Sleep	"The Gumps"	Sept. 19	2 reels	[illegible]ept. 9
Total Loss, A	"The Gumps"	Nov. 28	2 reels	
Trail of the Tiger, The (Serial)	Jack Daugherty	Nov. 7	2 reels	A[illegible]g. [illegible]
Trolley Troubles	Oswald Cartoon	Sept. 5	1 reel	A[illegible] 19
Unexpected Hero, An	F. Gilman-M. King	Feb. 25	2 reels	Jan[illegible]
Valiant Rider, The (Western)	Bob Curwood		2 reels	
Vanishing Rider, The (Serial)	Wm. Desmond	Jan. 16	10 episodes	
Watch George	Sid Saylor	Mar. 28	2 reels	Mar. 3
What a Party	C. King-C. Doherty	Feb. 22	2 reels	Feb. 4
When Greek Meets Greek	"The Gumps"	Oct. 17	2 reels	Oct. 7
Winged Hoofs	Newton House	Mar. 17	2 reels	Fdb. 25
Winning Five, The	Lewis-Gulliver-Phillips	Sept. 26	2 reels	Sept. 19
Winning Goal, The	Lewis-Gulliver-Phillips	Jan. 2	2 reels	
Winning Punch, The	Lewis-Gulliver-Phillips	Nov. 21	2 reels	
Wolves of the Range	Fred Gilman	Jan. 28	2 reels	



Newspaper Opinions on New Pictures

"The Dove"—United Artists, Rialto Theatre, New York City

Evening World: "Is as good as she ever was. As artistically done as any she has ever appeared in."

Journal: "All very colorful, with Norma looking lovely."

Telegram: "An enjoyable picture. A skilled pictorial achievement. Is a film far above the average, and well worth your time."

Sun: "Is better than the rest of the films that came to town on Saturday last. As evidence of this its assets are hereby enumerated: the presence of Norma Talmadge in the cast, the fact that the picture has a story, the studio settings, which are lovely, and the rather engaging villain of the piece."

World: "Two excellent performances made vivid by a pair of dependable troupers, render a trip to the Rialto at this season rather a pleasure. The best damn caballero, and the sweet dancer of the Yellow Pig Cafe, those two characters who kept Mr. Belasco's production of 'The Dove' in the sell-out lists for months last year, have been taken over into the movies and handled with skill and fine effect. Will be considered good entertainment. Considerable color and warmth have been reflected in the settings and mountings. Interest is aroused and kept at a maximum by the consistent, intelligent, believable character acting of the principals."

Times: "An excellent picture. It is a pleasure to see Miss Talmadge in this film."

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March 24, 1928

Motion Picture News

Reg. U. S. Patent Office

THE FACTS!

Imagine! All these box-office reports are from just one issue of Motion Picture News—

NEW YORK, N. Y.

"'*The Crowd*' demonstrated that M-G-M's shift of this picture from the Capitol to the Astor was a wise move."

MILWAUKEE, WIS.

"'*Baby Mine*' at Merrill very popular and did good business. '*Divine Woman*' very well attended at Wisconsin."

DES MOINES, IA.

"'*Latest from Paris*' won much favorable comment. Norma Shearer is making firm friends with such pictures."

ALBANY, N. Y.

"Leland played to standing room night after night with Lon Chaney's '*London After Midnight*'."

MINNEAPOLIS

"'*West Point*' at Grand for second-run showing once more proved itself first-rate box-office attraction."

SAN FRANCISCO

"'*Student Prince*' in second week drew many to California Theatre."

ATLANTA, GA.

"Lon Chaney in '*The Big City*' drew large audience to the Grand."

OTTAWA, CAN.

"Regent had another big week with '*Big Parade*,' a come-back run." "Imperial had third local presentation of '*Ben-Hur*' and another success was registered."

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METRO-GOLDWYN-MAYER

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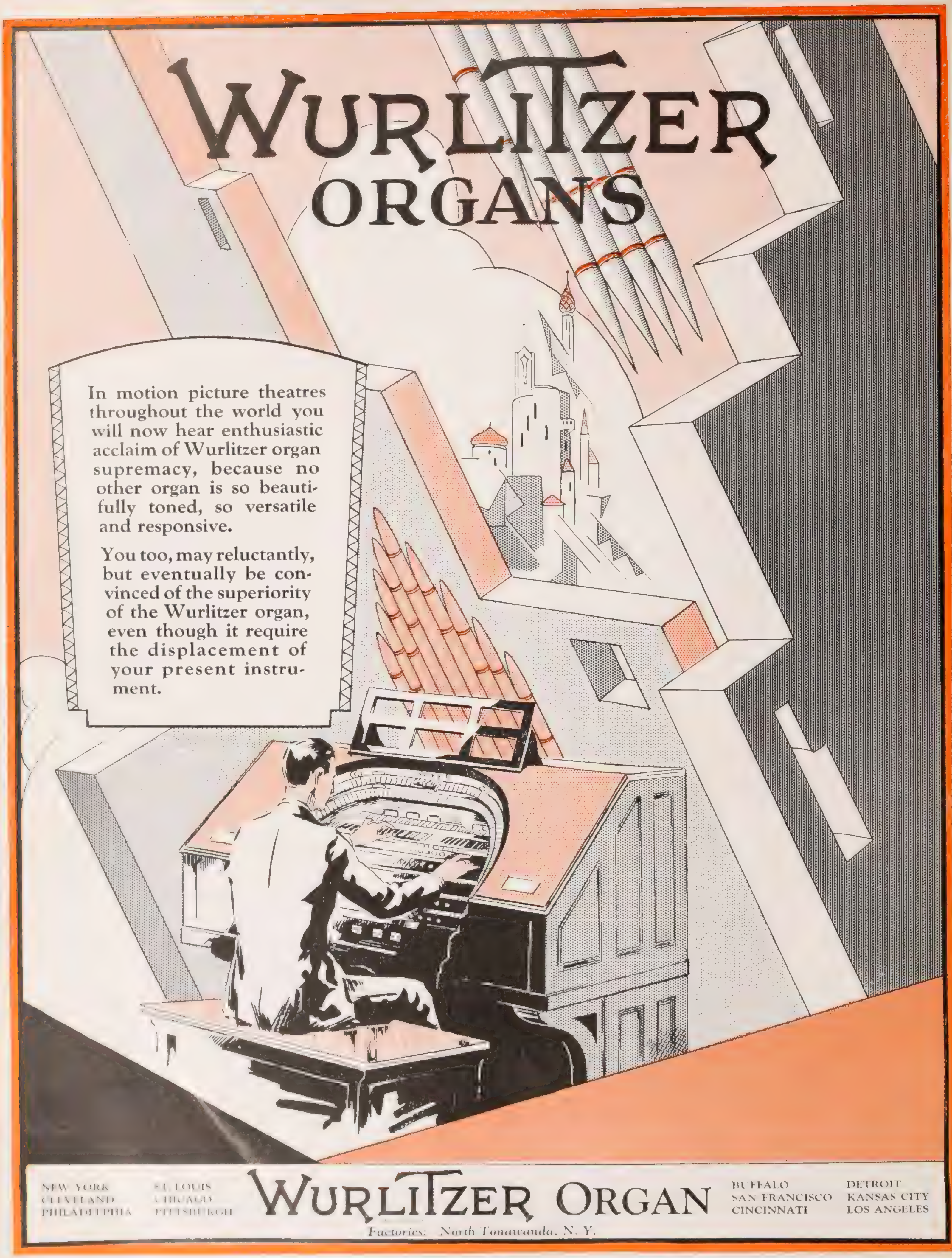

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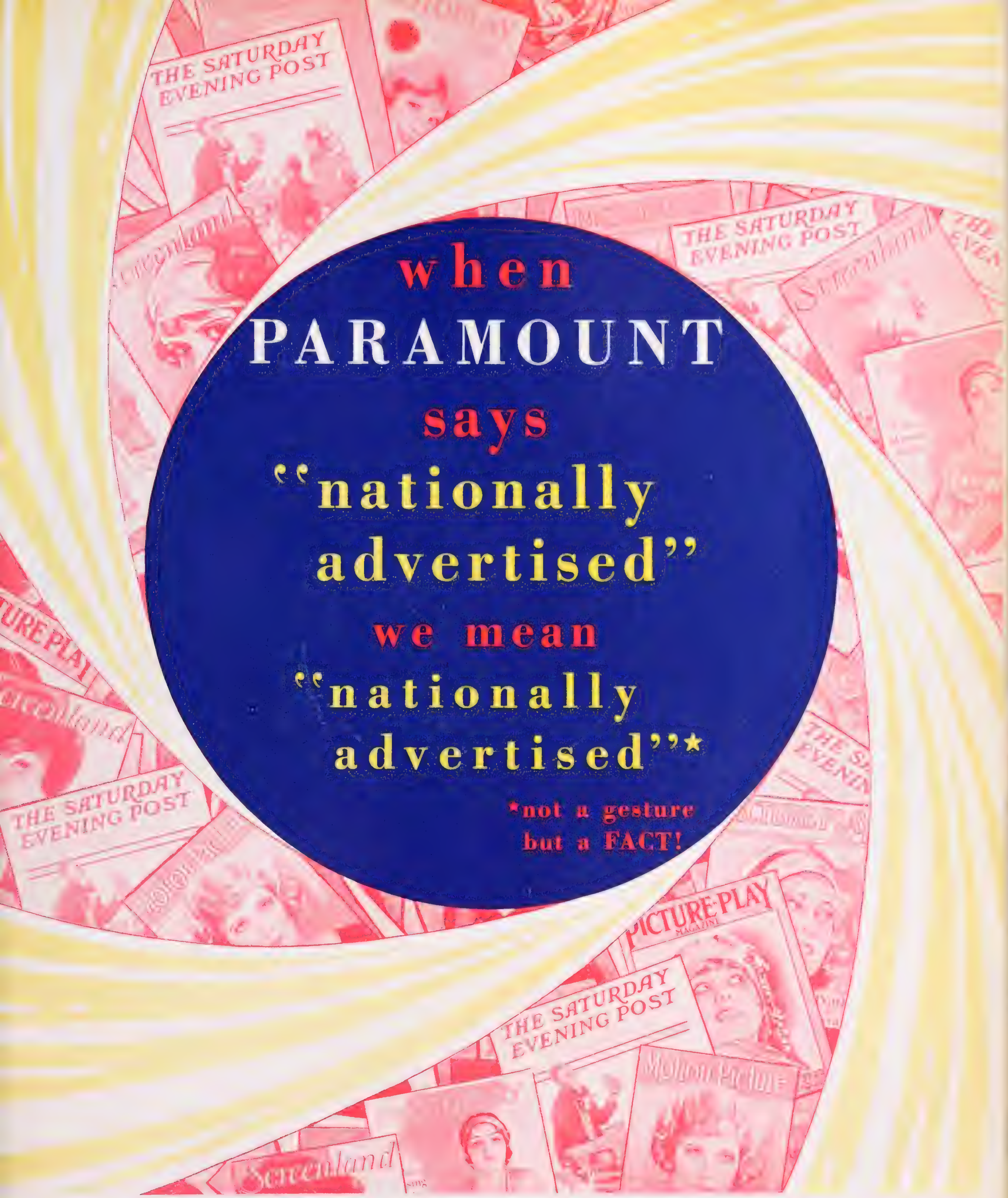

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"nationally advertised"*

*not a gesture but a FACT!

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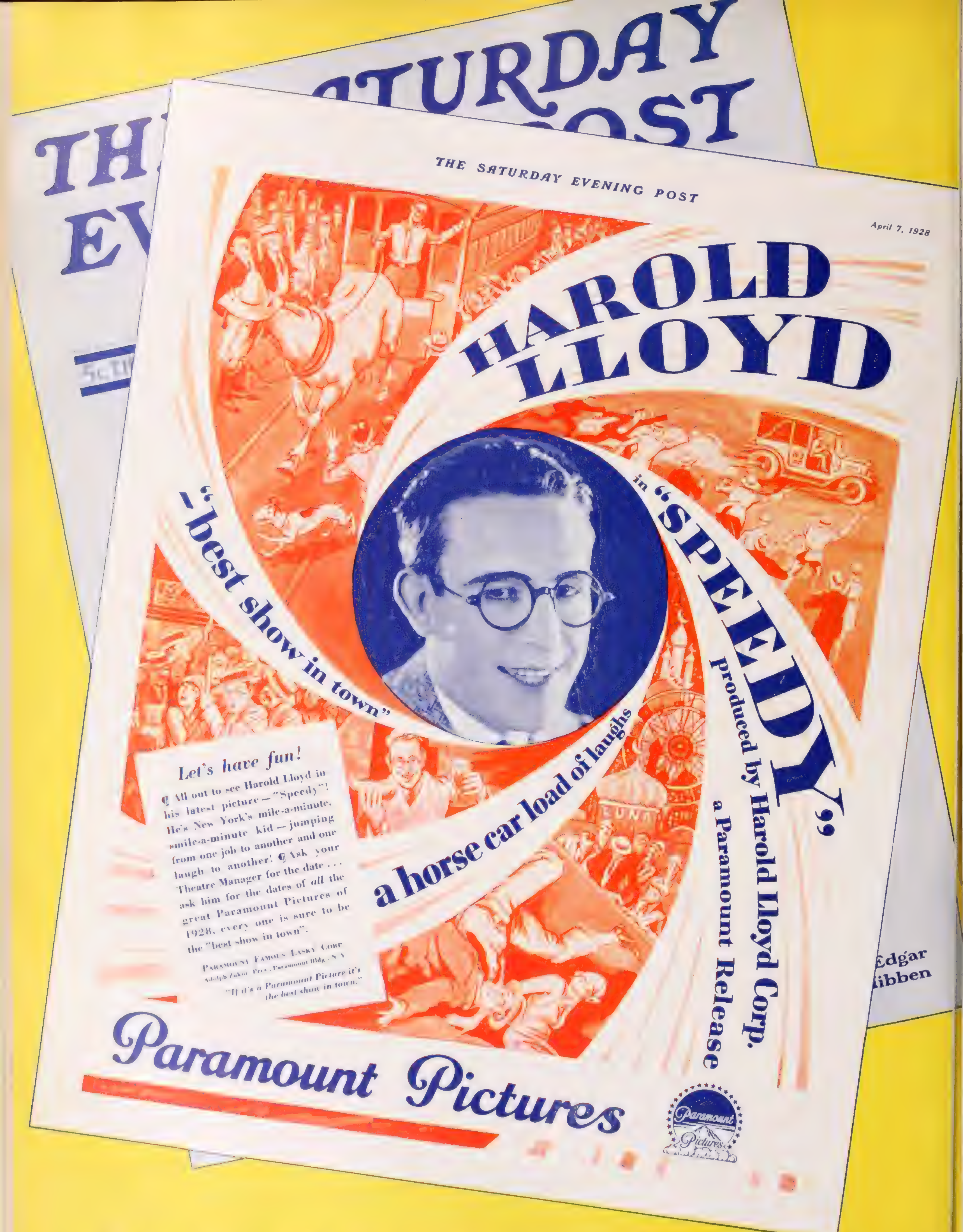
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THE SATURDAY EVENING POST

April 7, 1928

HAROLD LLOYD

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a Paramount Release

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a horse car load of laughs

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¶ All out to see Harold Lloyd in his latest picture—"Speedy"! He's New York's mile-a-minute, smile-a-minute kid—jumping from one job to another and one laugh to another! ¶ Ask your Theatre Manager for the date . . . ask him for the dates of *all* the great Paramount Pictures of 1928, every one is sure to be the "best show in town".

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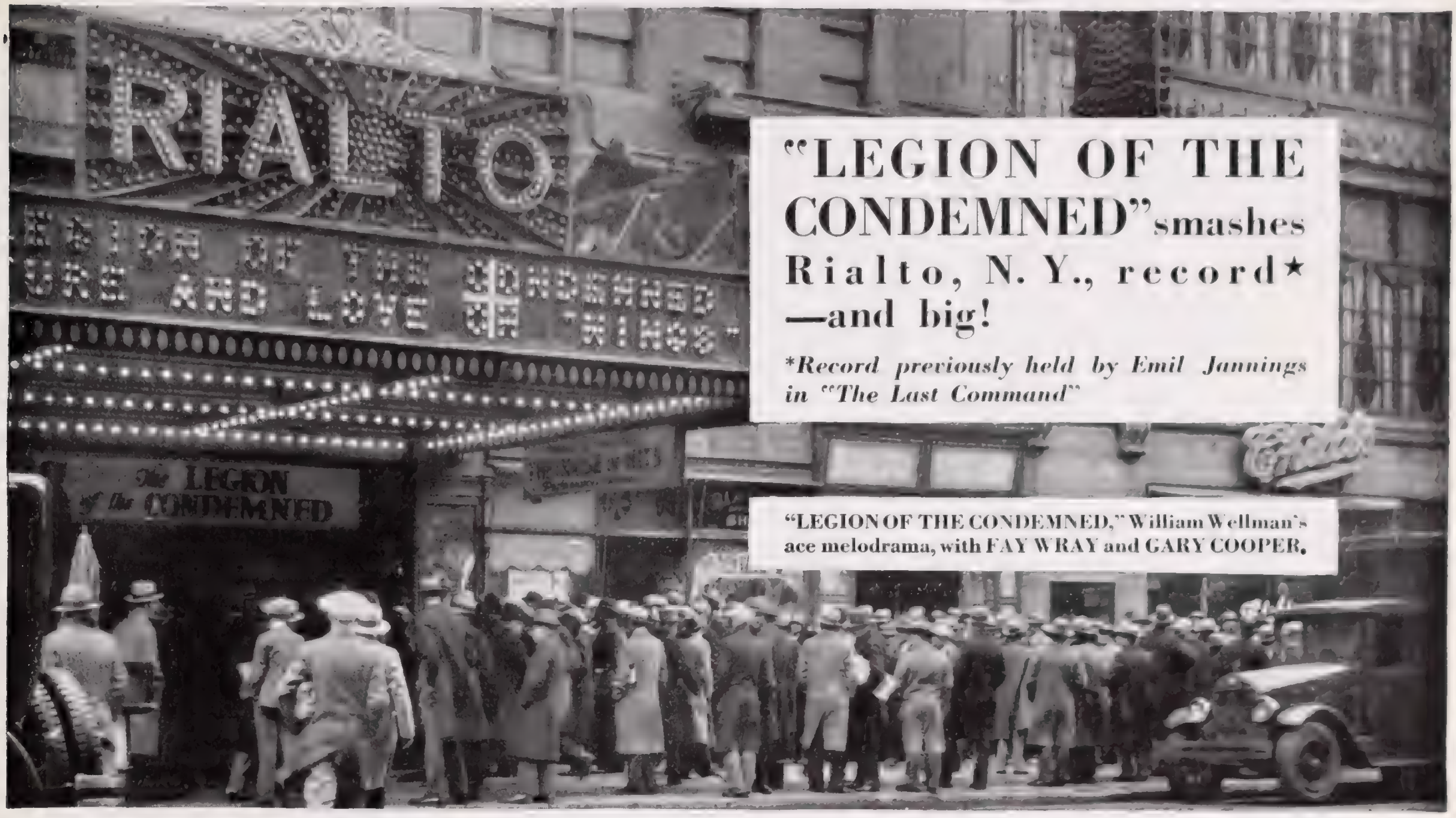


"LEGION OF THE CONDEMNED" smashes **Rialto, N. Y., record★ —and big!**

**Record previously held by Emil Jannings in "The Last Command"*

"LEGION OF THE CONDEMNED," William Wellman's ace melodrama, with **FAY WRAY** and **GARY COOPER.**

Photograph taken in front of Rialto, N. Y., 8:55 A. M., Monday, March 19th

¶ **"LEGION OF THE CONDEMNED."** Smashes record, New York. ¶ S. R. O. Minneapolis and St. Paul, and as exhibitor joyfully says: "Try and get standing room!" Picture held over. ¶ Equalled record Ambassador, St. Louis. Nation-wide sensation. ¶ **CLARA BOW** in **"RED HAIR"** 25 to 50% above normal business Minneapolis, St. Paul, everywhere. ¶ **HAROLD LLOYD** in **"SPEEDY"** (Lloyd Pro. Paramount release) coming!

business is great—*if you play* PARAMOUNT!

"CUM-ON-SEBEN"!!

OPEN LETTER TO GOLFERS IN THE MOTION PICTURE INDUSTRY

Playgolf Bob Cotton

Dear Golfers:

You see, it was this way: For eleven years while covering the country selling FILLUM, folks would ask me if I played golf. Of course, I didn't—never had time. Haydn Duke and Carroll Trowbridge knew I always carried a lot of baggage (picture dope and statistics) so couldn't burden myself with clubs en route.

On leaving the industry a few months ago, I bethought me that I would just PLAY GOLF, so I went to a Pro, took two lessons and now I know all about it. Of course I couldn't exclusively Play Golf without making a living selling something. One day a SPECIAL REPRESENTATIVE for a Film Company made the remark to me that I couldn't even sell golf balls and every golfer used them. THAT MADE ME MAD and I bet him that I could sell 500 dozen to my friends in the picture business alone within a month, by just letting them know what I was doing.

So here is the offer, just to quickly introduce the "Playgolf" Ball. Send me a check for $7.00 and I will ship postage paid one dozen guaranteed seventy-five cent 1928 "Playgolf" golf balls. If you are not satisfied with the value received, after you have used two of these balls, return ten of them and I will immediately forward you a check for the $7.00, and Bob never failed to keep his word. Also take my word for it—this ball has click, durability, distance, balance, and putts true on the green. Felix Feist and John C. Flinn please note!

Of course, the idea is that I want to get in touch with the Pros on the whole "Playgolf" line, and you can help me by giving me the name of your club—if you are identified with one—the name of the Pro and his address.

THIS OFFER CANNOT BE REPEATED, there is nothing in it in the way of profit and too many film companies went on the rocks forgetting profits. YOU KNOW! I KNOW!! Anyway I'll take a chance on your first order knowing you'll become a regular user, so mail your check to

"Playgolf" Bob Cotton

P. S. Blair McElroy, why not let a dozen "Playgolf" golf balls accompany those clubs you usually carry in your Cadillac?

Playgolf, Inc.

Union Trust Building, CLEVELAND, OHIO

2$2$2$2$2$2$2$2$2$2$2$2$2$2

Twice Daily at $2.00 Top Colony Theatre -- New York

the finest, largest and most beautifully appointed two-a-day motion picture theatre in America—world's premiere of Universal's

WE AMERICANS

with GEORGE SIDNEY, Patsy Ruth Miller, George Lewis, Beryl Mercer, Eddie Phillips, Albert Gran, John Boles, Josephine Dunn, Kathlyn Williams. From the stage play by Milton Herbert Gropper and Max Siegel. Supervised by Carl Laemmle, Jr. Screen adaptation by Al Cohn.

AN
EDWARD SLOMAN
PRODUCTION

Presented by
CARL LAEMMLE

IT'S A LAEMMLE SPECIAL

Supervised by
CARL LAEMMLE, Jr.

The Biggest Tip
Universal ever gave you

Double Your Playing Time

2$2$2$2$2$2$2$2$2$2$2$2$2$2

THE SEASON'S BOX

Smash go the records
sweeps the

SINCE its national release on February 12th, a trail of broken records, amazing grosses and enthusiastic audiences testify to the tremendous pulling power of this sensational attraction.

THE PROOF OF THE PICTURE IS IN THE PLAYING

Here's the proof—Read 'em and Reap!

8 WEEKS at the *Gaiety,* New York, at $2.00 top.

HELD OVER SECOND WEEK at *Mark Strand,* New York, following its sensational run at the Gaiety.

HELD OVER SECOND WEEK at *Eckels Theatre,* Syracuse.

"A box-office magnet," says H. M. Addison, *Great Lakes Theatre,* Buffalo.

"Picture positively thrilled La Grande, Oregon. Box-office receipts amazing. Make no mistake, *'Chicago'* is a picture." —FRANCIS GREULICH.

Harold B. Franklin, President *West Coast Theatres:* wires: " 'Chicago' is registering top-notch week at the Metropolitan, Los Angeles."

"Opened Main Street Theatre to capacity business with standout continuously after 3:00 p. m."

—E. S. OLSMITH.

"One of the best box-office hits of the season."

—FINKELSTEIN & RUBEN.

" *'Chicago'* opened up in Colorado Theatre, Denver, to best business in months. Congratulations on a wonderful production."

—A. G. EDWARDS.

OFFICE BONANZA!

as "CHICAGO" country

"Your production 'Chicago' is sure a real picture. Business extra good. Closing Saturday with biggest day of week. Patrons well pleased."

—BOLIVAR HYDE, Jr.
Strand Theatre,
Birmingham, Ala.

"Publix reports 'Chicago' doing exceptionally well Kirby, Houston. Business far above average."

—E. C. LEEVES.

"Opened to tremendous business at Oriental Theatre, Portland, Ore. People standing in line two blocks long."

—W. E. TEBBETTS.

AGAINST the stiffest opposition, adverse weather conditions, despite hail and snow, blue Mondays and playing in many cases at advanced prices, this sensational attraction has been proving a veritable gold mine—the real box-office bonanza of the season. If you haven't already booked it —GRAB IT NOW! GET YOUR SHARE OF THE BIG PROFITS on the biggest sure-fire, seat-selling attraction released this year.

"'*Chicago*' opened to biggest business of year. Today matinee bigger under unfavorable weather conditions. Looks like sensation of the year." —*Frank Price, Jr.*
Rivoli Theatre, Baltimore.

"'*Chicago*' opening Mosque Theatre, Richmond, Va., far beyond expectations despite hail and snow." —*Maurice A. Baker,*
Managing Director.

"At Oklahoma City, '*Chicago*' broke all Sunday records for Capitol Theatre here. Reviewers say best picture in town. Playing against strong competition." —*C. W. Allen.*

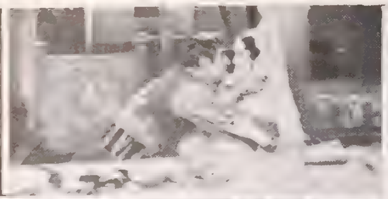
"Opened '*Chicago*' Sunday, February 12, for week run at advanced prices. Receipts first three days double expectations."
—*Fairfaix Theatre, Miami, Fla.*

Pathe Presents

"CHICAGO"

***With* PHYLLIS HAVER**
Victor Varconi, Virginia Bradford, Robert Edeson, Julia Faye, May Robson and T. Roy Barnes
Adapted by Lenore J. Coffee from the play by Maurine Watkins . . . Produced upon the stage by Sam H. Harris
Directed by Frank Urson ***DeMille Studio Production***

Pathé

N·Y·		“A picture that cannot help but be a success. At Liberty Theatre.” *Mirror*	“Great entertainment. Will draw the throngs wherever it shows.” *Eve. World*	*Business* BIG
CHI·		“The finest picture Fairbanks has ever made.” *Chi. Daily Tribune*	“Doug's 'Gaucho' is great film ~ a most unusual picture. Big business at United Artists.” *Her. & Exam.*	BIG
Bost·		“A finer photoplay will be hard to find than Doug's picture at Loew's State.” *Advertiser*	“'The Gaucho' has what they call everything a film marvel.” *American*	BIG
L·A·		“Will stand comparison with any picture ever produced.” *L.A. Examiner*	“It has all the things that Fairbanks does best. Capacity business at Chinese.” *L.A. Herald*	BIG
DET·		“Fairbanks in his best form.” *Det. Eve. Times*	“A typical Fairbanks film is at United Artists Theatre.” *Det. News*	BIG
TOR· CANADA		“A gorgeous film. Opened to capacity crowds at Regent.” *Globe*	“The biggest thing he has ever done.” *Daily Star*	BIG
San Fran·		“Far outstrips anything he has produced.” *Call & Post*	“A thrilling romance. One of his best now at the St. Francis.” *Bulletin*	BIG

And Atlanta - Dallas - Fort Worth - Salt Lake - Brooklyn, N.Y.

agree that

"DOUGLAS FAIRBANKS as The Gaucho"

is a picture for Big
Medium or Small
theatres Anywhere!

United Artists Picture

SOLD INDIVIDUALLY ON MERIT

"Picture is one every lover of good screen drama will enjoy"

Minneapolis Star

Joseph M. Schenck presents

NORMA TALMADGE

in "The DOVE"

by Willard Mack

with NOAH BEERY and
GILBERT ROLAND

ROLAND WEST
production

David Belasco's great stage success

"It is the type of picture that will appeal to all classes of people."

Milwaukee News.

United Artists Picture

SOLD INDIVIDUALLY ON MERIT

This clever trio of fun-makers do their stuff—AND HOW in this knock-out 2 reeler

This inimitable screen family has registered as outstanding box-office favorites in Mack Sennett's delightful series of human interest comedies "THE SMITHS", now being released on the Pathe Program.

MACK SENNETT *presents*

"SMITH'S HOLIDAY"

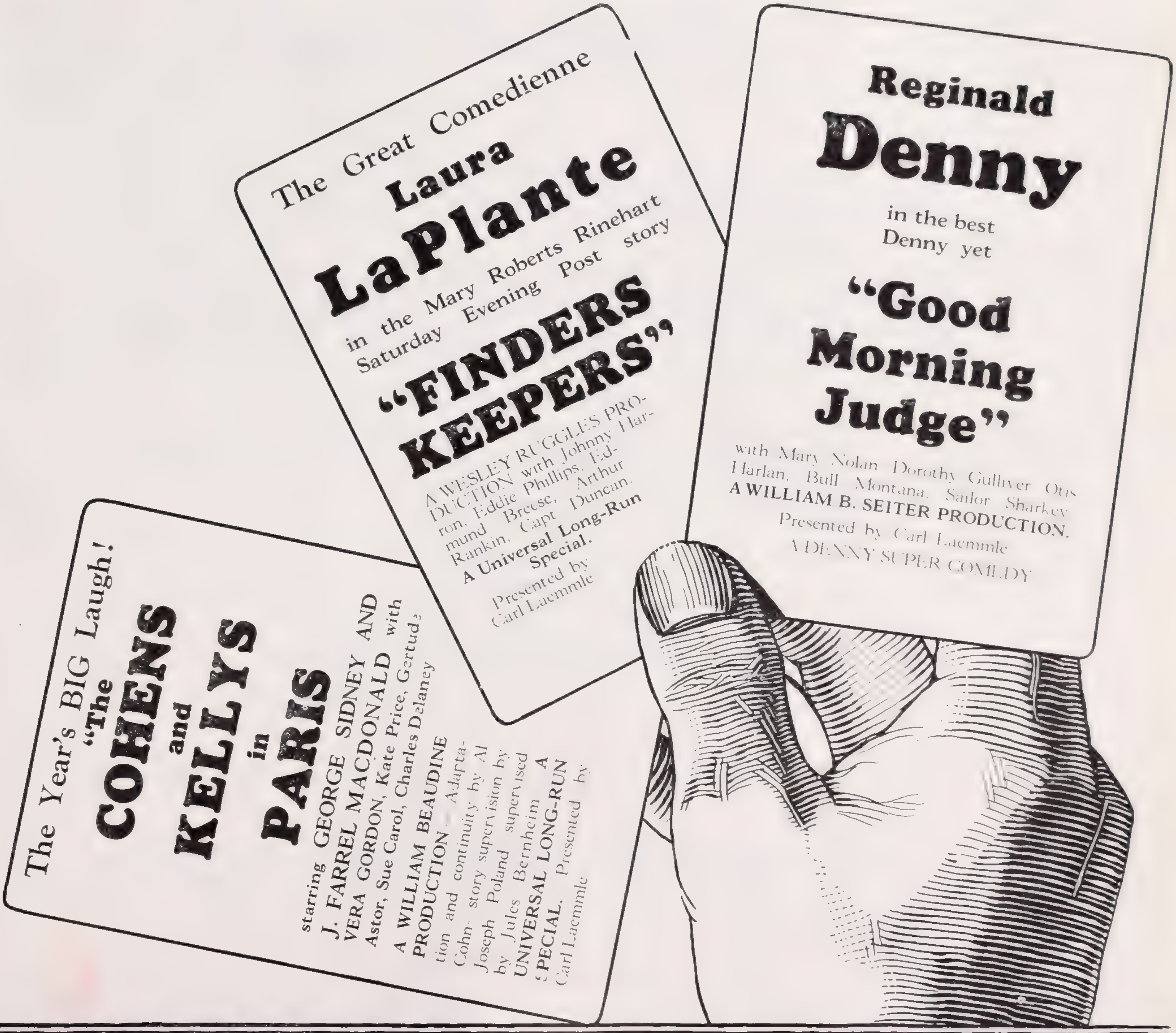
with
MARY ANN JACKSON—RUTH HIATT and RAYMOND McKEE

Pathé

has the best comedies

3 IMPORTANT reasons why exhibitors all over the country are saying

THIS IS UNIVERSAL'S GREATEST YEAR!



The Year's BIG Laugh!

"The COHENS and KELLYS in PARIS

starring GEORGE SIDNEY AND J. FARREL MACDONALD with VERA GORDON, Kate Price, Gertude Astor, Sue Carol, Charles Delaney

A WILLIAM BEAUDINE PRODUCTION—Adaptation and continuity by Al Cohn—story supervision by Joseph Poland supervised by Jules Bernheim **A UNIVERSAL LONG-RUN SPECIAL.** Presented by Carl Laemmle

The Great Comedienne

Laura LaPlante

in the Mary Roberts Rinehart Saturday Evening Post story

"FINDERS KEEPERS"

A WESLEY RUGGLES PRODUCTION with Johnny Harron, Eddie Phillips, Edmund Breese, Arthur Rankin, Capt Duncan.

A Universal Long-Run Special.

Presented by Carl Laemmle

Reginald Denny

in the best Denny yet

"Good Morning Judge"

with Mary Nolan Dorothy Gulliver Otis Harlan, Bull Montana, Sailor Sharkey

A WILLIAM B. SEITER PRODUCTION.

Presented by Carl Laemmle

A DENNY SUPER COMEDY

The Talk *of*
Warner Bros. Vitapho

Dolores Costello
in *"Tenderloin"* with
Conrad Nagel

Playing to capacity audiences twice daily at $2 prices in the Warner Theatre on Broadway. Now available!

Live wire showmen and their audiences are in for a new thrill when they see and hear Dolores Costello and Conrad Nagel talking on the Vitaphone.

The New York Papers said:

We earnestly recommend a visit to the playhouse where Dolores Costello is appearing in "Tenderloin."—*Herald Tribune.*

◆

Warner Bros. have every reason to be proud of this.—*World.*

◆

Replete with thrills, action and suspense.—*American.*

◆

Underworld atmosphere of the most convincing sort.—*Daily News.*

◆

Good melodrama. Speedy pace. A thriller.—*Telegraph.*

◆

"Tenderloin" is a picture which should not be missed.—*Mirror.*

Talking Pictures
Talk Profits

A WARNER BROS. PRODUCTION

Now Av

New York ..
ne Talking Pictures

'The Lion and the Mouse'

with

May McAvoy and Lionel Barrymore

Adapted from the celebrated stage play of the same name by Charles Klein, and destined to surpass on the screen its world wide reputation as a sure-fire attraction.

Lionel Barrymore and May McAvoy talking on the Vitaphone have all the value of personal appearances—at every performance.

Talking Pictures
Talk Profits
A WARNER BROS. PRODUCTION

Dolores Costello in "Glorious Betsy" with Conrad Nagel

The crowning achievement of Dolores Costello, "the belle of the box-office." Directed by Alan Crosland who has given the industry such memorable successes as "The Jazz Singer," "Old San Francisco," "Don Juan," and "When A Man Loves."

Talking Pictures
Talk Profits
A WARNER BROS. PRODUCTION

Al Jolson in 'The Jazz Singer'

Holds the record for more broken records than any other production ever made. Now running day and date in 235 theatres.

Talking Pictures Talk Profits
A WARNER BROS. PRODUCTION

ailable

THERE'S SOMETHING NEW UNDER THE SUN

JAMES CRUZE

WILL MAKE

AN ANNOUNCEMENT

of the Utmost Importance to Every

INDEPENDENT

EXCHANGE OPERATOR and EXHIBITOR

In This Country

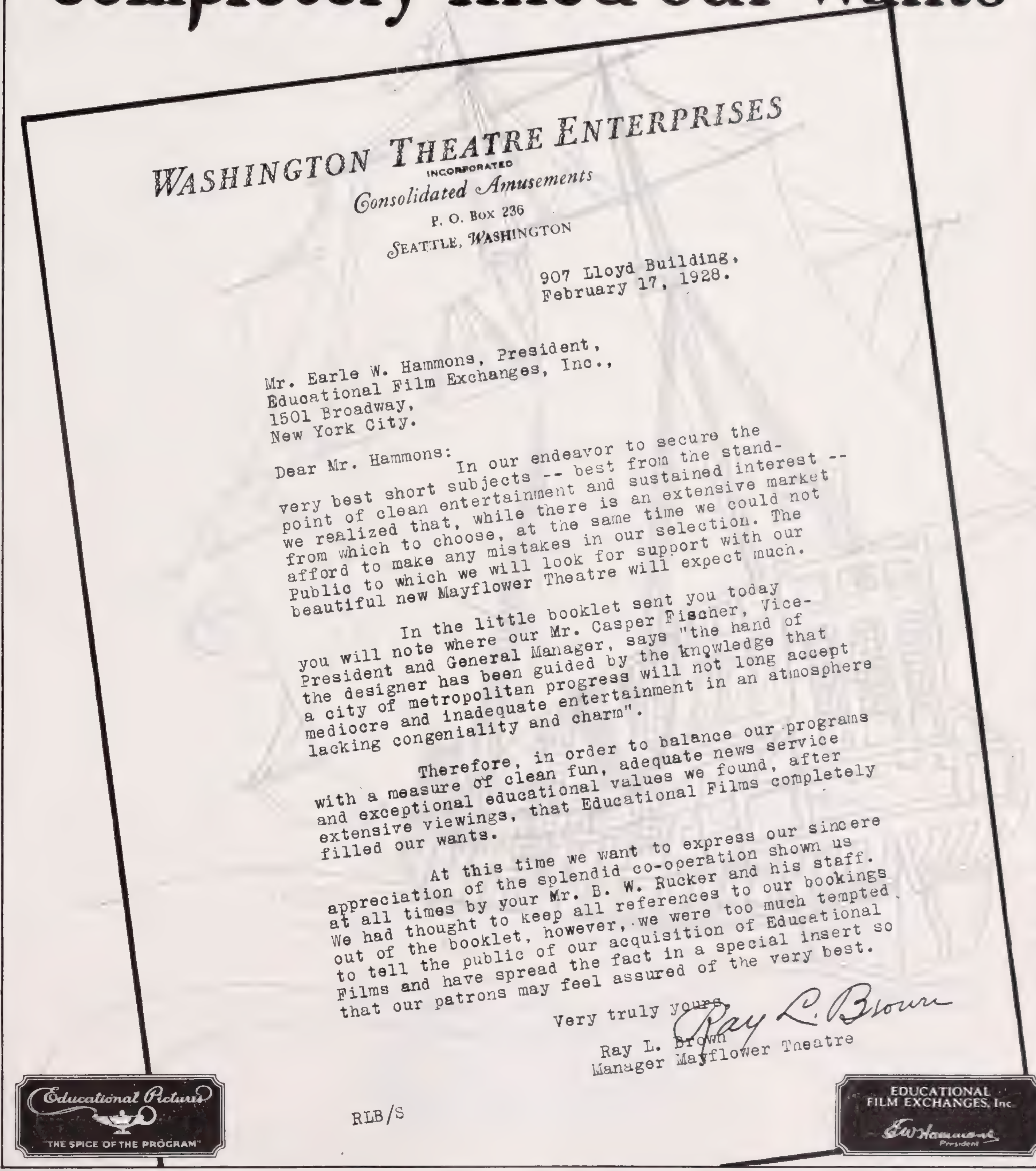
NEXT WEEK

Watch and Wait for It!

IT'S THE BIGGEST NEWS BEAT IN YEARS!

Educational Pictures

"completely filled our wants"



WASHINGTON THEATRE ENTERPRISES
INCORPORATED
Consolidated Amusements
P. O. Box 236
SEATTLE, WASHINGTON

907 Lloyd Building,
February 17, 1928.

Mr. Earle W. Hammons, President,
Educational Film Exchanges, Inc.,
1501 Broadway,
New York City.

Dear Mr. Hammons:

In our endeavor to secure the very best short subjects -- best from the standpoint of clean entertainment and sustained interest -- we realized that, while there is an extensive market from which to choose, at the same time we could not afford to make any mistakes in our selection. The Public to which we will look for support with our beautiful new Mayflower Theatre will expect much.

In the little booklet sent you today you will note where our Mr. Casper Fischer, Vice-President and General Manager, says "the hand of the designer has been guided by the knowledge that a city of metropolitan progress will not long accept mediocre and inadequate entertainment in an atmosphere lacking congeniality and charm".

Therefore, in order to balance our programs with a measure of clean fun, adequate news service and exceptional educational values we found, after extensive viewings, that Educational Films completely filled our wants.

At this time we want to express our sincere appreciation of the splendid co-operation shown us at all times by your Mr. B. W. Rucker and his staff. We had thought to keep all references to our bookings out of the booklet, however, we were too much tempted to tell the public of our acquisition of Educational Films and have spread the fact in a special insert so that our patrons may feel assured of the very best.

Very truly yours,

Ray L. Brown

Ray L. Brown
Manager Mayflower Theatre

RLB/S

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

The Honest Truth About
NEWS REELS

THE news reel is the brilliant jewel in your program of motion picture entertainment. It is more often remembered than your feature picture because it is more human, more alive, more pleasant and because—if it is the right news reel—it is possessed of a ton of personality.

This personality becomes a definite personal influence in your playhouse. If you choose wisely in picking from the six choices which the market now affords, you will do yourself an important business service that will continue to work for your prestige and profit every week in the year.

With six to pick from it would appear at first glance that you had a wide range of choice, but the facts as demonstrated by performance, show your choice is more restricted. And here's why:

A news reel first must have a scope that includes all the world as its field, with novelty, excitement, beauty, charm, human interest and natural comedy to choose from.

Then a news reel must have photographic clarity and beauty, perfect printing and eye soothing freshness.

These two elements are fundamental. These could almost be called the raw materials, and that narrows down your range of choice.

After these essentials you encounter the thing that makes the difference between the master product, the one with finish and drama, taste, intelligence and above all human interest, and the flat, dull, cut and dried offering.

This thing is handling!

Just as one newspaper is dull and another newspaper brilliant, so is a news reel, because of the brains, experience and enthusiasm of the men responsible.

This is the third element that narrows your range of choice and brings you closer to **Kinograms** as the one news reel essential.

The fourth is the fact that the makers of **Kinograms** make no other product whatever. All their time, energy and thought are centered on the production of the finest news reel on earth and it is this independence and this concentration on a specialty that have made the difference between **Kinograms** and all the rest.

Kinograms, by conscientious, painstaking and enthusiastic effort, has gained the premier place in the news reel field, and it has earned the unbiased praise of the most critical and most competent picture and attraction judges in the picture business.

E W Hammons

The Record

In a critical, impartial, uninfluenced week by week analysis of all the news reels, Motion Pictures Today *made the following significant and conclusive judgment:*

1. Number of reels reviewed . 50

2. Actual Firsts:

KINOGRAMS	28
Pathe	7
Fox	7
Paramount	3
M-G-M	1
International	1

3. Tied for First:

KINOGRAMS	3
Pathe	3
Fox	1
Paramount	1
M-G-M	None
International	None

This gives KINOGRAMS three to one over its nearest competitor.

The Most Entertaining News Reel on Earth

KINOGRAMS

Released Exclusively Through

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons, *President*

Educational Pictures

"THE SPICE OF THE PROGRAM"

Member, Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

THE BIG LITTLE FEATURE

Pathé Review

THE MAGAZINE OF THE SCREEN

No. 12 RELEASED MARCH 18th

52 ISSUES · ONE A WEEK

EDITED BY – S. BARRET MCCORMICK

FINAL CHAPTER

In the four chapters of this series, Pathe Review Nos. 9, 10, 11, 12, there has been concentrated every important aspect of Prince William's Great Expedition, which took a year to accomplish and penetrated into the very heart of the Black Continent.

"On African Game Trails with Prince William of Sweden"

Thrilling and Spectacular

In this issue

ATTACK OF INFURIATED RHINO ON CAMERAMAN

A RIVER ALIVE WITH CROCODILES

ALSO—

PATHECOLOR SECTION OF FAMOU HARLECH CASTLE IN WALES

THE CLOUD WATCHER—A man sit day after day, year after year jus watching the clouds over New York Cit —an intensely interesting visualizatio of the most unique job in the world

NEXT WEEK - - THREE GENTLEMEN FROM INDIANA

~~FUNNY~~ IS NO WORD FOR IT!

You need "HILARIOUS", "RIB-SPLITTING", "UPROARIOUS", and "LAVISH" to describe this sensational wisecrack at the Classics ....Unique combination of mass-appeal farce and gorgeous spectacle as beautiful as "Helen of Troy"....With CHARLIE MURRAY and LOUISE FAZENDA teaming for the first time and breaking all known gag records....With a galaxy of good-lookers in Grecian nighties ...And the titles by RALPH SPENCE! —Get hot!

get hot

VAMPING

VENUS

With CHARLIE MURRAY
Supported by
Louise Fazenda and Thelma Todd
Presented by Richard A. Rowland
Directed by Eddie Cline

First National Pictures

A First National Special

Member of Motion Picture Producers and Distributors of America Inc.—Will H Hays President

Feature the "Little Shepherd of Kingdom Come" as the ideal attraction for Easter week.

1

Advertise it as ANOTHER 'TOL-'ABLE DAVID'— same setting, same kind of story, same kind of part for Barthelmess.

2

Bill Barthelmess as the star of "The Patent Leather Kid", "The Drop Kick", and "The Noose"—3 sensational successes in a row.

3

Tell them it's from one of the greatest American novels ever written —a best-seller read by millions!

4

Play up BARTHELMESS and MOLLY O'DAY as "The lovers you loved in 'The Patent Leather Kid'." Also ALFRED SANTELL as "The director who made 'The Patent Leather Kid'."

Richard A. Rowland
Presents
RICHARD
BARTHELMESS
In An **ALFRED SANTELL** Production
THE LITTLE SHEPHERD OF KINGDOM COME
Story by John Fox, Jr. Adaptation and Continuity by Bess Meredyth
A First National Special

First National Pictures

5 EASY WAYS TO BREAK A HOUSE RECORD ! !

Motion Picture News

Volume XXXVII NEW YORK CITY, MARCH 24, 1928 No. 12

A Common Sense Analysis

Governmental Interference Is Not the Solution

By William A. Johnston

AS announced in last week's issue, we print herewith an article by William H. McLaughlin, of the Stoneham Theatre Co., Stoneham, Massachusetts, in opposition to Governmental interference in the affairs of the industry. He writes:

"As an Independent Exhibitor who has followed closely the pros and cons of the Brookhart Measure I cannot see where the exhibitor would derive enough benefit from it to warrant Government control over this industry.

"After reading in *The News*, the Pettijohn Brief which deals with the issue technically, I would like to express a few common sense versions of the measure which I have formed. Before entering this industry, I manufactured and sold shoes for sixteen years, so therefore know something of what other industries are up against. So I take the liberty to make a few comparisons, particularly in regard to block selling.

"This industry is the same in basic principles as any other. The exhibitor is selling a commodity, which is amusement, the distributor is wholesaling it, and the producer is manufacturing it.

"Shoes, hats and other commodities are manufactured and sold to the wholesaler in dozens. The wholesaler must sell to the retailer in dozens, for, if he allowed him to pick the best from the dozen, what would he do with the remaining inferior articles, as perfection is unknown to the manufacturer? The same goes for the producer.

"Other industries are a step ahead of the motion picture industry as they have for a long period been going direct to the retailer and chain stores as an easier channel in which to merchandise their goods but they do not break lots and allow the retailer to select the individual article.

"We can go further than this and get away from the imperfections of merchandise created by the human hand and take nature's creations. The apple, banana and other fruit are not all of the same quality, size and taste, but must all be sold to the public. The wholesaler does not allow the retailer to pick ths best bananas off the stock. He must buy the bunch, the same as we buy the block. It is true he can select the bunch; so can the most of us. Although every banana is not the same size or quality in the bunch, the smart retailer sells them all to the public without throwing any away. He has to, as that is the way he has to buy them and his profit is in selling them all.

"The smart exhibitor can do the same thing. We often get some that are over-ripe at the box-office, but even if it is one of the more expensive pictures it can be shown with another feature or with vaudeville to dress it up. Would we go broke in a short time? Not necessarily, for along come such pictures as 'Behind The Front', 'Rookies' and many more that don't have to be dressed up and we get it back.

"Another comparison of merchandising. There may be—but offhand I don't know a manufacturer of any commodity that makes up his entire year's output and then sends his salesmen out to sell it. Generally, it starts from the other end. The salesmen start out with the samples and if the past

(Continued on Next Page)

Editorial By William A. Johnston

year's business experience with the manufacturer has been satisfactory, the buyer will place his order to be made up and shipped to him at a future date with the confidence that the merchandise will be of the standard of the previous year. If it isn't, he does not know until he has handled the goods and then the next year is a different story. Why expect the producer to accept different economic conditions than these, for they are up against the same problems of merchandising that the other industries have?

"It might have been my inception into this industry from another that puts a different aspect on my viewpoint, than that held by those brought up in the industry and hardened into it. The prices for pictures were high in comparison to the returns at the box-office. Every distributor gave me a substantial reduction, although the merchandise had already been contracted for by me. If there is another industry that, after you have bought materials, will give you a reduction in price to keep you in business I have failed to hear of it. Most always, a trade is a trade and is final.

"The manufacturer in every line today is looking to the chain store or the mail order houses as the best outlet for their goods and when they can't get that outlet through price competition, if they are financially able, they start their own chain of stores. These are just economic conditions, so why not call in the Government to change the conditions in other industries, if you are going to in this? The answer is that other industries are old enough and wise enough to know that the benefit the Government might do, would be far outweighed by the difficulties encountered. It is a case of the survival of the fittest and the Government is not going to be able to fit the individual to survive to any greater degree than he is able to under the present conditions.

"The situation as it exists is not right, by any means, but the arguments against it are not strong enough to bring in the government to settle it, any more than they are in a score more industries. My observation in this industry has been that it has made money so fast and become so big over-night that when it finally came up against a lean period, that all other industries have been through, it has become panicky, and naturally the fellow who felt it first is turning to the government for his solution.

"It is only too true that money has been spent lavishly and extravagantly in this industry. It has been spent only for "Art for Art's Sake" but now that such men as Joseph Kennedy and other bankers have come into the industry, the art of business will be brought in, and in a very short time this problem can be solved within the ranks of the industry.

"This argument of exhibitor against producer leaves a parallel of thought in which crude logic works out a solution. The producer and exhibitor have both been travelling comfortably and easily along the highway of success, in their respective vehicles—the studio and the theatre. The highway becomes a little narrower and they both crowd a little to the other fellow's side, with the result of the usual jam or bump. Is it better to look for and call in the cop or straighten it out then and there, with possibly quite a lot of arguing, but very little hard work? The one who calls in the cop is on the unpopular side to start with. There are a lot of questions going to be asked both parties. Finally, both are going to be taken into court, with the result of a great deal of unnecessary publicity, more questions asked, the expense of lawyers and loss of time, the pulling of political wires and finally the appeal from the decision to higher court.

"Is it not better to repair the damage right then and there, have the heated argument out, fix up the dents and scratches with very little expense and continue along the highway to the ultimate destination. Success, without loss of time and more money? But don't call in the cop; he might ask unpleasant questions of both."

Inside
Slants
on the
Industry

PICTURES AND PEOPLE

The
Mirrors
of
Filmdom

"The Trail of '98"

A BIG picture, easily of roadshow size, and big because of spectacular sequences—this is our opinion on "The Trail of '98," directed by Clarence Brown for M-G-M. More pointedly, it is a presentation of the right sort, by which we mean that the presentation is the picture itself, through the "Fantomscreen," of which more later.

As to the artistic greatness of "The Trail of '98," we don't know. Who does? But big at the box-office it will certainly be, unless we miss our guess.

The story is the Klondike Gold Rush, and is of epic dimensions. The cast—Dolores del Rio, Ralph Forbes, Tully Marshall, Karl Dane, Harry Carey, George Cooper, and others—is excellent, with Carey in the forefront as to honors, and Dane and Cooper mostly carrying the comedy.

The frenzied rush to the Klondike from all corners of America, and what happened to the individual in his or her fight against the perils of the North, form the story background.

The handling of the characters in this screen version of the Robert W. Service story is dwarfed by the spectacular features. These are four in number: a breath-taking snowslide; the running of the rapids in frail boats; the Chilkoot Pass stuff, with big panorama shots; and the burning of Dawson City.

For the snowslide sequence, the screen is suddenly enlarged to twice normal size, and moved down to the curtain-line. The effect is, of course, electrifying and carries a big punch. The same method is used with the running of the rapids, a remarkable spectacle. The "Fantomscreen" device, which moves the screen forward or back without interrupting the picture, is a great piece of showmanship.

The picture will be roadshowed by J. J. McCarthy, who handled the six great roadshows of the industry's history: "The Birth of A Nation," "Way Down East," "The Ten Commandments," "The Covered Wagon," "The Big Parade," "Ben Hur."

* * *

FRED KLEY, who, with James S. Douglass of the Hollywood-Argentine Cinema Company, will produce Tom Mix's forthcoming series of films in the Argentine for F B O release, talked this week of his plans.

For one thing he mentioned that his plan for producing in that vast territory south of the equator has been pooh-poohed and looked upon in a lugubrious light in Hollywood.

That there are possibilities for production on a large scale down in the Argentine, Mr. Kley firmly believes. Transportation facilities are excellent, the climate is most advantageous and the natural beauty of the land a fine background for the type of adventure picture Mix will star in. ''Furthermore,'' says Mr. Kley, ''we will have a simplified method of production. Our studio will not be cluttered up with 'assistants' who are the bane of Hollywood studios.''

The present trouble with Hollywood Mr. Kley characterized as incompetency and snap judgment on the part of many highly-paid executives; the fearful waste of time and money due to the conference system and the fact that there are too many ''assistants'' cluttering up the works, and the enormous salaries paid to the stars, which fact he lays at the door of the producers. ''Having experienced the hampering ties of these evils in studio production,'' said Mr. Kley, ''we shall distinctly avoid a sloppy and extravagant method of producing.''

* * *

WE went back, the other day, to see the revised version of "Tenderloin," the first photoplay "talkie." This is the Warner production, starring Dolores Costello, which got off to a bad start the opening night because of one speaking sequence in which the players were given ridiculous lines and the picture, at that point, dropped into typical melodrama of twenty years, or more, ago.

This sequence has now been entirely changed. The players are silent; lines formerly spoken by them via Vitaphone are covered in ordinary screen subtitles, and the total effect is much better.

There are now only two spoken sequences. The first is the third degree scene and that is O. K. The second is at the very end and climaxes in the singing of "Sweet Adeline"—quite naturally, by four of the players. The audience applauded it.

The elimination of the ridiculous sequence makes the other two far more effective; and gives strength to the picture. In fact, as it now stands, "Tenderloin" is a much better film with Vitaphone than it would be without it, which is the real test.

The two dialogue sequences give it novelty; the last one, particularly, because it incorporates a song sung as part of the action by the players themselves. This, we say, is a natural proceeding, and that is why it registers.

Whatever the defects of this first effort, the Warners deserve credit for blazing a trail. There is no question, in our mind, that the proper interplay of sound and silence on the screen is the next big development in the industry.

"Tenderloin" is the first real attempt at dialogue; it therefore is a picture that will have a distinct place in the history of the industry.

For the "talkies"—if we may use that term—a complete new technique will have to be worked out. It will not do, as was shown so clearly in the first version of "Tenderloin," to have ordinary subtitles turned into lines to be spoken by the players. If we are to have screen dialogue, it will have to be written by expert playwrights, or a new school of screen writers.

It is also very obvious that the new technique's hardest problem will be to decide when the screen should be silent and when it should talk. Naturalness will be the guide. If it is wholly natural to change from silence and go to sound; if the situation itself makes such a transition perfectly logical—that, it seems to us, is the deciding factor.

* * *

EARL HUDSON, who was in town the other day, gave us some very interesting observations on production activities in Hollywood, where he now lives. Of course, Earl was originally a newspaper man and naturally retains the powers of analysis and the sure eye for the salient thing, which are the first qualifications for successful newspaper work.

We recall with pleasure that Earl Hudson is a former member of the staff of Motion Picture News, and is one of our prominent alumni. Robert E. Welsh is another.

Earl, as all his friends know, is one of the keenest young men in this industry; and, with his wide and unusual experience in production as a background, his observations on Hollywood, and the film business in general, we found to be of great interest and value.

Bill Boyd wears a knowing grin—wonder what it's all about? Anyway he has something pleasant to chuckle over. The star of "The Volga Boatmen," "Dress Parade" and other De Mille pictures is a riveteer in "Skyscraper," a Pathe picture

They've finally found their American girl. After two years of searching for a lass who will best represent the nation's girlhood to be deified in "Glorifying the American Girl," Florenz Ziegfeld and Adolph Zukor have signed Ruth Elder for the leading role. Mr. Ziegfeld will co-operate with Paramount in the production which will be made this summer

Her features are being seen in quite a few films now—which is not strange if you have even seen Sharon Lynn as the feminine lure of a celluloid drama. She is a featured player in Universal's "Give and Take" and has played in several F B O films

Another mark of recognition for the showman. S. L. Rothafel as he received from Erno Rapee the Roxy Medal, a silver placque given by the Roxy staff

Allan Forrest and Betty Compson as they appear in "The Desert Bride," a new Columbia production

An attractive set of chorines headed by the gracious Dolores Costello as caught by the camera for a sequence in "Tenderloin," Warner Bros.' new Vitaphoned film

Buster Keaton in make-up for his comedy which Metro-Goldwyn-Mayer is producing. No title has been announced for it yet. Buster's poker face and comic pantomime will soon be seen in a new United Artists comedy, "Steamboat Bill, Jr."

Though the gentlemen look as if they were posing for an old-fashioned tin-type, they are really quite aware that it is all in fun. Trem Carr, Rayart producer, stands at the right, W. Ray Johnston, president of Rayart, is in the center, and Harry H. Thomas appears on the left. Mrs. Carr and baby Carmen are not to be overlooked either.

Richard Wallace, who has just directed a screen version of "Lady," Be Good," the Gershwin musical comedy hit, which First National will issue shortly. Wallace will be remembered for his direction of 'McFadden's Flats"

Paramount Granted Extension

Trade Commission Yields to Company's Request on Cease and Desist Order with Limit to Report Fixed as April 15

An extension of time in which to report whether the cease and desist order issued last July will be complied with was given Paramount Wednesday by the Federal Trade Commission, which fixed April fifteenth as the date on which the report must be filed. The Commission, on March 6, rejected the proposal for compliance with the order filed by Paramount last October, and announced its intention of proceeding with enforcement of its requirements. The extension of time was requested by the company, its application being taken to indicate that it will seek to avoid court proceedings.

The announcement by the Commission follows in full text:

''Counsel for Paramount-Famous-Lasky, in applying for the extension of time, explained that their attorney in charge of the case is now abroad on vacation, but is expected to return soon, and that counsel desired to have time in which to submit to him the matter of offering further compliance with the Commission's order.

''The Commission, on Mar. 5, disapproved Paramount's first report of compliance, submitted last November as an answer to the Commission's order to cease and desist of July 9, 1927, and announced that enforcement of the order would be sought.''

It is not likely there will be any anti trust proceedings brought against members of the motion picture industry by the Department of Justice until the deliberations have been concluded by the Interstate Commerce Committee on the Brookhart measure, according to latest advices from Washington. It is said that the Department of Justice is inclined to look with disfavor upon new legislation directed against the industry, and would prefer to carry on any necessary prosecutions under the present existing laws. Members of the department are said to feel that present provisions are ample to carry on any prosecutions deemed advisable.

It was suggested during the hearings on the Brookhart measure by members of the committee having it under advisement that the Department of Justice might be the avenue through which to proceed any motion picture concern that might be acting in violation of any of the laws.

The present discussion of the matter was aroused as the result of Paramount's answer to the Federal Trade Commission's order last July to cease and desist block booking. In its report of compliance Paramount denied any conspiracy for the purpose of lessening or restraining competition and issued instructions to various of its executives and exchanges to continue with their plans of block selling.

As a result of this order the Trade Commission was quoted as saying that proceedings would be inaugurated against Paramount at once to compel the company to comply with the cease and desist order. It was said that not only would Paramount be proceeded against, but that the commission was contemplating bringing a general suit in the Federal Courts against all companies in the industry that were carrying on the practice of block booking. This later procedure, it was argued, would hasten the ultimate decision and avert the necessity of bringing separate suits against the various companies.

The Department of Justice has long had the industry under investigation, and is said to have had agents working in various parts of the United States securing evidence of monopoly against a number of the companies. Suits that might be brought by the Department would be pursued under the evidence these agents have acquired.

Radio Broadcast Will Go On

Joseph M. Schenck Tells Woodhull If Exhibitors Object U. A. Stars Will Not Again Participate

The radio hookup of fifty-five stations over which six of the United Artists stars will broadcast as a part of the ninth anniversary celebration of the company on March 29th has brought about considerable discussion in many corners of the industry. As matters now stand the program will go on as originally announced, but it will be the last in which United Artists stars will appear. This is the statement of Joseph M. Schenck, president of United Artists, in a wire answering the protest of R. F. Woodhull, as president of the Motion Picture Theatre Owners of America, who addressed him in protest on the part of the exhibitors of the organization.

Al Lichtman, sales chief of United Artists, enters into the controversy with the statement that the broadcasting of the stars will stimulate, rather than hurt theatre attendance. He proposes that exhibitors install in their houses, as United Artists will do, loudspeakers over which theatre audiences may have a combined motion picture and radio program for the one admission. His contention is that this program will fill any motion picture house where there is a chance to both see and hear the artists.

The wire of protest forwarded by President Woodhull to Mr. Schenck reads as follows:

''Articles in Variety and Morning Telegraph stated United Artists stars will take part in National radio hookup March 29th. Exhibitor opinion as expressed in our national office opposed to any such move. Believe same will depreciate value of stars in picture presentations as their artistic merit is expressed best in screen productions and must fall below that established standard if used on radio. Experience proves will also reduce theatre attendance, and such radio publicity of no future value. Please advise me.''

In his reply Mr. Schenck said:

''Extremely sorry your communication arrived too late as stars have signed contracts to appear on the air March 29th. If it is concensus of opinion of theatre owners that such radio hookup is detrimental to business I shall see that our stars do not in the future take part in a national radio hookup. We thought it would be beneficial and stimulate the interest of public in pictures. Kindest regards.''

Al Lichtman declared that many exhibitors are planning to capitalize on the radio program through the publicity given the event. He said that the Rivoli in New York, where Douglas Fairbanks in ''The Gaucho'' is playing, will have loudspeakers in the house on the night of the broadcast so that the audience can hear Fairbanks and the other stars talk from Hollywood. Lichtman has been advised that many other theatres are contemplating the same stunt.

To bolster his argument that the radio will stimulate rather than retard business, Lichtman points to the precedent set by Al Jolson in an earlier Dodge hour and the subsequent spurt taken by ''The Jazz Singer.'' This single precedent, according to the sales head, worked out to the advantage of exhibitors who followed up the broadcast with playdates of the broadcasting star's picture.

As the program lines up now the stars who will participate are Norma Talmadge, Charlie Chaplin, Douglas Fairbanks, David Wark Griffith, John Barrymore and Dolores del Rio. The broadcast is set for 9 P. M. Eastern time. If Ronald Colman and Vilma Banky have returned to America from England and Hungary, respectively, they will also broadcast. Paul Whiteman and his orchestra will play from New York, while the stars will talk from United Artists studio in Hollywood. Douglas Fairbanks will be master of ceremonies.

John Barrymore will recite the soliloquy from ''Hamlet,'' in wheih he created a record run of 101 performances in New York. Dolores Del Rio will sing ''Ramona,'' the song dedicated to her second United Artists picture, and Miss Talmadge will likely talk on fashions. She, and Chaplin and David Wark Griffith are now

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"Lilac Time"

Reviewed by Edwin Schallert

Editor of the Los Angeles Times Preview and Special Correspondent of Motion Picture News

LOS ANGELES, March 17.—A new Colleen Moore is revealed in "Lilac Time." The little star of many farcical comedies gives a tender and sympathetic portrayal in this film adaptation of a stage success that won acclaim a few years ago with Jane Cowl in its principal role. Colleen has never had a finer chance to show what she can do as an actress than in this latest and, in many respects, most ambitious production of her career.

"Lilac Time" is easily more pretentious than anything that Miss Moore has appeared in since "Irene," and it has little or no resemblance to anything that she has played in since she became a popular hit in "Flaming Youth." Most of her pictures have been very light in theme and story, and several of her recent films so trivial in quality as hardly to advance her career.

"Lilac Time" will enlarge her group of admirers. It proves what she can do as an interpreter of pathetic emotion. While there is no actual similarity between the two stars, one keeps thinking from time to time, on viewing the picture, of "Smilin' Through," in which Norma Talmadge appeared several years ago.

The story of "Lilac Time" is about a little French girl and a British soldier in the air service. Colleen is the pet of the air forces, who are billeted in her parents' home. The soldier and she fall deeply in love, but he is forced to leave for the front, and meanwhile the village where the girl lives is destroyed.

The picture shows from stage to stage the obstacles that intrude upon their romance. The plot is a very simple affair, turning time and again upon the heartbreak of their separation from each other, and threaded always upon the constancy of their love. There is no more sure-fire theme than this in the theatre. Practically every picture that has expressed it in a beautiful way has been a great success.

"Lilac Time" has the additional attraction of some very fine air shots. Splendid photography is evident, especially where cloud backgrounds are used for the airplane maneuvers.

George Fitzmaurice, who directed, has seldom made a finer picture. He shows a wealth of feeling in the love scenes, and those depicting the unhappiness of the two leading characters because of the fate that keeps them apart. There are several scenes that will stir audiences deeply.

The picture is not devoid of comedy. There are some very funny episodes that show Colleen as a mischief-maker. These will be liked by all who prefer the star in her lighter moods.

The picture is very well-balanced entertainment, and has a good supporting cast headed by Gary Cooper as the British aviator. It is a film with very strong points of appeal, and will increase Colleen's popularity even over heretofore.

Pictures Affect Trade

Carl E. Milliken Tells Cleveland Advertising Club of Advantages from Films

STARTLING evidence of the motion picture's influence upon trade in American goods throughout the world was revealed in Cleveland Wednesday by Carl E. Milliken, former governor of Maine, and now secretary of the Motion Picture Producers and Distributors of America, Inc., in a speech before the Advertising Club of Cleveland, Ohio.

For every foot of film exported from this country, Governor Milliken said the Department of Commerce has determined, American busines secures a return of at least $1.00 in trade. The film has become an "animated catalogue" for American goods, he said, and people the world over are turning to the screen for direction in their purchases of goods, with the result that millions of dollars are being poured annually into the pockets of business men, whether they deal in soap, automobiles, harness, dressgoods, cosmetics, or what not.

Last year foreign exports of film from this country amounted to 231,995,018 feet, for distribution in the 30,000 motion picture theatres outside of this country.

"Every day we get these reports of the potency of the motion picture as a trade getter," said the secretary of the Will H. Hays Association. "Without being consciously in the business of advertising American wares, the film nevertheless exerts a far reaching influence.

"The farm housewife sees a new labor-saving device and she purchases it. Her husband sees a new agricultural implement. Their daughter gets an idea for a new dress. The son of the house discovers the type of overcoat he wants. In one picture a famous star used a special perfume, the name of which, as it happened, was easily identified, with the result that that brand of perfume had a tremendous vogue.

"Because of motion pictures, a certain type of California bungalow has come into wide use in South American countries. Because they have formed a pleasant background for so many pictures, swimming pools at private houses have come into very general use. Because they were being forced to install new machinery to make shoes like those the American movie queens wear, shoe manufacturers of Great Britain protested not long ago. Because stenographers of Paris saw the well lighted and well ventilated, roomy offices as shown in American films, Dr. Toulouse, a distinguished French psychologist, says they demanded, and are getting, similar comforts.

The film, in thus acquainting all parts of the world with our goods, is equivalent to the work of 100,000 salesmen, Mr. Milliken declared.

M. J. O'Toole Addresses Rotary and Lions Club

"If you have a civic program that is worth while do not keep it a secret, but let the public know about it," was the message Business Manager M. J. O'Toole, of the M. P. T. O. A., brought to a joint meeting of the Rotary and Lions Clubs of Sayre, Pa., and Waverly, N. Y., Tuesday night.

The meeting was well attended as "Motion Picture Night" and Mr. O'Toole declared that the theatre grew and developed as the community expanded and that the lines of co-operation could always be helpfully established.

He urged the Rotarians and Lions to hold a "Legislative Night" and invite the Congressman from the district to attend and make a report on what was going on at Washington and have these civic leaders suggest lines of procedure to him.

Buffalo T. O.'s Ball to Be Held on April 12

Following a special meeting of Chairman Jules Michael and his committee on arrangements last Saturday in the Root building headquarters of the Motion Picture Theatre Owners Association (Buffalo zone) of New York state, plans were taking shape rapidly today for the first annual ball of the organization to be held in the Broadway auditorium on the evening of Thursday, April 12.

The committee took up the matter of carnival features in connection with the ball.

Two Prominent Exhibitors Seriously Ill

Louis Buettner, of Cohoes, N. Y., one of the pioneer exhibitors in that part of the state, is dangerously ill at his home. Mr. Buettner's illness took a turn for the worse one day last week and but slim hopes were held at that time for his recovery.

Bill Smalley of Cooperstown, N. Y., owner of a chain of a dozen or more theatres, is seriously ill from threatened pneumonia. Mr. Smalley's condition is such that he is under the care of two physicians and a trained nurse.

Medal Tendered Roxy by His Theatre Staff

A PERPETUATING medal award for the motion picture industry was created this week at a dinner at the Hotel Plaza given by the Roxy Theatre organization in honor of its director, S. L. Rothafel. The award is known as the Roxy Medal and was presented to Roxy by the theatre's organization. It is in the form of a ten-inch silver placque, modeled by Jukio Kilenyi, bearing a likeness of Roxy and the following legend, "Awarded to S. L. Rothafel for the greatest achievement in the moving picture world during the year 1927."

The conditions contingent with the presentation of the medal provide that Rothafel perpetuate the medal as an annual award which he is to present each year to the individual responsible for the best achievement in the film industry throughout the world.

The dinner marked the culmination of the first year of operation of the Roxy Theatre during which period all previous world records for attendance and receipts were surpassed. The guests of honor on the dais included directors of Fox Films, George W. McClelland, representing the National Broadcasting Company, and others.

Agreement Ends Strike of Louisville Union Men

Union musicians, stage hands and operators in four Keith-Albee houses in Louisville, Ky., Wednesday prepared to resume their former positions at the theatres after an agreement had been reached to end a strike which had lasted several months.

The agreement was made between Pat Casey, representative of the Vaudeville Managers' Protective Association; a committee of union employees, and William Canavan, president of the International Alliance of Theatre Stage Employees, Mr. Casey announced. Fred J. Campbell, manager of the Keith theatres, said he did not know the terms of the settlement.

George P. Laffel, president of the Musicians' Union, and five other persons were held to the grand jury March 1 in connection with the alleged throwing of stench bombs in the theatres during the strike. It was expected the prosecutions would be stopped, following settlement of the difficulties.

Pawtucket's "Blue" Law May Be Amended

Provision of the Rhode Island State law, which prohibits Sunday shows at Pawtucket, although permitting them elsewhere in the State, subject to certain regulations concerning hours, would be amended in a bill introduced in the House. A similar bill to include Pawtucket in the entertainment law has been on the file of the House judiciary committee since the first week of this year's session.

Schine Enterprises Adds Ohio House to Chain

Schine Enterprises have extended their holdings in Ohio by acquiring the Morrison Theatre in Alliance. B. C. Steele formerly owned this house.

DeMille-Kennedy Confer on Future Plans

General Impression is That Producer Will Sign New Contract With United Artists

SPECULATION continues rife as to the outcome of Joseph P. Kennedy's reorganization of Pathe's production forces and just what Cecil B. De Mille will do with regard to severing relations with the company. It seems to be the general impression on the west coast that De Mille is probably now making his last picture for Pathe release and that his next contract will be with United Artists. It is intimated in some quarters that De Mille will be under contract with United Artists by July.

Joseph P. Kennedy and De Mille are said now to be in the midst of a series of conferences at Los Angeles by which future activities of both will be determined. Meantime contracts for all independent producers releasing through Pathe have been cancelled in the reorganization of the company which is in progress. Some of the F B O executives, it is said, will be transferred to the De Mille studios and it is also said that all F B O production in the future may be centered at the De Mille plant.

Meantime renewals are being offered and options taken up by Pathe pending reorganization, but many of these are waiting the result of the conferences now on between Mr. Kennedy and De Mille. Among those who are reported to have refused proffered Pathe contracts at least until the present controversy is concluded is Marie Prevost. She is said to be desirous of remaining with De Mille and she will sign only in the event that he comes to an amicable agreement with Mr. Kennedy. She is also reported to be considering two other offers.

There are several angles that lead those who have been following the controversy to believe that De Mille will not continue his Pathe contract unless he is given a free rein to continue with his production activities. He is not expected to agree to a tightening up of production costs, which it is likely Mr. Kennedy will insist upon. Then, too, the producer is not renewing the contract of Lana Basquette nor of Clarence Burton, who has been with him for the past twelve years.

While the discussion is on word comes from the Pathe offices of a number of pictures in production at the De Mille studios. He is personally directing "The Godless Girl," from the story by Jeanie MacPherson. Others in production are: "The Cop," with William Boyd and Alan Hale; "Man Made Women," in which Leatrice Joy is starred, and "Tenth Avenue," with Phyllis Haver, Victor Varconi and Rudolph Schildkraut. Two pictures now being edited are, "Walking Back," with Sue Carol, Richard Walling, Ivan Lebedoff, David Torrence and Jane Keckley, and "Hold 'Em, Yale," with Rod La Rocque.

Aronson and Browne Sell N. C. Holdings

THE Raleigh Theatres, Inc., subsidiary of Publix-Saenger Theatres, Inc., of North Carolina, last Saturday acquired control of the Palace Theatre in Raleigh from Aronson and Browne. The latter firm has also sold their various theatre interests, A. B. Huff, formerly owner of the High Point, N. C., having purchased the Grand and Oasis Theatres in Kingston, N. C., and O. T. Kirby, owner of the Palace in Roxboro, taking over the Castle Theatre in Wake Forest, N. C.

The foregoing transactions close out Aronson and Browne after 37 years in the show business.

Negotiations are said to be pending for the acquisition by Saenger-Publix of the Capitol in Raleigh, owned by the Stevenson chain. If the deal is consummated, Publix - Saenger will have control of the situation in Raleigh, the company having acquired the State and Superba more than two years ago. A report that the Superba was to be closed was denied by Publix-Saenger.

New Ohio Theatre Opened at Columbia March 17

The opening of the new Loew's and United Artists' Ohio theatre at Columbus, Ohio, took place last Saturday, March 17th. The house, seating 3,000, and located directly opposite the State Capitol, is said to have cost in the neighborhood of $3,000,000. Thomas Lamb is the architect.

The Ohio featured as its initial presentation "The Divine Woman" as the screen feature, and "Milady's Fan," a Publix-Loew unit, as the presentation. The picture-presentation policy will be adhered to. J. Everett, assistant manager of the Broad in Columbus, is managing the Ohio. Bert Williams is directing the 25-piece orchestra. Henry B. Murtaugh is presiding at the organ console. George Lyons is master of ceremonies.

Theatre Man Loses $4,500 Payroll to Bandits

Harvey M. Hobbs, assistant manager of Keith's theatre, in Syracuse, N. Y., was hit over the head by two masked bandits shortly before the noon hour last Saturday and robbed of approximately $4,500, the weekly payroll. Hobbs had been to the bank and obtained the money, and was walking through the lobby on the way to his office when a couple of masked men suddenly stepped in front of him and, while one hit him with a blackjack, the other held a revolver at his stomach. Hobbs did not lose consciousness from the blow and held onto the sack of money for a few brief seconds, only to have it grabbed by one of the men, the pair then darting out of the theatre and into the crowds.

Loew's Theatres, N. Y., Purchases Loew's Cleveland Chain

LOEW'S THEATRES, INC. of New York, has purchased the chain of theatres operated in Cleveland as Loew's Ohio Theatres, Inc. While Loew's Theatres, Inc., has always held an interest in the Loew's Ohio Theatres, Inc., the control of the circuit has heretofore been in local hands, headed by Joseph LaRonge, Edward Strong and Fred Desberg. The deal is reported to have been closed in Orange, N. J., between Nick Schenck and David Bernstein, representing Loew's Theatrs, Inc., and Joseph LaRonge, Edward Strong and Fred Desberg, representing Loew's Ohio Theatres, Inc.

Thirteen motion picture houses are involved in the transaction, with a money value of between $7,000,000 and $10,000,000. The thirteen theatres are the Stillman, Allen, State, Park, Mall, Granada, Metropolitan, Cameo, Circle, Liberty, Doan, and the Heights. All are either first-run downtown houses, or first-run neighborhood houses.

The Colonial and Ohio theatres, which are owned personally by La Ronge and Strong, are not involved in the deal.

A dispatch from Orange signed by LaRonge stated that successful completion of the sale of the Cleveland theatres may mean the Cleveland men will have plans for theatre developments in other nearby Ohio cities.

The announcement that Loew's Theatres, Inc., had taken over the local houses, came as a complete surprise. The local office of Loew's Ohio Theatres, Inc., when asked for a statement, said that it had no further comments to make, other than that there would be no change in theatre policy.

Sapiro Dinner Planned

T. O. C. C. Will Be Host To President of New Cooperative Association of Exhibitors

AARON SAPIRO, president of the Motion Picture Exhibitors Association, Inc., recently organized New York buying combination, will be the guest of honor at a dinner to be given by the Theatre Owners Chamber of Commerce of New York at the Ritz Carlton Hotel on April 16th.

Among those who will be invited to meet Mr. Sapiro are Adolph Zukor, William Fox, E. F. Albee, Nicholas M. Schenck, Carl Laemmle, Samuel Spring, Louis B. Mayer, Jesse L. Lasky, Sidney R. Kent, Joseph M. Schenck, J. J. Murdock, Will Hays, Joseph P. Kennedy and Dr. A. H. Giannini. Others outside of the industry who will be asked to attend are, Herbert Hoover, Julius Rosenwald, David A. Sarnoff, Otto H. Kahn, Adolph S. Ochs, Victor Polatchek, Arthur Brisbane and Bernard M. Baruch.

Out of this dinner, which it is announced is to welcome Mr. Sapiro to the industry, it is expected complete harmony will come. It is thought that Mr. Sapiro will announce the policies of the new organization and that they will show the benefits of cooperation between exhibitor and producer.

The Motion Picture Exhibitors Association, Inc., had its first regular meeting and election of officers at the Hotel Astor in New York City Monday of this week. The officers elected were, Mr. Sapiro, president; J. Arthur Hirsch, vice-president; Lawrence Bolognino, treasurer, and Herbert R. Ebenstein, secretary. The executive committee is made up of Leo Brecher, Samuel Berman and Max Richter, while on the board of directors are, Leo Brecher, Samuel Berman, Max Richter, Bernard Grob, J. Arthur Hirsch, William A. Landau, Samuel Lesselbaum, Elias Mayer, Edward Rugoff, Henry Segal, Rudolph Sanders, Samuel Schwartz, Harry Suchman and Harman Yaffa.

The entire thirtieth floor of the building at 580 Fifth Avenue has been leased by the organization, which will be ready for business within a week.

Meeting for Unaffiliatec Exhibitors Planned

A GATHERING of unaffiliated exhibitors is suggested for the week of May 15 at West Baden, Indiana. Unaffiliated producers and unaffiliated distributors are being invited to the convention for which Frank J. Rembusch is now conducting a poll as to the sentiment concerning the date.

Keith-Albee Reported to Be After Ontario Site

Keith-Albee interests, represented by Thomas W. Brady, Toronto, are negotiating for the purchase of a large site in London, Ontario, next to the new London Hotel, on which it is proposed to erect a large theatre. The offer of purchase is being considered by the London City Council, the property being owned by the municipality.

There are Keith theatres in Toronto, Ottawa, Montreal and Quebec.

First National Executives Feted on Eve of Sailing

Samuel Spring and E. Bruce Johnston, First National's vice-president and treasurer and vice-president in charge of the foreign department respectively, were dined by their fellow First National executives at the home of Clifford B. Hawley, president of First National, and Mrs. Hawley. Other guests at the dinner were: Richard A. Rowland, general and production manager, and Mrs. Rowland; Ned E. Depinet, general sales manager, and Mrs. Depinet; Mr. and Mrs. Ralph I. Poucher, Mr. and Mrs. A. W. Smith, Jr., Mr. and Mrs. W. C. Boothby, Mr. and Mrs. H. A. Bandy, Mr. and Mrs. Jerome Beatty, Mrs. Florence Strauss, and Mr. and Mrs. R. W. Perkins.

Messrs Spring and Johnston sailed for Europe on the SS Olympic March 16 for a trip of several months. They will visit the First National exchanges in Europe and look into their company's production activities in England and Germany.

$250,000 Albany Blaze Razes Adjoining Theatres

Fire starting in the Clinton Theatre building, in Plattsburgh, N. Y., last Saturday morning, swept the adjoining Plattsburgh Theatre building as well as gutting several stores with a resultant loss of $250,000. The two theatres were owned by William Benton of Saratoga Springs, who has a chain of houses along the northern border. The fire raged for six hours before being placed under control.

The Clinton has been closed for about three years. It is said that the fire started from defective wiring. Ralph J. Henry, manager of the Plattsburgh, was badly cut about the wrist by broken glass.

Mr. Benton said that he was covered by insurance, but was undecided as to whether or not he would rebuild.

Maryland T. O. Elect New Staff of Officers

The election of officers of the Motion Picture Theatre Owners of Maryland was held at the annual meeting of the organization Thursday, March 15; J. Louis Rome, formerly counsel for the organization, was elected president, succeeding Herman A. Blum, who has held the post for two years.

Other officers elected were Louis Garman, vice-president; Frank A. Hornig, treasurer, and William E. Stumpf, secretary and business manager. The directors are: Frank H. Durkee, Dr. J. H. Whitehurst, William Kalb, Herbert Zimmerman, H. A. Blum, Charles E. Nolte, Louis Schneider and Phillip Miller.

"U" Club Drafts E. H. Goldstein as President

The Universal Club, composed of the staff of the Universal home office and the Universal Chain Theatres, elected its officers last week. E. H. Goldstein, treasurer of Universal, was prevailed upon to accept the presidency, the unanimous wish of the club. Other officers elected are: M. Etchingham, vice-president; Dorothy Eisenstadt, secretary; Helen Farley, treasurer.

Ukraine Is Establishing Film Relations With Franc

The Ukrainian Cinema Commission arrived recently in Paris for the purpose of establishing relations with French companies for Franco-Russian film productions. It is reported now that Pathe-Nord has joined with the Russian group for the production of two feature films.

Will Build Music Box, New Seattle Theatre

ANOTHER new downtown motion picture house was announced for Seattle, Washington, last week by John Hamrick, owner and general manager of the Blue Mouse circuit of theatres in Seattle, Tacoma, and Portland, Oregon. It will be known as Hamrick's Music Box, and will be of the "intimate" type, seating approximately 850 persons.

The new theatre will be equipped with Vitaphone and Movietone, and will be used by Mr. Hamrick for long runs. It will be the first house of its type on the Pacific Coast outside of Los Angeles. The Music Box will be of Spanish Renaissance dsign, and will cost approximately $300,000, exclusive of lease rental, etc. The house will be built by the Berliner Investment Company of Seattle, and construction work will begin soon with plans drawn by Henry Bittman. Opening is planned for late summer this year.

New Film Firms Granted New York Charters

Newly incorporated motion picture companies chartered by the secretary of state at Albany and engaging in the business in New York state during the past week included Symon Gould, Inc., $50,000, Symond Gould, Eva Gould, Isaac M. Sackin, New York City; Rendor, Inc., capitalization not stated, Rose Barnett, Albert S. Hartman, Irving Friedman, New York City; Daller Amusement Corporation, $2,000, Mortimer May, Ruth Sherman, Brooklyn; Max Orda, Jamaica; Camel Films, Inc., $150,000, Walter G. Lange, Albert Joy, Harold Kelley, New York City; Ruth Enterprise Corporation, capitalization, F. Augusta Marmor, Bessie Lieberson, Martha J. Hoffman, New York City.

J. J. Sullivan Appointed to West Coast Executive Post

Harold B. Franklin, of West Coast Theatres, has appointed J. J. Sullivan chief buyer and booking manager of the entire West Coast Theatres Circuit. His appointment follows the resignation of J. H. Goldberg from that position. Mr. Goldberg leaves West Coast to assume the Coast management of Columbia Pictures.

Mr. Sullivan managed a film exchange in Buffalo, N. Y., at the same time that H. B. Franklin held the directorial reins of Mike Shea's theatre chain. He has served as local manager for Fox in Butte, Minneapolis, Seattle and Los Angeles. He comes to West Coast from the latter post.

Cleveland Law Prohibiting Souvenir Nights Repealed

Cleveland motion picture theatre owners may henceforth have special souvenir nights during the week, and may advertise them as added inducement to attend the theatre on the night specified, with the full consent of the law. The city ordinance, in force since 1924, prohibiting souvenir night, has been repealed by city ordinance 82100. The repeal was effected through the efforts of the Cleveland Motion Picture Exhibitors' Association.

Gotham Set for Season

Sam Sax Announces Titles of Thirty Stories Purchased for Production During 1927-1928

SAM SAX, president of Gotham Productions, is all set for story material for the 1928 29 season. He announces that he has completed the purchase of the entire thirty stories that will comprise his program for the season. They are said to present a wide variety of themes, and to be replete with color and human interest. The stories are to be divided into a so-called super-special type and the feature type.

The following are listed among the super-specials:

"The River Woman," by Harold Shumate; "Abie of the U. S. A.," by Arthur Caesar; "Without Sin," by Howard Rockey, based on the novel, "Paradox"; "The Hell Skipper," adapted from "The Flying Kestrel," by Captain Dingle.

Those intended as feature pictures are:

"The Bowery," by Harry Hoyt; "Knee High," by Maurice Stephens and Charles B. Dawson; "Law of the Blue Ridge," by Allan Swinburne; "Pajamas for Two," by Harold Shumate; "Circus Love," by Courtney Riley Cooper, adapted from the magazine story, "Sister of the Air"; "The Racing Fool," by Gerald Beaumont, from the Red Book magazine story; "The Ship of Hate," by Kent Hale; "Something to Love," by Adele Buffington.

"The Varsity Crew," by Holmby Marshall; "The Night Express," by Danny O'Toole; "The Fire Call," by Adele Buffington; "Modern Mothers," by Henry G. Lloyd; "Violence," by Norman Houston; "Backstage" or "The Stage Door," by Rita Larchman; "The Uncensored Woman," by Laura K. Breckweth; "Fingerprints," by Captain Ira Longworth; "Times Square," by Norman Houston; "The Girl from Argentine," by K. T. Kelsona; "Underworld Love," by Gregory Lang; "Flappers Must Live," by Mame Millard; "Father and Son," by John Drinkmen; "Ain't Love Grand?", by Lulu Baine; "The Woman Between," by John Paul Dagget; "Goodbye, Broadway," by Valor Pennington; "False Pride," by Tenor Jackson; "San Francisco After Dark," by Harold Shumate.

6,000,000 at N. Y. Houses

Weekly Attendance Figures Approximate that Number At Motion Picture Theatres of State

JAMES WINGATE, director of the New York State Motion Picture Division, has revealed some interesting statistics regarding attendance and pictures at motion picture houses in the state, among them being that 6,000,000 tickets are sold each week for showings in the picture houses. This is an approximate figure for the 1,450 picture houses in the state, more than 600 of which are in New York City.

The Motion Picture Division figures after allowing for those persons who attend the picture houses twice or even oftener each week, it is probable that approximately half the entire population of the state attends at least one motion picture theatre each week. Justifying the rigid supervision of motion picture films by the Division, Mr. Wingate points out that more than 700,000 of the weekly admissions are sold to boys and girls under sixteen years of age.

Along with the report Mr. Wingate points out the manner in which films move in cycles. This is particularly so with current event and educational films, which may be exhibited without inspection. The year 1921 was the first that the state supervised films and in that year such educational films were released in the number of 6,194. Figures for the following years illustrate the cycle movement: 1922, 326; 1923, 301; 1924, 987; 1925, 592; 1926, 651; 1927, six months, 425.

In 1921, 7,524 new films were released in New York State, and 745 eliminations were made by the State officials. In 1922, 3,703 films were released, with 3,945 eliminations; 1923, 3,144 films released, 2,881 eliminations; 1924, 3,855 films released, 3,780 eliminations; 1925, 3,902 films released, 4,236 eliminations; 1926, 3,184 films released, 1,277 eliminations; six months of 1927, 1,798 films released with 949 eliminations.

Warners' Arbitration Fight Due for Hearing in Seattle Court

DESPITE the efforts of Gabriel L. Hess, general attorney of the Hays organization, to bring about an amicable settlement, the controversy between Warner Bros. and Waldo C. Ives, an Anacortes, Washington, exhibitor is to have a court hearing. Ives recently secured a temporary injunction restraining execution of the award made by the arbitration board in favor of Warners, and it is to be heard in the district court in Seattle March 27th.

Attorney Hess made every effort to bring about a settlement out of court, but Warners refused to accede to the exhibitors demand that the first decision of the arbitration board in favor of Ives be allowed to stand.

The action is based on substitutions made in pictures bought by the exhibitor from Warners' campaign book. The first decision of the board was in favor of the exhibitor, but an appeal by Warners brought a decision in their favor in the second hearing.

Society of Engineers Issues Program

Estimate 400 Will Attend Spring Meet in Hollywood April 9-14

THE Spring Meeting of the Society of Motion Picture Engineers to be held at the headquarters of the Academy of Motion Picture Arts and Sciences, Hollywood, Calif., April 9-14, 1928, promises to be one of the most interesting and constructive conventions in the history of this organization and special stress is laid on the importance of all members being present in recent statements by J. I. Crabtree and L. C. Porter, executives of the Society.

This is the first occasion on which an opportunity has been presented for the various technicians in the East to confer with those of the West on research matters, and many valuable results from this contact are anticipated. In addition to members of the S. M. P. E., the groups present will include the three Coast organizations of the Motion Picture Producers and Distributors of America, the Academy of Motion Picture Arts and Sciences and the American Society of Cinematographers.

It is estimated that there will be at least 400 in attendance at the banquet, with rumors of Will Rogers as toastmaster, addresses by Douglas Fairbanks, Cecil De Mille, Jeanie McPherson, and a skit by Charlie Chaplin in person.

According to reliable sources of information motion picture studios are going through a revolutionary period at the present time, passing from a "hang the expense" condition to a sound, scientific engineering basis of operation. Indicative of this is a $150,000 test which is being conducted, comparing various lighting equipment and methods, as well as different makes of film. This entire work, which has involved the taking of 70,000 feet of experimental film, is to be summarized and presented at this convention.

It is already quite evident that studio lighting is going over to mazda lamps. This change will involve, during the next year, the scrapping of a very large amount of equipment, and replacing it with new apparatus. At the convention will be thrashed out the need for new lenses corrected for Mazda lighting and panchromatic film, new color filters, the replacing of D C motor generator sets with 115 volt A C equipment in the studios, the design of new types of lighting equipment, the formation of a research laboratory for the motion picture industry, automatic machine development of negatives, etc. The papers program is sufficiently diversified to be of interest and value to every single one, no matter what his line of work.

Program

Monday, April 9.—10:00: Address of Welcome. Presidential Address by W. B. Cook, Kodascope Libraries, Inc., New York, N. Y. Report of Arrangements Committee. "Report of Progress in the Motion Picture Industry"by F. A. Benford, General Electric Co., Schenectady, N. Y. "Pantomime Picture—Stories by Radio for Home Entertainment" by C. Francis Jenkins, Founder of the Society of Motion Picture Engineers. 12:30: Luncheon. 2:00: Papers—"A Line Screen Film Process for Motion Pictures in Color" (with demonstration) by J. H. Powrie, Warner Research Laboratory, New York, N. Y. "Reproduction of Mobility of Form and Color by the Motion Picture Kaleidoscope" (with demonstration) by L. A. Jones and C. H. Tuttle, Research Laboratory, Eastman Kodak Co., Rochester, N. Y. "Some Technical Photographic Problems and their Solution" (with demonstration) by J. W. Coffman, Carpenter-Goldman Laboratories, Long Island City, N. Y. "Some Novel Motion Picture Presentations" (with demonstration) by L. M. Townsend and W. W. Hennessy, projection engineers, Eastman Theatre, and University of Rochester, Rochester, N. Y. 7:30: Banquet of Welcome by American Society of Cinematographers, Daniel B. Clarke, President. Address "The Importance of Research in Industry" by L. A. Hawkins, Research Laboratory, General Electric Co., Schenectady, N. Y.

Tuesday, April 10—Papers: "Scenario Writing" by Jeanie McPherson. "The Operation of a Central Casting Bureau" by F. Beetson, Association of Motion Picture Producers, Inc., Hollywood, Calif. "The Motion Picture Actor" by Milton Sills. "The Motion Picture Director" by Irvin Willat. "The Motion Picture Art Director" by Cedric Gibbons and Mitchell Leisen. 12:30: Luncheon. 2:00: Automobile trip—seeing Hollywood and Beverly Hills. 7:30: Papers—"A System of Motion Pictures with Sound" by H. B. Marvin, General Electric Co., Schenectady, N. Y. Demonstrationtion of motion pictures with sound accompaniment, Courtesy General Electric Co., Schenectady, N. Y.

Wednesday, April 11—9:30: Papers—"The Technical Status of the Film Laboratory" by L. M. Griffith, Paramount-Famous-Lasky Corp., Hollywood, Calif. "Motion Photomicrographs of the Progress of Development of a Photographic Image" by C. H. Tuttle, Research Laboratory, Eastman Kodak Co., Rochester, N. Y. "Machine Development of Motion Picture Negative Film" by Roy Hunter, Supt., Universal Studios Laboratories, Hollywood, Calif. "Some Notes on the Making of Duplicate Negatives" by J. G. Capstaff, Research Laboratory, Eastman Kodak Co., Rochester, N. Y. "Moisture in Motion Picture Film" by V. B. Sease, Director Research Laboratory, DuPont-Pathe Film Mfg. Co., Parlin, N. J. "Preservation of Motion Picture Film" by P. J. I. Crabtree and C. E. Ives, Research Laboratory, Eastman Kodak Co., Rochester, N. Y. 12:30: Luncheon. 2:00: "Systematic Control in the Making of Motion Pictures" by R. Nauman, Chief Electrician, Paramount-Famous-Lasky Corp. "Aviation Motion Picture Photography" by Harry Perry, A.S.C. "Needs of the Trick Cinematographer" by Douglas Shearer, A.S.C. "Method of Producing the Sound Effects to Accompany the Motion Picture 'Wings'" by Roy J. Pomeroy, A.S.C. "Dramatic Cinematography" by Charles Rosher, A.S.C., and Karl Strauss, A.S.C. 7:30: Banquet by Academy of Motion Picture Arts and Sciences, Douglas Fairbanks, President.

(Program to be continued next week)

Vocafilm Producing a Program of 52 Films

THE Vocafilm Corporation of America, the distribution rights of whose talking productions were acquired recently by Educational, has in full production a schedule of 52 releases. The company's studios at 122 Fifth Avenue, New York City, are active and a number of releases have been completed.

In charge of Vocafilm production are John W. Noble and Jacques Byrne. The former had production experience with D. W. Griffith, Metro and other Eastern organizations; the latter was with Essanay and other of the "patents company" producing organizations; he left the Columbia Broadcasting System to join Vocafilm.

Among the members of the production crew are Larry Williams, chief of the camera staff; Frank Muchmore, technical and art director; Joseph Ruehl, in charge of construction; Jack Kelly, chief electrician, and George Ackerson, Jr., in charge of props. Bert Ward is in charge of the laboratory work.

New Orpheum, Seattle, Changes Policy, Prices

SUFFERING from the competition of de luxe picture theatres and stellar vaudeville attractions at other houses, the New Orpheum Theatre in Seattle, Washington, last week announced a revised plan of operation and a new price scale, effective immediately. The house, formerly a two-a-day thatre reserving seats for every performanc except Sunday at a 75c top, now becomes a continuous policy grind house, with four feature pictures and three vaudeville shows daily and Sunday at a reduced top price of 50c.

The Orpheum has been a Seattle institution for more than twenty years, having been the only vaudeville theatre reserving seats. At the height of its popularity a few years ago it was a $1.50 top house. The new price scale places the Orpheum prices below those of Pantages, offering similar shows at 65c, and also below the prices at the new Seattle Theatre and the Fifth Avenue Theatre.

Censorship Fees Netted Ontario $17,000 Profit

The Province of Ontario derived a revenue of $37,837.60 through the censorship of moving pictures with the reel fee during the fiscal year of 1927, according to the official financial statement of the Government at Toronto, while the expenses of the Ontario Board of Moving Picture Censors for the year were $20,495.93. A balance of over $17,000 was therefore recorded for the Province.

The chief item in the censors' expenditures was $15,376.46 for salaries of permanent employees. J. C. Boylen, acting chairman of the Ontario Board, received $3,200 in salary, including a special allowance of $500 for his executive work. Six other members were paid $12,155.63 altogether. Remuneration of $2,584.47 was also paid to several others, under the heading of contingencies.

Various other items included fees to oculists for the periodic examination of the eyes of the censors, mechanical equipment, office goods and printing.

Brill Opens New Office in Boston

Brill Distributing Corporation has opened a Boston office at 54 Piedmont Street where Henry T. Scully, formerly with United Artists and Metro-Goldwyn-Mayer in the same territory, is in charge.

Arrangements are now in progress for the establishment of offices in Pittsburgh and Philadelphia, also.

Stern Studios Reopened After Inactive Period

The Stern Bros.' studio in Hollywood, closed for the past six weeks or more, has been reopened in preparation for the incoming tide of production which will shortly be launched there. Abe Stern, vice-president of the company, and Sigmund Newfield, studio general manager, are assuming charge.

Agfa - Ansco Elects New Officers; Reveal Plans

Agfa-Ansco Corporation, which recently came into existence when the Agfa Raw Film Corporation, the Agfa Productions, Inc., and the Ansco Photoproducts, Inc., merged, appointed a new set of officers this week. The corporation lists assets of $7,000,000. They plan to construct a new film plant at Binghamton within the next 90 days. The offices of the company will be at Binghamton, San Francisco, Chicago, New York.

The new officers are: Horace W. Davis, president; Walter Lenger, vice-president in charge of general production; Carl Bornmann, vice-president in charge of camera production; Rudolph Worch, vice-president and treasurer; John S. Norton, vice-president in charge of amateur film and camera sales; Sherman Hall, vice-president in charge of professional sales; Otto von Schreck, secretary, and C. E. King, assistant treasurer.

The chairman of the board of directors will be Richard H. Swartwout of the Ansco board; Ernest Friedlander will be chairman of the executive committee.

Cleveland Exhibitors Meet in Open Conclave

The Cleveland Motion Picture Exhibitors Association held an open meeting last week in the association club rooms. J. J. Harwood, president, presided. Reports were heard from the association delegates to Washington attending the hearing of the Brookhart bill. M. B. Horwitz and George Erdmann made the reports. P. J. Wood, business manager of the M. P. T. O. of Ohio, was also present, and commented upon the hearing. All were pleased with the interest exhibited by the senators in the exhibitor angles presented at the hearing, and expressed themselves as thinking that the bill had a 50-50 chance of being passed.

Nalpas May Reorganize German Firm, Is Report

M. Louis Nalpas, of the French Societe des Cineromans, was recently in Berlin negotiating with the liquidated Bruckmann Company with a view of reorganizing this concern either on his company's account or incorporation with a German firm, it is reported. This company's desire to affiliate with American companies has been known for some time.

U. A. to Go Ahead with Radio Broadcast

(Continued from Page 947)

discussing with Mr. Schenck their roles on the program. The note of the occasion will be an intimate one, an informal party at the studio in celebration of the ninth anniversary of the organization of the company.

The hookup of the United Artists stars in this Dodge program was arranged in New York by Edward L. Bernays for the Dodge organization and Victor M. Shapiro for United Artists.

Fox-B&K Seek Chi Houses

Enter Competition for Marks Bros. Marbro and Granada and Cooney's Avalon and Capitol

BALABAN AND KATZ and Fox are reported to be in keen competition for the purchase of a number of Chicago houses that each is anxious to annex for its circuit. With the two concerns in negotiation with the owners the outcome of the dickers is being looked forward to with considerable interest along Chicago's film row.

The houses involved are said to be the Marks Brothers and Cooney theatres. The Marbro and Granada are owned and operated by Marks Brothers and they are among the most beautiful of the Chicago houses. Negotiations are said to have been under way for them for some time by Balaban and Katz, and now Fox is reported to have entered the field for them. None of the conditions for their reported proposed sale have yet been revealed.

The Cooney houses that seem to be much desired by Fox and Balaban and Katz in their desire to bolster their holdings in the Windy City are the Avalon and Capitol, two other elaborately equipped houses.

These four houses of the Marks and Cooney interests are among the most important of the strictly modern de Luxe neighborhood theatres in Chicago that are not already embraced in the Balaban and Katz chain and the houses conducted by companies affiliated with Balaban and Katz in their Chicago operations.

Maberry Joins Columbia

Is Appointed Company Sales Manager, While West Coast Post Goes to Joe Goldberg

COLUMBIA PICTURES has made two important additions to its staff of sales executives. The appointments were made by Joe Brandt, president of the company. They are Cecil E. Maberry, who becomes sales manager, and Joe Goldberg, who has been named West Coast Sales Manager.

Maberry has had wide experience in the film industry both in the distribution field and as an exhibitor. His initial motion picture affiliation was as a theatre owner in 1910, when he opened and managed several theatres in St. Louis. He goes to Columbia from an association of four years with P. D. C. and Pathe as Middle West Division Manager. Previously he was with the Goldwyn Corporation for five years as branch manager in St. Louis and Chicago, and then as District Manager in the Middle West.

Immediately upon his appointment by Columbia, Maberry left for a three weeks' trip through the middle west to visit exchanges and to consult with exhibitors and circuits in the territory.

Cecil E. Maberry, Newly Appointed Sales Manager of Columbia Pictures

Joe Goldberg's appointment as West Coast Sales Manager becomes effective April 1st. He will have jurisdiction over the Columbia branches in Los Angeles, San Francisco, Butte, Portland and Seattle. He formerly was booking manager of the West Coast Theatres. In addition, for a number of years Goldberg was identified with the distribution activities of several of the larger producing companies.

John C. Ragland, formerly in charge of Columbia's West Coast distributing unit, is leaving Columbia to devote himself to other interests.

10 P.C. Italian Exhibitions Must Be Italian-Made

The Lichtbildbuhne states that the Italian film decree imposes that at least 10 per cent of film exhibitions to be shown in the cinemas in Italy be made up of Italian-made features. The theatres are to keep a record of their films, so as easily to show the percentage of Italian films exhibited. This control will be operated by the "prefectures" and also by employees of the Ministry of Commerce. The Italian directors further must pay the same price in rent for Italian films as they are paying for foreign films. The renting price must be at least 25 per cent of the total income of the theatre after deduction of taxes.

German Film Imports Into Austria Reduced

It is reported that the confederation of Austrian Film Manufacturers have come to a new agreement with the German State Film Industry concerning imports into Austria and Germany, a report received by the Department of Commerce in Washington reads. The agreement, valid up to now, has provided for a contingent between the two countries, whereby an import of 120 German films into Austria was met by an import of 20 Austrian films into Germany. From now on the proportion will be 160 to 16.

Jack Holt Still Under Contract to Columbia

TO clarify the report that Jack Holt has returned to the Paramount studio, Columbia Pictures has issued a statement that the actor is still under contract to them.

After completion of "The Warning," Holt's latest Columbia feature, production dates on the star's future vehicles were postponed until the 1928-29 program. Upon completing his two pictures for Paramount he will return, it is said, to the Columbia lot to appear first in a special production set for next season. His absence from the Columbia studio is not an indication that he has broken his contract with Columbia, says the statement.

Christie Completes First Paramount Series

The entire first year's program of pictures for release through Paramount was recently completed by the Christie Film Company. The new comedies finishing the Christie crop for the season starred Billy Dooley, Jack Duffy, Bobby Vernon, Jimmie Adams, Neal Burns and Anne Cornwall. While the actual studio work on these comedies has been completed, the cutting rooms, editing and previewing work will continue for the next few weeks.

During the studio closing period, many of the Christie writers, directors and players have departed for vacation haunts and will return to begin the new season's program early in May.

Helene Chadwick Signed for Columbia Film

Helene Chadwick returns to the Columbia lot to appear in the leading feminine role of “Modern Mothers,” a release on the company's current season program. Phil Rosen will direct. Miss Chadwick also had the feminine lead in “Stage Kisses,” one of Columbia's earlier releases.

Sennett and Roach Films Head New Pathe Shorts

“Smith's Restaurant,” a Mack Sennett comedy, and “Do Monkeys Manicure?”, a Hal Roach offering, are the leading subjects on Pathe's program of shorts scheduled for the week of April 1st. The program also includes “Decoyed,” chapter two of “The Mark of the Frog;” “Scaling the Alps,” an Aesop fable; Pathe Review and Topics of the Day Nos. 14, and the two current issues of the Pathe newsreel.

Featured in the Sennett comedy are Raymond McKee, Ruth Hiatt and Mary Ann Jackson. Stan Laurel heads the cast of the Roach number.

Country Store Legal, Rules Colorado Judge

COUNTRY stores at theatres are legal in Colorado, was the ruling laid down by Judge George F. Dunckley in a directed verdict of trial of Rick Ricketson and Dick Dickson, for staging a country store at the Queen Theatre in Denver. An appeal to a higher court is forecast.

Judge Dunckley declared that the fact that free tickets were distributed at country store attractions excluded the practice from the law against lotteries. District Attorney Foster Cline, it is reported, will appeal the legal aspects involved in the case for a Supreme Court ruling. Messrs. Ricketson and Dickson were represented in the case by Attorneys Frederick Sass and Charles Morris.

45 Features Censored in Germany in January

There were 45 long feature films censored in Germany during the month of January, 1928, of which 18 were German made and 27 foreign (23 from America), as compared with 26 domestic and 26 foreign in December, 1927, and 25 domestic and 38 foreign in November, 1927, according to advices to the Department of Commerce from Trade Commissioner George R. Canty, Paris.

The total length of all films censored during January (features, educationals and news-reels) was 175,502 meters, as against 198,854 meters in December, 1927, and 244,758 meters in November, 1927. Of the total length of 175,502 meters, 99,338 meters, or 57 per cent, were feature films, and the remainder, or 43 per cent, were educationals and news-reels. The German share of the total number of feature films censored during January, 1928, was 40 per cent, as compared with 50 per cent in December, 1927, and 40 per cent in November, 1927.

Donovan Completes First Short Story Classic

Famous short stories in two reels is the project started by Frank P. Donovan. Each subject will feature well-known players and produced on a feature scale, but without color photography. Each story is the filmed work of an internationally known author.

The authors and stories have box-office value, having been read by thousands of people, avers Donovan. If they will go to see a favorite magazine story done in feature length, then they will go to see a popular story in short reel length, he holds.

The first completed is “The Necklace,” by De Maupassant. In this Mary Alden, Jean Girard, Maurice Costello, William Strauss, Bill Cody, Emil Chautard and others appear. The next is “The District Doctor,” by Ivan Turgenev. This will be followed by stories by Poe, Eliot, Stevenson, Hugo, Crawford, Gogol, Balzac, Pushkin, Bjorenson and others. No marketing arrangements have as yet been made.

Donovan has produced over 100 pictures. He has directed for World Film, Selznick, Vitagraph, Paramount, Educational and Associated Exhibitors. He is producing at Tec-Art studios, Hollywood.

Cortez, Palmer, Bennett Signed by Tiffany-Stahl

Tiffany-Stahl Productions has signed Ricardo Cortez, Corliss Palmer and Belle Bennett for roles in new pictures, Miss Bennett to play in four for the company, two of them to be specials. Cortez will play the male lead in “Ladies of the Night Club” under the direction of George Archainbaud. Miss Palmer will be a featured player in “Clothes Make the Woman.”

Bobby North Becomes Al Rockett's Aide

BOBBY NORTH, film executive and veteran of the show business, has moved from United Artists to First National Studios, to become assistant to Al Rockett, First National production manager. Mr. North's friendship with Richard A. Rowland, vice president and general manager of First National, dates back to association in the days of th old Metro studios, where North was studio and production manager in 1914. Afterwards he entered the independent producing field in Hollywood and New York.

Ruth Elder Signs to Do a Paramount Picture

Ruth Elder, aviatrix, this week signed a contract with Paramount Pictures to play the principal role in “Glorifying the American Girl,” which Paramount, in cooperation with Florenz Ziegfeld, will produce this summer at their Hollywood plant. The signing of Miss Elder, according to Paramount, is the end of a two-year search for a girl to play the leading role in the picture.

Miss Elder's present vaudeville engagements will keep her occupied until June 5. Five days later she will start a tour of the United States in a monoplane. She expects to end her tour in Los Angeles July 1 when she will start her film work.

Lupino Lane Re-signed for Educational Comedies

Lupino Lane, Educational leading comedian, has elected to continue his career in the films, having just been signed to a new long-term contract by E. W. Hammons, president of Educational Film Exchanges, Inc. Lane has been with Educational since 1925. During the next season he will make at least eight two-reel comedies, Educational thinks.

Purchase Tarkington and Stringer Stories

Booth Tarkington's story of an American youth, “Ramsey Milholland,” and Arthur Stringer's “The Gun Runner,” have both been purchased for production by Tiffany-Stahl. They will be on the 1928-29 program.

To Make Sound Film Starring Fanny Brice

THE Warner Bros. have pending a number of deals that will bring names of prominent entertainers to the screen in a group of Vitaphone pictures which Warner Bros. are planning. Fanny Brice is the first to be signed. She will star in a feature in which Vitaphone sound will figure. The picture will be put under way immediately so that it will be available for early release.

Warner Bros. now have four full-length productions with Vitaphone sequences already completed, namely: "The Jazz Singer," "Tenderloin," "The Lion and the Mouse" and "Glorious Betsy."

N. Y. Censor Repeal Bill Defeated

For the sixth time in as many years the motion picture censorship repeal bill went down to defeat in the New York state legislature with a strict party vote being recorded in the Assembly. Republicans to a man voted against the bill that had been introduced during the early part of the session by Assemblyman Irwin Steingut, a Democrat of Brooklyn. Even if this bill is introduced and brought to a vote in the Senate this week, as is extremely doubtful, it will not have the ghost of a chance, for the Senate is also Republican. The voting on the Steingut measure attracted considerable attention, although not to the extent of other years when censorship repeal was one of the live issues at the state capitol and when there was a far better chance of passage than this year, through the fact that the Senate under James J. Walker, as leader, stood Democratic.

The Steingut bill received the united support of every Democratic member of the Assembly. Before the vote was taken there were plenty of arguments in favor of the bill from Assemblyman Maurice Bloch, Democratic floor leader; Assemblyman Louis A. Cuvillier, and Frank A. Miller, all of the metropolis.

Assemblyman Russell G. Dunmore, of Oneida county, Republican floor leader, in a speech, urged his associates to vote against the passage of the censorship repeal bill and they followed his instructions to the letter.

Animosity Towards U. S. Films Grows in Spain

American films, which comprise 75 per cent of foreign pictures shown in Spain, are meeting a growing opposition. Spanish film interests will hold a meeting in Madrid late this month to formulate a policy towards foreign-made pictures.

The sentiment against the American film has taken voice in charges ranging from immorality to stirring a social unrest. The domestic film interests do not regard an increase of the tariff as providing a solution, rather a strict censorship which will greatly curtail the circulation of United States films in the Spanish market, is more to their liking.

Brenon Will Film Fannie Hurst's "Lummox"

"Lummox," the novel by Fannie Hurst, will be transferred to the screen by Herbert Brenon, who recently purchased the motion picture rights. The authoress will collaborate with the director in preparing the scenario and production will not start until the end of August. Meanwhile, Brenon will make a feature film for Samuel Goldwyn; it should be under way, it is said, by the middle of April.

Marion Davies to Star in "Her Cardboard Lover"

Marion Davies, now working on an untitled picture under the direction of King Vidor, will be directed by Robert Z. Leonard when she assumes the stellar role in "Her Cardboard Lover." Carey Wilson will do the adaptation and continuity of this stage play in which Jeanne Engels was featured on Broadway last season.

F. N. Selects Stories

Richard A. Rowland Returns from Coast Pleased With Product Now Being Made and Due Shortly

RICHARD A. ROWLAND, general and production manager for First National, and Florence Strauss, head of the story purchasing department of the company, are back in New York from West coast conference where, with studio executives, they have been considering product for the coming season. Both are enthusiastic over the pictures now being made and those that will go into work during the season.

"In no previous year," said Mr. Rowland, "have I noticed such confidence in the quality of the pictures being made. Economies that have been effected are calculated to prevent any wastage and to bring the greatest possible return on money invested in production.

"I saw enough of 'Lilac Time' the Colleen Moore-George Fitzmaurice special to guarantee that it is going to be a stirring romance. Two comedies that are going to take a front place among the successes of the season are 'Vamping Venus,' with Charlie Murray, Louise Fazenda and Thelma Todd, and 'The Big Noise,' with Chester Conklin."

Among other successes predicted by Mr. Rowland are, "Lady, Be Good," with Jack Mulhall and Dorothy Mackaill; "The Yellow Lily," with Billie Dove; Alan Dwan's "Mad Hour"; Ken Maynard's "The Upland Rider," "Three Ring Marriage," featuring Mary Astor and Lloyd Hughes and others.

Mrs. Strauss expressed delight over the success of the conference in selecting new story material for such stars as Colleen Moore, Richard Barthelmess and Billie Dove. During the past six months a number of stage and book successes have been purchased by First National and others are to follow shortly.

Among the stories announced by Mrs. Strauss was an original by Edmund Goulding for Colleen Moore, "The Other Tomorrow," an Octavus Roy Cohen novel for Billie Dove, "Diversion" for Richard Barthelmess and "Two Weeks Off," by Kenyon Nicholson, author of "The Barker," for Jack Mulhall and Dorothy Mackaill.

Ten new productions are now in work at the First National studios. They include, "The Yellow Lily," with Billie Dove; "The Hawk's Nest," Milton Sills vehicle; "Roulette," with Richard Barthelmess; Harry Langdon in an untitled story, a new Ken Maynard story, "Heart to Heart," with Colleen Moore; "The Divine Lady," with Corinne Griffith; Sam Rork's production of "The Whip"; "The Butter and Egg Man," with Jack Mulhall and Molly O'Day, and "The Boss of Little Arcady," in which Charlie Murray is the featured player.

Rayart Programs Twenty

W. Ray Johnston Announces Titles of Productions to Be Made During Coming Season

W. RAY JOHNSTON, president of Rayart Pictures, has announced a program of twenty pictures for the season, following five weeks of conferences at Hollywood. They will be divided into three groups called Famous Authors, in which there will be eight Imperial Photoplays, with eight and four so-called Exploitation Specials.

In the Authors' group are two published novels by George Bronson Howard, "The Man From Headquarters," adapted from "The Black Book," and "The Devil's Chaplain," both of which will feature Cornelius Keefe in a secret service role. "The Black Pearl," a novel by Mrs. Wilson Woodrow, will feature Gladys Brockwell. "His Third Master," a novel by Max Brand, will feature Henry B. Walthal. Virginia Terhune Vandewater's "The Two Sisters" will be produced, but the stars have not yet been selected. Mae Busch will be featured in "Sisters of Eve," adapted from the E. Phillips Oppenheim novel, "The Tempting of Tavernake." "Anne Against the World," by Victor Thorne, will feature Edith Roberts. No star has yet been selected for Edwin Baird's "The City of Purple Dreams."

In the group of Imperial Photoplays are the following: "Meet the Prince," by Arthur Hoerl, featuring Al St. John and Jason Robards; "Brothers," by Leota Morgan; "Some Mother's Boy," by Bennett Cohen, featuring Mary Carr; "Isle of Lost Men," by Frederick Lewis Nebel, featuring Tom Santschi; "Sweet Sixteen," by Phyllis Duganne; "Handcuffed," by Arthur Hoerl; "A Midnight Adventure," by Robert Dillon; "When Dreams Come True," by Victor Rousseau, starring Lila Lee.

The four specials will be: "Ships of the Night," by George Pyper; "The Billionnaire," by Robert Dillon, featuring Al St. John and Jason Robards; "Shanghai Rose," by Arthur Hoerl, starring Mae Busch; "The Divine Sinner," by Robert Dillon.

Saunders, Exploiteer, Returns to Paramount

CLAUD SAUNDERS, who promoted the first $2.00 film attraction on Broadway, "Cabiria," and whose talents as an exploiteer were also devoted to "The Birth of a Nation," returned to Paramount last week. He resigned his position as chief of the Paramount exploitation department two years ago when Paramount decided to eliminate its exploitation field force. In his new capacity he will be stationed at the Paramount exchange in Chicago as exploitation head in Sales Division 2, which embraces the middle west.

Lloyd to Attend N. Y. Premiere of “Speedy”

HAROLD LLOYD and his staff will be present at the world premiere of his new comedy, “Speedy,” which will be presented at the Rivoli United Artists theatre in New York at 9.00 P. M., Friday, April 6. The entire receipts from this opening performance, at which it is expected advanced prices will be charged, will be donated to the Theatrical Press Representatives of America as a contribution to the annual benefit for their relief fund. In addition to the Lloyd comedy, there will be special Broadway talent.

First Division Distributors in State Rights Deals

First Division Distributors have entered into contracts with the Arthur C. Bromberg Attractions of Atlanta and the Home State Film Company of Dallas to handle all First Division releases in their respective territories. Bromberg will handle the product in eight southern states and Home State in the states of Texas, Oklahoma and Arkansas.

Twelve of First Division's Stories Will Be Originals

Two-thirds of First Division Distributors, Inc.'s program of film productions for the season of 1928-29 will be adaptations of original stories, it is said. Jesse J. Goldburg, president of the company, is now on the coast lining up writers for next season. He believes the original story is best for screen production.

Stage Stars to Appear at Paramount Ball

The presence of several prominent stage stars will be a feature of the Paramount pep Club ball which will take place at the Hotel Astor on Friday evening, March 23. This will be the sixth annual ball of the club.

Stage entertainers who will attend will be James Gleason and Lucille Webster of ‘‘The Shannons of Broadway,’’ Doris Eaton and Bruce Healy's Admirals of ‘‘Excess Baggage,’’ Mary Eaton of ‘‘The Five O'Clock Girl,’’ Doris Leslie of ‘‘Manhattan Mary,’’ Leon Errol and Evelyn Hoey of ‘‘Yours Truly’’ and Zelma O'Neill of ‘‘Good News.’’ Paul Whiteman and his 22-piece orchestra will play several numbers. Music for the dancing will be furnished by Vincent Lopez. A midnight supper will cap the affair.

F B O to Distribute 72 Shorts During 1928-29

FBO'S line-up of short subjects for next season will consist of 72 releases. There will be a series of jockey stories written by H. C. Witwer and now running in *Cosmopolitan Magazine* in which Al Cooke will play a featured part. There will also be a comedy series based on “Polly and Her Pals,” the Hearst cartoon strip. Other series of shorts will feature Mickey Yule as “Mickey McGuire,” and the three fat men: “Fat” Karr, “Fatty” Ross and “Tiny” Alexander in Standard comedies.

Haines Male Lead in New Marion Davies Feature

William Haines will have the masculine lead in Marion Davies' new picture, still untitled, which King Vidor is directing for Metro-Goldwyn-Mayer. James Murray, who was to have played this part, has been ill and will be unable to resume work for several weeks. The film also marks the first time these two stars have been paired.

Scenes in the production call for Miss Davies to eat lunch in the studio commissary, visit the wardrobe where feminine stars are having a fitting, work on adjoining sets to see other stars, and in general meet very nearly everyone in the studio.

Lon Chaney, John Gilbert, Greta Garbo, William Haines, Ramon Novarro, Tim McCoy and Norma Shearer will appear as themselves in the production. In addition to these ‘‘honorary-bit’’ players, the cast includes Polly Moran, Paul Ralli and Del Henderson.

Will Withdraw Films After 2 Years' Playing

All United Artists' pictures released after September 1, 1927, will be withdrawn from sales circulation two years after their national release dates, according to a plan just inaugurated by the sales department of the organization. By this plan first, second and every subsequent run will be enabled to play each picture within two years.

Three De Mille Players to Act in a Columbia Film

Columbia has signed three De Mille stars for leading roles in ‘‘Golf Widows,’’ a future release. They are Vera Reynolds, Harrison Ford and Sally Rand. Their engagement with Columbia will mark their first departure from the De Mille lot during the past few years.

Warner Bros. Will Release Two Features in April

‘‘The Crimson City’’ and ‘‘Five and Ten Cent Annie’’ will be Warner Bros.' releases during the month of April. The first will come on the 7th; Myrna Loy and John Miljan head the cast. The second will come on the 21st; Louise Fazenda and Clyde Cook appear in this one as a co-starring team.

'Frisco House Featuring “Talkies” Exclusively

Synchronized sound pictures exclusively is the policy of the Embassy Theatre, 1,400 seat San Francisco house, operated by William Wagner, who arrived in New York last Thursday for conferences with Earle W. Hammons, Educational president, on Vocafilm. He made the trip by airplane.

“Americans” Premiere at Colony March 28

“WE AMERICANS,” a Universal special, will enjoy a strictly formal premiere at the Colony Theatre in New York on Wednesday, March 28th. The premiere will inaugurate a new Colony picture policy. Special film productions will be presented twice daily. There will be no presentations of any kind, it is definitely announced.

M-G-M Buys Screen Rights to A. R. St. Johns Story

Motion picture rights to ‘‘The Single Standard,’’ a story by Adela Rogers St. Johns published in the *Cosmopolitan Magazine*, have been purchased by Metro-Goldwyn-Mayer. It is possible that the story will also be made into a stage play, as the reserved stage rights were also disposed of in conjunction with the movie rights.

Ufa's French Subsidiary to Release 17 Films

L'Alliance Cinematopraphique Europeenne, the German Ufa subsidiary in France, announces 17 releases for 1928-1929, headed by ‘‘La Passion de Jeanne d'Arc’’ and ‘‘L'Equipage,’’ French productions of a concern it recently merged with.

In and Out of Town

GEORGE HILL, Metro-Goldwyn-Mayer director, sailed from New York last week on the Ile de France for a month's stay in Europe.

CLARENCE V. HAKE, formerly manager in Japan for First National and recently connected with the FBO home office, will sail from San Francisco aboard the President Taft on March 30, to take charge of the Fox Films Tokio office.

WARREN DOANE, vice-president and general manager of the Roach studio, made a flying trip to New York last week for a conference with Metro-Goldwyn-Mayer executives.

EXHIBITORS attending the premiere of “Tenderloin” at the New York Warners' Theatre last week were Spyros Skouras Bros. Enterprises, St. Louis; J. S. O'Connell, of the Vita-Temple, Toledo; George W. Trendle, of the Madison Theatre, Detroit; William Flynn, of the Globe Theatre, Kansas City, and Fred J. Dolle, of the Fourth Avenue Amusement Company, Louisville.. They were the guests of Sam E. Morris, Warner Bros. manager of distribution.

SYLVIA THALBERG, scenarist for Metro-Goldwyn-Mayer, who worked on “Lovers” and “Baby Mine,” has returned to the Culver City studio after a vacation with her mother in New York.

PAUL FEJOS, the director of “The Last Moment” and “Lonesome,” the latter his first Universal picture under a five-year contract, arrived in New York last week for a vacation and for the purpose of choosing a Broadway play for his next production.

CLAUDE C. EZELL, Southern and Western sales manager for Warner Bros., has finished a nine weeks' tour of the Warner branch offices through his territory. He is now back in New York, where he makes his permanent headquarters.

EIGHT Universal exchange heads from out of town, who recently assembled to preview the Universal film, "We Americans," at the Universal home office, were: Clair Hague, Toronto; Nat Levy, Buffalo; Morris Joseph, New Haven; Dave Miller, Buffalo; Phil Dunas, Pittsburgh; Nate Sauber, Washington; S. Wittman, Philadelphia, and Leo Devaney, Cleveland.

HERMAN STARR, executive for Warner Bros., sailed recently for Europe, where he will remain for several weeks on company business. His mission is primarily to confer with Arthur Clavering, managing director of Warner Bros.' British office, regarding the production of a series of pictures next season in England.

J. BOYCE SMITH, vice-president of Inspiration Pictures, left for the Coast last Saturday with Edward Halperin, to join Victor Halperin there and begin Inspiration's production program for 1928.

WILLIAM WAGNER, California exhibitor, arrived in New York last week via airplane from the Coast to attend the Broadway premiere of "Tenderloin."

WILLIAM R. FRASER, general manager of the Harold Lloyd Corporation, arrived in New York last Tuesday, March 20, bringing with him the first print and foreign negative of "Speedy," the new Lloyd comedy. He will continue from New York to Montreal with the foreign negative, delivering it to Morris Milligan, general manager of Famous Lasky Film Service in Canada.

JACK LUSTBERG, president of Empire Productions, leaves for Hollywood about the middle of this month, to consult with production officials regarding his forthcoming program of a dozen features, to consist exclusively of attractions produced from published novels.

NAT G. ROTHSTEIN, advertising and publicity chief for Universal, is again at his desk at the New York home office after a three weeks' stay in Florida.

MAX ALEXANDER, eastern representative for the Stern Film Corporation, returned to Hollywood this week to assume an important post in connection with the production activities of the Stern studio.

UPON the completion of "The Magnificent Flirt," Florence Vidor will leave Hollywood for Europe, sailing on May 5th on the Leviathan.

ANNE NICHOLS and William De Lignemaire, her general manager, arrived in New York last Wednesday with the finished print of "Abie's Irish Rose."

JOHN CECIL GRAHAM, general European representative for Paramount, is now in New York staying with his wife and daughter, Mrs. B. M. Greenhill. This is his usual annual trip. He will confer with E. E. Shauer.

MAX MILLER, central sales manager for Warner Bros., returned to his desk in New York last week after a month's absence, visiting distribution centers in his locality.

Joint Move May Cut Exchanges for Shipping Stations

DISTRIBUTORS are planning, as one means of economy in the distribution of pictures, joint stations out of which they will all ship. These stations will supplant exchanges whose activities do not warrant the present high cost of maintenance. Among the cities mentioned where the plan may be put into effect are Butte, Montana; Sioux Falls, Portland, and New Haven.

It is the plan of these combined distributors to do away entirely with the exchanges and to establish the shipping stations to handle physical distribution for all companies, the costs to be pro-rated by all participating.

In arranging the details it is said the selling for New Haven, as well as the collections would be handled out of New York and Boston, and the actual shipments would be handled in New Haven. The other cities would be handled similarly. If the plan is put into effect and proves successful it will be extended to other cities.

Lasky Berates Authors

Declares Those Who Fail to Make Good Are Unjust Critics of Motion Picture Industry

IN a statement made at a meeting of the Paramount producing staff and seven new writers brought from New York to Hollywood to prepare stories for filmization, Jesse L. Lasky berates authors and playwriters who denounce the motion picture industry, as "ignorant and childish." He says that such disgruntled authors who have not made good are only exploiting their own lack of understanding and ability.

In his statement to the staff, Mr. Lasky said:

"There have been many cases where a successful playwright or novelist has tried his talents in pictures and has failed and then returned to New York to flay the industry. The motion picture business is unlike the stage in that we of the motion pictures cater to the masses and not to a certain few, not to the so-called intelligentia. We, therefore, must have screen stories that will appeal to shop girls, the merchant or the banker, and not to the reader of Freud or the man or woman with Bohemian ideas.

"Those authors have tried in vain to please us, submitting stories that are impossible for filming, stories that would bring the wrath of the censors down upon us, stories that would shock the morals of the world craving entertainment. They fail and go back home and tell the world how mismanaged the industry is, in their narrow minds."

At the same meeting, Owen Davis, noted American playwright, denounced "sophisticated" writers and novelists, saying:

"Sophistication does not and never did exist commercially. Novelists and some playwrights suddenly overplayed it. Sophistication has no real meaning, for the final analysis of the generally successful play is simplicity. The day of mob confusion and spectacle is ended in pictures. In fewer characters and simplicity of theme is the strength of the motion picture plot. It takes a craftsman to weave simplicity into a screen play and make it mass entertainment."

The seven new authors who sat in at the conference are, Willard Keefe, author of "Celebrity;" Lester Cohan, who wrote "Sweepings" and "The Great Bear"; Samuel Ornitz, author of "Haunch, Paunch and Jowl" and "A Yankee Passional"; Harlan Thomson, whose successes are "Little Jesse James," "Merry, Merry," "Twinkle, Twinkle" and "My Girl"; Ernest Culbertson, author of "Goat Alley"; L. W. McLaren, former columnist of the New York American, and Wells Root, late of the New York World.

Town Refuses Permit to Operate Theatre

COURT action is expected to follow the action of the Selectmen of Milton in turning down a permit to occupy a theatre for motion pictures in Milton, Mass., a town which has steadfastly refused to license a motion picture theatre.

Court action, it is understood, will be based on the fact that a building permit for a building of a theatre was issued by the building commissioner of the town, J. H. Burt, on Sept. 20, 1927. The building was then erected with the purpose of seating about 800 people and has cost approximately $70,000.

The permit for the building was issued to H. L. Brown and the Markell Amusement Co.

Selectmen claim that the building department of the town functions under a state law independently of the selectmen.

British International Gets Central European Market

An important deal has just been closed in Vienna, between British International, the big British concern, and Sascha Films, the leading Austrian film concern, which, after the death of its founder, Count Kolowrath, some months ago, was taken charge of by Herr Leo Mandl. Under the new agreement Sascha distributes the German and English production of the British company on the Austrian, Hungarian, Polish, Roumanian, Jugoslavian and Czecho-Slovakian territories.

Exhibitors Service Bureau

Enlarge "Ideas" Circuit

More Elaborate Fanchon & Marco Shows Staged for Route Uutimately to Reach Atlantic Coast

FANCHON and Marco, producers of "Ideas," the stage presentations now circuited to the de luxe houses in the West Coast Theatres chain, have completed the first of a more elaborate style of show designed for the enlarged circuit over which they will be traveled. The "Ideas" will cross the Rockies into Denver soon, and ultimately will be sent from the West Coast, the producing center, to the Atlantic, according to plans developed since the acquisition of an interest in West Coast by William Fox.

Fanchon and Marco for years have had the ambition to produce for a coast-to-coast theatre circuit and negotiations were made several times in the past to develop a cross-country route for these stage presentations from the Los Angeles studios established by the producing team.

In affiliation with West Coast, Fanchon and Marco have built up a large wardrobe plant, known as the Fanchon and Marco Costume company, and have developed a mammoth scenic studio at the old Charles Chaplin film headquarters in Lincoln Heights.

Since the expanded program calls for a greatly enlarged aggregation of stars, the producers have launched a talent quest all over the Pacific Coast. Several "name" acts well known in vaudeville and musical comedy in both the East and the West have been signed to appear as principals in "Ideas" to be produced in the near future. Also a "talent hunt" conducted in West Coast theatres is now being carried on to select a local performer from each town for a part in a special revue.

The first of the new revues will open at the Loew's State theatre, Los Angeles, March 23. This will be followed by the presentation starring the girls selected at the West Coast contests in various cities included in the circuit.

While the Fanchon and Marco presentations continue to advance toward the Atlantic, the Publix unit shows extend further west. The Publix houses in Seattle and Portland, operated by West Coast Theatres recently opened, are offering the Murray-Anderson, Jack Partington and other Publix stage presentations produced in New York and given their first public showing at the Paramount theatre.

Plays Bag Pipes for Elephant in "Annie Laurie" Stunt

A BAG PIPE played close to an elephant's ear was one of the many stunts used by Manager Grant Pemberton of the Pantages Theatre, Salt Lake City, Utah, to put over the Lillian Gish starring picture "Annie Laurie." He was assisted by a Metro-Goldwyn-Mayer exploiteer.

Manager Pemberton consented to don Scotch kilts and make a trip to Liberty Park Zoo, where he produced bag-pipes and played "Annie Laurie" to Alice the Elephant.

Advance newspaper stories announced the event, explaining that Pemberton's performance would be in the nature of a scientific experiment to determine what reaction Scotch music would have upon animals. An invitation was extended to the Salt Lake populace to be present during the exhibition. The stunt gained a two-column-cut in the Telegram, together with publicity.

An Electrola, borrowed from the local Victor distributor, was placed in the theatre office for the run of the picture. A loud speaker, concealed behind a one-sheet cut-out of Lillian Gish and situated in front of the box-office, gave forth Scotch tunes as sung by Harry Lauder. The "Annie Laurie" record was used frequently also.

Station KSL broadcast "Annie Laurie" several times during the day and followed with reference to the engagement of the picture.

Rev. Goshen, Congregational minister who uses the Pantages Theatre, for his Sunday morning services, endorsed "Annie Laurie" from his pulpit.

Newspaper Runs "Cat and Canary" Photo Contest

A three-cornered tieup participated in by the Marion Star, the Grand Theatre and a local jewelry shop, was the feature of an effective exploitation campaign for the showing of "The Cat and the Canary" in Marion, Ohio. The stunt pivoted about a contest for amateur photographers, with a watch, donated by the jewelry shop as first prize, and theatre passes as other awards for pictures of cats and canary birds. The campaign was conducted by Manager Ed Sharpless, of the Grand Theatre, and A. J. Sharick, Universal exploiteer.

Whiteman Feature of Stage Show for Paramount

Paul Whiteman and his orchestra will be the stage feature at the Paramount theatre, New York, on the program opening March 31. The engagement will extend for about four weeks, with a new show each week.

Showmanship

Briefs

A "LEAP YEAR" wedding held on the stage of the Fond du Lac theatre, Fond du Lac, Wisconsin, created a stir of interest which directed local attention to that house recently. The principals were a young couple employed in a local store, and the idea of having their wedding "staged" was promoted by Manager Louis Lutz of the Fond de Lac theatre. Lutz followed up a leap year article in the newspaper by interesting merchants in giving presents to a couple agreeable to be married on the stage. The ceremony was held at 9:30 P. M. in order to permit the presence at the theatre of the couple's fellow workers in the store. From 7:30 on up to closing time there was a huge crowd in front of the theatre, awaiting entrance to see the show and the wedding. Lutz prevailed upon the newlyweds to appear on the stage at the last show (10:30) so as not to disappoint the scores of people who could not get into the house to see the ceremony performed.

CORINNE GRIFFITH'S bridal dress, worn in her new picture "The Garden of Eden," was the feature of a window display at the Arnold, Constable & Co., store, Fifth Ave., New York, for a week in advance of the opening of the film at the Paramount, where it is the current screen attraction. The setting for the display was designed by Edward S. Arkow, director of window displays at the store.

IN these horseless carriage days, nothing seems more conspicuous than a horse-drawn carriage, and Manager E. L. Merkley of the Strand theatre in Grand Rapids attracted notice to his showing of "Thanks for the Buggy Ride" with a ballyhoo which consisted merely of an old buggy hitched up behind a real "old dobbin." The passengers were a couple gotten up in old-fashioned dress and flaunting a banner carrying the title of the picture and theatre's name.

JIM LOUGHBOROUGH of the Metropolitan Theatre, Los Angeles, playing "Tillie's Punctured Romance" and Hilarity Week, pulled a nifty in the Los Angeles traffic when he had a "stilt man" in circus makeup, bannered with the attraction and Hilarity Week working in the congested traffic on the downtown streets. When the man on stilts, who barely cleared the electric light wires, clogged up traffic, the police were called and the giant stunt man was arrested. When the patrol wagon came to make the pickup, the stilt man was too long to haul down to the station in the wagon, so they put him on the roof of the police patrol and carried him through the streets to headquarters.

A RADIO advertising scheme for movie theatres of Baltimore has been arranged by station WCBM at the Chateau Hotel. Each night a list of theatres, with their attractions and addresses, is read over at the station. One dollar a day is charged each theatre for this service.

MANAGER GRIFF. GRANGER, of the Kaypee theatre, Mt. Gilead, Ohio, believes in keeping his house dark on Sunday. However, in order to accommodate some of the local "night owls" Granger opened his house at two minutes past midnight on Monday morning for the first showing of "Baby Mine."

Manager Wins Cooperation of Parents and Teachers

William M. Hartford, manager of Universal's Portola Theatre, Seattle, Washington, has been unannimously elected chairman of the Motion Picture Committee of the Parent Teachers Association of Seattle. He is now going over lists of bookings with the association for all Friday and Saturday shows. The principals of all schools in the district of his theatre will be given a list of these selected films which will also be announced regularly from the teachers' desks.

The Portola will present a free ticket to these shows to the school boys or girls who make the best marks each week in each grade.

Dusky Beauties in Contest at Canadian Theatre

The Colored Ladies Bathing Beauty Contest at the Griffin Theatre, St. Catharines, Ontario, staged by Manager George Forhan and advertised as the first of its kind in any theatre, proved to be a big success. Not one detail of the contest caused any offence and the theatre was packed at every performance.

Women's organization of St. Catharines protested to the civic officials regarding the event but no action was taken and the incident only served to attract more attention.

Immediately after the feature was staged in St. Catharines, a similar colored girls contest was conducted at the Capitol Theatre, Welland, Ontario, with equal success. The manager of the Welland Capitol is Tom Forhan, a brother of J. G. Forhan of St. Catharines.

Danz Inaugurates All Night Policy at Seattle Embassy

Joe Danz, manager of the Embassy Theatre in Seattle, has announced a new and enlarged policy for his 1000-seat downtown house. The daily policy of first run films and stage revues at 15c and 25c remains the same, but Mr. Danz has put the house on an all-night basis. His beauty revue and orchestra features will go on for the final shows at midnight hereafter, and pictures follow until 7 o'clock the following morning. The house opens at 9 a. m. again.

Novelty Throwaways for "Feel My Pulse"

MANAGER E. R. ROGERS made up 3,000 novelty throwaways of a unique appearance to advertise Bebe Daniels in "Feel My Pulse" playing at the Tivoli Theatre, Chattanooga, Tenn.

These throwaways contained a stick of gum with the maker's label pasted on the center of card. Just above the gum was copy reading, "feel my pulse —and see if it isn't time to buy some more" and then appeared the wording on the gum label, "Clark's Sweetwood Extra Fine Gum" followed by, "and then see Bebe Daniels in Feel My Pulse—Tivoli.

Prizes Awarded Hole-In-One Golfers During Run of "Spring Fever"

ALL Los Angeles golfers were eligible for special prizes from the Metropolitan theatre in that city during the run of "Spring Fever." This stunt attracted widespread notice to the showing of the Haines starring vehicle in which golf is a feature of the action.

There were no conditions attached to the offer of the Metropolitan. A prize was offered to any member of any golf club in or around Los Angeles who could make a hole in one.

A twenty-five dollar merchandizing order was offered as a prize to any one who did this while "Spring Fever" was running at the Metropolitan Theatre. Not only was this contest widely exploited by the newspapers, but also the theatre had a by-line in reference to it in its ads on its one sheets. Spaulding's Sporting Goods store also cooperated on this contest by mentioning it in a card in the window display. No one made a hole in one during the run of the picture, and this also caused newspaper comment in a humorous follow-up story.

Fifteen Window Displays Used in Drive for "Her Wild Oat"

LETTERING 15 windows with sign colors was only one of several stunts Manager Clayton Turnstill used to exploit ''Her Wild Oat' 'at the Rialto Theatre, Chickasha, Okla.

The windows used for the sign colors included drug stores, grocery stores, barber shops and restaurants.

Four window displays that had a week's advance showing also pepped things up for the picture. One of the windows was in a hardware store, while the other three were vacant stores. The vacant store windows carried inserts, 22 x 28's, 11 x 14's, stills and one sheets. The hardware store window presented a real miniature restaurant: An outlay of dishes featured the window display while the background was a cutout from the six-sheet showing Colleen Moore serving in a restaurant. Turnstill made a small counter and cut out the men figures that were in the six-sheet, placed the men on a stool and put real cigarettes in their mouths. Sugar bowls, napkins, dishes, silver, etc., were on the counter while a towel was draped over the arm of the Colleen Moore cutout.

Two special beaverboard signs were placed in the theatre on each side of the stage ten days in advance of play dates. These signs were 3 feet x 8 feet and were placed in the openings of the air shaft. Footlights were placed at the bottom of the signs and were lighted when the trailer was being thrown on the screen.

A 24-sheet was posted on a cloth frame and placed down town in a much-traveled section just opposite the Rialto on a newly constructed building.

Special cards were placed in all restaurants; all hotels carried a card in their lobbies of the one-sheet size; a bulletin was posted at the Girls' College announcing the coming of picture and window cards were tacked on a piece of lath and placed up and down the business section in the flag pole holes.

Realistic Chaplin in Cutout Does Wire Act in "Circus" Display

MANAGER J. H. McLOUGHLIN had Charlie Chaplin walking the wire over the marquee to enliven interest in ''The Circus,'' playing at the Franklin Theatre, Tampa, Fla.

This wire walking was made possible by using a cutout of Chaplin from the six-sheet and placing it on a wire directly above the marquee. Through a mechanical arrangement, the cutout figure of Chaplin with monkeys on his head and shoulders was made to move back and forth.

The wire walking stunt was used during the showing of picture, while a huge banner reading, ''Coming—Charlie Chaplin in 'The Circus'—entire week, starting Sunday, Feb. 26th,'' was hung over the marquee well in advance of play dates.

To create more interest in the picture, McLoughlin passed out 5,000 drawing charts in the schools. Although these were primarily for the school children, anybody could participate in the contest. That part of Chaplin showing his derby hat, familiar moustache and shoes were imprinted on the blanks, and contestants were required to sketch in his likeness—the twisted smile, the cutaway coat, the shapeless trousers—and, of course, the cane.

The theatre awarded $5.00 in gold to the person creating the best and funniest likeness of Chaplin, and $2.50 for the next best sketch. The next ten best Chaplin drawings won a pair of passes to see the picture.

Another stunt that fell a little flat insofar as numbers were concerned was the Chaplin impersonation contest in which all contestants dressed like Chaplin and imitated his antics. Only two boys entered the contest, and since both won prizes the Tampa Times had their pictures in the newspaper.

Studio Briefs

Dale Austen, winner of a beauty contest in New Zealand, has been assigned a part in "The Actress."

Charley Bowers, producing and starring in a series of novelty comedies for Educational, has a new leading lady in the person of Betty Cauldwell, who has been playing in Universal westerns.

Del Henderson, who started his screen career back in 1909 in "The Love of Lady Erma," is the latest player picked for M-G-M's "He Learned About Women."

Anne Cornwall, Christie comedy star, has completed her contract for a series of Paramount-Christie two-reelers with "Love's Young Scream."

In support of Billie Dove in Frst National's "The Yellow Lily" are: Clive Brook, Gustav von Seyffertitz, Marc McDermott, Nicholas Soussanin, Bodil Rosing, Jane Winton, Charles Duffy, Lucien Prival and Paul Vicentini.

Anders Randolph, Paul McAllister and Gardner James are in the supporting cast of Paramount's "Gun Shy," a tentative title. It is an original by Grover Jones and Gil Pratt.

Fox Films has acquired the screen rights to one of its writer's stories, "The River Pirate." The author, Charles Francis Coe, will go to Hollywood to aid in the production of the story.

The title of a new Krelbar picture, "The Pasteboard Lover," has been changed to "The Faithless Lover," to avoid confusion with a forthcoming M-G-M film, "Her Cardboard Lover."

Tay Garnett, De Mille writer, was called on recently at the studio to do a scene in "Skyscraper."

"Code of the Scarlet," a mountie yarn, is to be Ken Maynard's next western effort for First National. It is an original by Forest Sheldon with adaptation and script by Marion Jackson. Harry J. Brown will direct the feature.

"The Baby Cyclone," the comedy stage success of George M. Cohan, will be screened by M-G-M. Edward Sutherland will direct while F. Hugh Herbert will prepare the continuity.

The six sons called for in the story of "Gun Shy," which Paramount is filming, will be James Mason, Ralph Yearsley, Bruce Gordon, Leo Willis, Ethan Laidlaw and Robert Kortman. Mary Brian will play the girl, and Gardner James the boy. F. Richard Jones will be the director.

Eugenia Gilbert and Charles Delaney will be the romantic leads in Hobart Bosworth's new sea picture for Columbia, "After the Storm."

Robert Z. Leonard, director of "Baby Mine" for M-G-M, has signed a new long-term contract with that organization.

Director Arthur Rosson has just finished "The Play Girl," Madge Bellamy's next starring vehicle. Johnny Mack Brown has the masculine lead. Others are Walter McGrail, Lionel Belmore and Anita Garvin.

Evelyn Selbie, who was one of the leading characters in "Wild Geese," and Roy Laidlaw have been cast for roles in Tiffany-Stahl's "Power," tentative.

The players appearing in the Warner Bros. special, "Noah's Ark," will be headed by Dolores Costello. The story is an original by Anthony Coldeway. Michael Curtiz will direct it. Cameras start their work on April 5. Vitaphone sound will be introduced in many scenes.

The titles for "A Night of Mystery," Paramount, will be written by Herman J. Mankiewicz. The film is an adaptation of "Captain Ferreol," the Sardou play.

M-G-M signed D. Ross Lederman to make "The Deadline," a new vehicle for Flash, the company's dog-star. The story is the work of Ted Shane, ex-newspaper man. Lederman has directed some of the Rin-Tin-Tin films.

Tom Terris has started filming "Clothes Make the Woman," a Tiffany-Stahl production in which Eve Southern and Walter Pidgeon head the cast. Terris will next do "The Naughty Duchess" for Tiffany-Stahl.

"Children of the Sun" is the title chosen for the story which Alexander Marky will direct for Universal on a South Sea isle. The production will be an attempt to portray the origin of the fast disappearing peoples of the South Seas. Marky expects to finish the film by next summer.

Practically the entire cast of George Bancroft's picture, "The Showdown," will support the star's second film, a crime story, as yet untitled, which Josef von Sternberg will direct. Allan Garcia is also a member of the cast.

With production on M-G-M's "The Tide of Empire" delayed, Joan Crawford will play one of the feminine leads in "The Dancing Girl." The other feminine principal will be Dorothy Sebastian. Johnny Mack Brown will play the male lead. Harry Beaumont is ready to start megaphoning.

Alec B. Francis and Rex Lease will support Jacqueline Logan in Columbia's "Broadway Daddies."

The first group of Warner Bros. pictures to co-star May McAvoy and Conrad Nagel on the Warners 1928-29 program will be "Ladies Prefer Bonds," a temporary title.

Lawrence Gray will play the part of a New York gangster opposite Eleanor Boardman in M-G-M's "Diamond Handcuffs," John McCarthy's new production. The cast includes Conrad Nagel, Dorothy Sebastian, Lena Malena, Sam Hardy, George Cooper. The story is an original by Carey Wilson.

Mike Donlin, former big league ball player, will wear the uniform of the diamond in Richard Dix' "Knocking 'Em Over"; Roscoe Karns has just been added to the cast.

George Archainbaud has started direction on "Ladies of the Night Club." Barbara Leonard, a Tiffany-Stahl "find," will have the feminine lead.

Daphne Pollard, who has been appearing in Sennett comedies, has joined the cast of an untitled F B O production featuring Joe E. Brown and Gertrude Olmsted, which Ralph Ince is directing. Gertrude Astor also appears in this picture about show people.

Myrna Loy, erroneously reported to have been signed by another company, is again working on the Warner Bros. lot. On March 25 she begins her first picture for the new program, temporarily titled "The One-Way Street."

An important role in Lew Cody's new untitled picture for M-G-M has just been assigned Sue Carol. Norman Trevor has also been cast.

George Melford will direct the Tiffany-Stahl production, "Lingerie," an original by Raymond Schrock.

Helene Chadwick is in the midst of production on her new Excellent picture entitled "Women Who Dare." In her supporting cast are Charles Delaney, Jack Richardson, James Quinn, Nancy Price, Margaret McWade, Joseph Mack, Mickey Bennett, Grace Elliott and Henry Barrows. Harry Chandlee, who wrote the story, is personally supervising its production.

Bebe Daniels has left Hollywood for the mining section of California to film mine sequences in her new Paramount vehicle, "The Fifty-Fifty Girl," in which James Hall, Constantine Romanoff, Harry Todd and Roscoe Karns support. "She Wouldn't Say Yes," the former title for the new film, has been discarded.

Leo McCarey, supervisor and vice-president of the Hal Roach studio, is preparing story material for Max Davidson's next Roach comedy for M-G-M.

Charles Beahan, story editor for Cecil B. De Mille, has been signed by Fox Films to act as New York story editor.

Thomas N. Heffron is preparing an original story which he will shortly direct for Tiffany-Stahl.

Paramount has signed John Kirkland, newspaper man and scenarist, as a screen writer. James Hall, leading man, has also been signed to a new long-term contract by Paramount.

Key City Reports

New York City

THE public's annual debt to Uncle Sam in the way of income tax and the usual depression felt by theatres during the Lenten season made last week just a fair one among the Broadway houses with one or two exceptions. **The anniversary program at the Roxy shot figures for the big playhouse up to a pleasingly high mark and the lines that formed at the Rialto to see the first showings of "The Legion of the Condemned" (Par.) gives evidence that the companion picture of "Wings" will prove to be exceedingly popular.** Reports from cities outside this zone where this picture has already played further strengthens this prediction. **Another highlight of the week-end was the advent of "The Noose"** (F. N.) at the Strand, much favorable comment being heard.

Fox's "Dressed to Kill" was the feature used along with an elaborate presentation which brought the Roxy out of its previous week's slump. The title of the picture might also be used to describe the appearance of this theatre, which was dolled up on the outside like one of the Astor's pet ponies in honor of breaking all existing theatre attendance records for the period of a year.

Jannings' "The Last Command" (Par.) concluded a very profitable eight weeks' run at the Rialto and the Rivoli with the "Gaucho" (U. A.), at popular prices for the first time was exceedingly well received. The Paramount fell somewhat behind its regular mark with "The Secret Hour" (Par.). Miss Negri does not seem to have her former following in this city.

During their radio broadcast program last Sunday the Colony management announced that this house would go on a two-a-day policy beginning with the premier of "We Americans" (U) on March 28. This would seem to spike the rumors that Fox was to secure control of this theatre. At any rate the new policy will be another try at boosting trade at a house rated as a tough one to put over. **"The Count of Ten" (U) gave this house just another of its rather mediocre showings** last week. Universal will seek to follow "We Americans" with attractions strong enough to hold up at the new prices and it is possible that "Uncle Tom" will leave the Central to be one of the early attractions at the Colony. This would leave the Central's future somewhat in doubt. Several rumors are about—but why a conjecture until something definite breaks?

Not doing anything out of the ordinary when showing at the Astor at the picture top **"The Enemy" (M-G-M) failed to create any great interest at the Capitol at regular scale during the off week and the Strand also dropped back with "The Heart of a Follies Girl" (F. N.),** this picture not being enough to offset the depression along the street.

After a particularly lucrative four months' run at the Embassy "Love" (M-G-M) gives 'way this week to the Colman-Banky film special "Two Lovers" (U. A.). "Love" and "The Merry Widow" are probably the two best bets the Embassy ever had for real money. **"Wings" (Par.) the daddy special along Broadway is still doing a nice trade** at the Criterion 'though slightly feeling the off week and **"Mother Machree" (Fox) did not inspire any too many tears last week for the same reason; however, the other Fox special, "Four Sons" did brisk business** at the Gaiety, helped along with Movietone. Fox's **"Sunrise" continues** at the Times Square.

Too new specials are in town—**Warners' has "Tenderloin"** (W. B.) and while the Vitaphone accompaniment occasioned some guffaws from a sophisticated first night audience, **the picture is said to be an excellent one** and it's altogether safe to predict that any real defects in the "talkie" part will have the earnest attention of its producer. **The long heralded "Trail of '98" (M-G-M) came into the Astor and let "The Crowd" out after very well doing doing its bit to keep this house on a paying basis until the arrival of the former. Comment on the "Trail" rates it as an excellent production** in for a considerable run.

"Simba" did well enough at the Earl Carroll to stay for another week—despite the fact that some wise boys along the street predicted that this film would not stay around long. **The Johnson animal picture has made an excellent run.**

Chicago

BUSINESS continues spotty in Chicago, with the big de luxe houses having by far the better of it. **"The Showdown"** was the feature at the Chicago with "Havana" on the stage and Spitalny's timely musical feature, "Irish Rhapsody," included in the program, which **pulled good business.** McVickers' screen offering, **"The Patent Leather Kid," played to satisfactory business,** while at the Roosevelt, **"Old Ironsides" went into its last week, attendance being normal.** Paul Ash and his Gang, in "Northwest Mounted" and **"The Secret Hour"** on the screen, **accounted for a fair week** at the Oriental. **United Artists continued the prosperous run of "The Circus."**

On the south side the Tivoli had a strong bill with "The Last Command" as its screen feature and Benny Kreuger and his orchestra on the stage, and attendance was good, while the same screen feature proved a drawing card at the Uptown, where Frankie Masters and Ruth Etting, in person, were the headliners of the program.

The Marbro and Granada theatres featured **"If I Were Single"** and, **combined with big stage shows, fair attendance was reported.**

"Finders Keepers," with Roy Detrich and his band and other features, including Vitaphone, **went well at the Avalon,** while **average business was the report from the Capitol, which showed "Les Miserables."**

Birmingham

BUSINESS in Birmingham the past week was, generally speaking, below normal. **"The Circus," considering the attraction, played to rather mediocre business** at the Alabama. **The Ritz was off, playing "Flying Romeos"** and Keith vaudeville. Loew's Temple, with Lon Chaney's **"The Big City," is reported to have had fair business.** The Strand, with a split bill, **"The Big Parade" first half, and "Stand and Deliver," with Rod LaRocque, had a rather poor first half week, and reasonably good last half.** The Trianon, with Madge Bellamy in 'Fox's **"Soft Living," had a very good week.** The Galax, with **"Jesse James, Jr.," and "The Trick of Hearts" made a little money.** The neighborhood theatres reported fair business.

Minneapolis

NICE spring weather and some first-rate box office attractions helped to make the theatre business a bit better than average in Minneapolis this week. **"Legion of the Condemned" came into the Strand and made a fine showing, holding over for a second week as a result of the big crowds it drew.** This picture won favor with both public and critics. Doug Fairbanks in **"The Gaucho" did a nice second week's business** at the Garrick. Clara Bow, in **"Red Hair," kept the box office staff busy,** and though the picture wasn't so much, the star's name was still a magnet.

Pantages showed "Moon of Israel" and did a very fine business on it. This picture was benefited by a lot of special advertising, by an advance showing for ministers, newspaper men, etc., and by some good exploitation. Monte Blue, in **"The Bush Leaguer," was a timely baseball picture at** the Hennepin-Orpheum, **while Jackie Coogan, in "The Bugle Call," brought many of his old admirers into the Seventh Street theatre.** Chester Conklin and W. C. Fields, **"Two Flaming Youths," showed to about the usual crowds at the Lyric.** The Metropolitan, a legitimate house, devoted itself to **"The Natural Law,"** a sex film, with half the week for women only and the other half for men.

The Lagoon and Loring, neighborhood houses, **both showed "The Patent Leather Kid"** among their pictures for the week, and **found it was an unusually good drawing card.**

The Rialto did a nice business with "The Circus," while the Loring and American showed such films as **"The Gay Defender" and "West Point."**

Buffalo

CLARA BOW, in **"Red Hair,"** a picture that was ably exploited by the adept Charlie Taylor, and a Publix stage revue entitled, "Steps and Steppers," **combined to draw audiences of sufficient size last week to Shea's Buffalo to warrant a broad smile on the face of Manager Vincent R. McFaul.**

Business also was reported good by Shea's Hippodrome, where Pola Negri was featured on the screen in "The Secret Hour," and Frank Orth headlined a Keith-Albee vaudeville program. H. M. Addison, manager of the Great Lakes, found satisfaction in the **large numbers of theatre-goers that flocked to see "Tillie's Punctured Romance,"** the modernized tale of the three-ring circus that appeared under the same title some 14 years ago. Marion Sunshine topped the vaudeville offering and was received enthusiastically in her offering, "Just a Chorus Girl."

Loew's State drew good crowds with a triple-barreled attraction, Pat Rooney heading the stage program, Lew Cody and Aileen Pringle starring in **"Wickedness Preferred" on the screen, and Col. Charles A. Lindbergh's good will flight of 40,000 miles** being shown as an educational feature. **The Lafayette reported good business with Estelle Taylor starring in the cinema presentation, "Lady Raffles,"** and an Oriental act featuring the Honorable Wu and 15 Far East damsels as the headline act in "The 'Feast of Lanterns."

St. Louis

CHARLIE CHAPLIN did not do so well with "The Circus" at Loew's State theatre during the week ending on March 16th. Truly the comedy was not his best effort, but it was funny and the fact that it had been two years since he brought out a film should have meant something. But apparently it didn't.

However, we must not be too critical with Charlie and his Circus. Times are somewhat hard. There are many men and women out of work and others are working but part time. And, in addition, there is considerable sickness abroad. And we must not forget that this is the Lenten season.

"Tillie's Punctured Romance," aided and abetted by a fairly good stage show directed by Brooke Johns, the long-legged banjo strummer, had but an average week at the Missouri theatre at Grand boulevard and Lucas avenue.

Just across the street (Lucas avenue) "Old San Francisco," the Vitaphone feature, ran through a second big week and has been held over.

Down at Skouras Brothers Ambassador a time-work picture plot was again used. The title was **"French Dressing." Ed Lowry and his stage show produced most of the business of the week.**

The St. Louis theatre, at Grand and Delmar boulevard, had on its screen **"A Blonde for a Night,"** in conjunction with Orpheum Circuit vaudeville. **On the whole, everything considered, it could be considered a good week's business.**

The Orpheum combination house downtown showed **"The Tragedy of Youth" and had a fair week's play.**

Atlanta

ATLANTA theatre box-offices enjoyed a very good business the past week.

The Capitol, with Marie Prevost in **"The Rush Hour," boasts of a phenomenal record, but gives the larger portion of the credit to their vaudeville** bill, Jimmie Hodges and his girls.

Loew's Grand, showing William Haines and Alice Day in **"The Smart Set," had a good week.** While next door the Howard, with **"Old Ironsides," drew appreciable houses.**

Keith's Georgia played **"Tillie's Punctured Romance,** featuring W. C. Fields and Chester Conklin, to average good audiences.

Down the street at Metropolitan **"The Jazz Singer" held forth its fourth week's run to continued remarkable houses. This picture has set a new run record for Atlanta theatres.** The New Alamo showed only **one first run, "The Million Dollar Mystery," but business was unusually good.** Three bills, **"The Midnight Limited," "Pals in Peril" and "The Fall of the Alamo" brought the Tudor a successful week.**

At the Rialto **"The Magic Flame" played for the second time in Atlanta. Business did not reach a high peak with it.**

Albany and Troy

THERE is no question but that the Lenten season affected business at the motion picture theatres in Albany during the past week. Despite the fact that excellent pictures were shown at the first run houses, business did not measure up to what would probably have been the case at some other time. The fact remains, however, that business generally this Lenten season is ahead of a year ago, and probably better than any year thus far in the history of the motion picture theatres in the city. It was only two or three years ago that the picture theatre managers here were inclined to use any old picture during the Lenten season, as they asserted that no matter what was shown business would not respond. This year there is a change of tune and some of the season's finest productions are sustaining business at a time when it would have been thought impossible a couple or three years ago.

At the Mark Strand, "Sadie Thompson" filled the theatre each night and had the crowds standing at the opening of the second show. There were a couple of good Vitaphone presentations during the fore part of the week, but during the last three days one of these was discontinued and in its place was substituted screen shots of an Albany girl who had won a recent beauty contest. This may have attracted business, but it was not satisfactory from the standpoint of the ordinary theatregoer, who would have much preferred listening to the Vitaphone than looking at the prize beauty buy a pair of shoes. The newsreel was also badly cut.

At the Leland theatre, "Wild Geese," coupled with "40,000 Miles with Lindbergh," played to such business that it was necessary each night to open the gallery. No doubt the Lindbergh picture attracted almost as much, or possibly more, than the feature itself. There was also an excellent newsreel in connection with the well-balanced program. **Ordinary business was done at the Clinton Square theatre with "Powder My Back" and "All Aboard."**

The Mark Ritz ran "The Heart of a Follies Girl" with just about ordinary business during the week, but fortunately had one of the best Stan Laurel comedies in some time.

The smaller houses, both downtown and neighborhood, report business as being just about average, although it is noted that the ten cent houses seem to be going over well just now in Albany.

In Troy, "The Dove," playing the week at the Troy theatre, did not do any great amount of business. The Lincoln split its week with **"The Enemy" the fore part and "The Missing Link" the latter, both doing perhaps a trifle better than an average week's business,** but with Lenten devotions making their inroads, this being particularly true at the early shows.

Dallas

DURING the past week Dallas has had a wide variety of weather. The first of the week was warm spring weather, then pouring rains, ending up with very cold days. Business at the theatres, however, was not greatly affected by the weather.

"The Patent Leather Kid," with Richard Barthelmess at the Melba, **was the outstanding picture of the week,** and did much to enhance the prestige of the theatre. With exception of two days, **business was big** for the ten-day run.

"Woman Wise," with June Collyer and William Russell, **brought average business** to the Majestic. El Brendel, noted stage and screen comedian, headed the vaudeville bill and was well received.

"The Legion of the Condemned," with Fay Wray and Gary Cooper, **grossed heavily** at the Palace, packing them every night. The picture was good and the public found it out.

At the Capitol, **"Slightly Used,"** with May McAvoy and Conrad Nagel, **and "Beware of Married Men,"** with Irene Rich and Stuart Holmes, **brought only fair receipts** for the week. Matinee business was about average, but night receipts were down.

"No Place to Go," with Mary Astor and Lloyd Hughes, **proved to be only a fair drawing card** at the Old Mill. **"Body and Soul,"** with Aileen Pringle, Norman Kerry and Lionel Barrymore **fared better and played to average crowds.**

The Arcadia, with **"Silk Legs," "What Price Glory," and "The Chinese Parrot" had a fair gross for the week.** A Vitaphone presentation was included in each day's program.

Seattle

SHOW business of the city centered almost entirely in one spot last week—the occasion was the opening of the magnificent new 3,500-seat Publix theatre, known as the Seattle theatre, operated by West Coast for Publix and Loew jointly. The opening was very informal, but the week was a tremendous success, with the house itself taking the city by storm and the show dazzling local theatre patrons with its beauty. **The opening program featured the Publix stage show, "Merry Widow Revue," with Bebe Daniels in "Feel My Pulse" taking the film premiere honors. The stage show was a tremendous success; the film was not very well liked.** Other musical and film attractions combined to create a fine total program. Gross the opening six days is estimated at approximately $26,500. The weekly "nut" of this theatre is reported to be close to $20,000; said to be the highest operating expense of any theatre on the Pacific Coast.

Second honors came to the Fifth Avenue theatre, strongly bucking the Seattle with a Fanchon-Marco stage show featuring Kolb and Dill and a big company in a minature musical comedy, "In Algeria." These popular stage personalities kept the theatre well filled all week, **and the film portion of the show, "The Latest from Paris," was well liked.** An added attraction was the return of Ollie Wallace to the console of the Wurlitzer, after several seasons as a musical director and master of ceremonies. It was a distinct pleasure to see "Ollie" at the console once more. **Gross for the week reached about $15,000; a very good week,** everything considered.

At the Columbia theatre, Manager Bob Bender kept the house comfortably filled all week with the second week's engagement of "The Circus." The Chaplin film still has the town talking, and stood the customers out for several nights during the second week, despite other big attractions. Business was very good, and the film goes into a third week.

The Blue Mouse theatre, with Sid Chaplin in "The Fortune Hunter," did its usual strong business with the assistance of Vitaphone and Movietone. The picture was not the equal of former Chaplin films, either in box office value or audience appeal, but was good enough for a pleasing week. Gross was probably a bit lower than the average good week at this house, due to the previously-mentioned strong counter attractions.

The United Artists theatre did not fare so well. The attraction there was "The Last Command," in its second week, but the film was pulled off after a very bad week-end's business. The opening week was good, and it was the intention of the management to put on "The Gaucho" for the second week, but the hold-over was a result of the desire not to buck too strongly the Seattle opening. It was apparently a bad move, as "The Last Command" weakened and "The Gaucho" was rushed on almost cold in the middle of the week.

The vaudeville houses had a poor week. **At the Orpheum, "Blue Danube" was fairly well liked, but attendance for the week was about 15 per cent below normal. This was blamed on the Seattle opening, but a new** low price policy at the Orpheum, effective this week, is taken as an indication that general business has been poor. **The Pantages theatre featured "Soft Living" and played to fair houses only.**

"Sex Appeal," at Joe Danz's Embassy theatre attracted the usual good business and showed a pretty fair week's business, but the Liberty theatre is having tough sledding, and has reduced prices from 25c **to 15c again.**

Cleveland

CLEVELAND suffered from too much cake in its film fare last week. There were so many good pictures on the screen, and so many places to go to see them, that while all of the theatres report business was consistently good, none of them had any broken records to hold up for inspection.

"The Gaucho" kept up a standard of capacity all week at the Stillman. Adopted by the public as one of Fairbanks' best pictures, and supported as such, it is being held over, of course. **"The Last Command," a picture to go into the Film Hall of Fame, piled up an enviable record for itself at the Allen theatre.** While it opened to average business, it built up every day of the engagement by its own momentum. **"The Show Down" not only filled Keith's Palace all last week, but had 'em standing up two and three rows deep for every performance.** This picture was received with open arms by critics and public alike. **"The Smart Set," the attraction at the State, was handed a medal for wisecracking in the form of continuous and hearty laughs** from start to finish. **Keith's East 105th St. had a better-than-average week with "The Main Event,"** a love tale surrounded by a prize fight setting, which, though light in plot, was well received. **"Gun Gospel" brought all lovers of westerns to Reade's Hippodrome.** And most everybody likes westerns. Which is another way of saying that the box office reports were eminently satisfactory, and Ken Maynard was treated to round after round of applause for his lariat throwing and riding exhibitions. **The Cameo reported just average business with a second downtown run of "Sadie Thompson"** as the feature attraction. **The Park played a first-run neighborhood engagement of "The Big City" with marked box office success.** "Fools of Passion," foreign made sex hygiene picture, continued to draw crowds at the Oriental, where it was in its third week.

Neighborhood houses are feeling the effects of Lent, and state that business was quiet.

Legitimate theatre competition was keen.

Boston

WITH the Automobile Show in full blast, Boston theatres have been cashing in as well as the automobile dealers, for the show has brought an unusually large number of out-of-town people to Boston for the week, resulting in heavy mid-Lenten business. Weather conditions for motor travel have been ideal with spring nearly a month ahead of former years, so that the suburbs have kept in much closer touch with Boston than in former years. The combination has been ideal for theatre business.

The sensation of the season for Boston films has been "The Jazz Singer," which has been shown simultaneously for four weeks, and will continue two more weeks, at the Modern and Beacon theatres, a total of six weeks at two first run theatres simultaneously. The previous long run at either of these theatres has been three weeks at one and two at the other.

Boston is without a road show for the first time in months, **"Wings" having completed its run** at the Tremont, where it has been succeeded by a season of musical comedy.

"Red Hair," at the Metropolitan, grossed well throughout the week. This theatre had a heavy patronage from the out-of-town element and every night during the week found a long line in front of the theatre waiting a chance to obtain seats. Gene Rodemich and his stage band, with a Murray Anderson production, occupied the stage.

Another theatre cashing in on the Auto Show crowds was Loew's State, which has been playing to heavy regular business all season. "The Latest from Paris" was the feature and with Van and Schenck as the stage attraction, provided a happy week from the box office standpoint.

"The Divine Woman," at Loew's Orpheum, was shown to capacity audiences several times during the week with a better than average full week credited to it. The Washington Street Olympia's showing of **"Flying Romeos" has resulted in one of the best weeks of the entire season.** At the Exeter, **"The Patent Leather Kid"** holds the screen and **is a big drawing card in spite of its appearance at several other theatres** in Boston recently. **"The Gaucho,"** at the Bowdoin Square, and **"The Garden of Allah,"** at the Lancaster, **have been doing splendid business** all week. **"On to Reno,"** at the Keith-Albee Boston theatre, **has played to one of the season's biggest weeks** at this house.

Other films reporting a good week's return are "The Noose" at the Scollay Square Olympia, **"Gentlemen Prefer Blondes,"** at the Fenway, and **"The Patent Leather Kid"** at the University.

In the suburban theatres, **"The Student Prince," playing simultaneously at three theatres, "The Last Command" and "Learn and Love"** at four theatres, **"Gentlemen Prefer Blondes," "Sorrell and Son," "The Gaucho,"** and **"Sporting Goods"** at three theatres **report good business.**

Tampa

THE **Tampa got back into first place last week with "Red Hair."** The opening Sunday was "big," with the remaining three days of the run going over very good. There is no doubt about it, Clara Bow is the big draw with Tampa fans, and while the business on "Red Hair" did not come up to some of her former records, the business was very satisfactory. **"Stand and Deliver" was featured the last half and it drew nicely.** The house registered an excellent week.

The Victory had a big Sunday with "The Desired Woman" and other Vitaphone presentations. The gross for the week was a little under that of last week, but the decrease was so slight it did not indicate any wane of the popularity of the Vitaphone entertainment.

The Strand also opened the week with big business. "Sharp-Shooters" was the attraction and this picture proved a real draw for the two days it was used. **"The Latest from Paris" did nicely for three days. "The Princess from Hoboken"** was used the last two days in place of **"Their Hour,"** which had been advertised, and it drew average.

The Franklin, after a two weeks' splurge with big pictures a full week at 50c prices, went back to the regulation programs at their 30c price. **"Straight Shooting," "The Four-Flusher" and "The Branded Sombrero" were the pictures featured and all drew just about the average business.**

Kansas City

ATTENDANCE figures, much to the relief of virtually all managers of first run houses in Kansas City, took a jump upward last week. Weather conditions were springlike, which may or may not have had something to do with it. Exploitation and newspaper advertising remained at about the same par which it has for the last two months, but the line-up of pictures was strong.

"The Enemy," at Loew's Midland, played to greatly increased crowds all week, which also can be said of "The Noose" at the Mainstreet. **"Woman Wise" brought an attendance to the Pantages theatre which was better than it had been** for several weeks. **"Lady Raffles," at the Liberty, played to a good week's attendance, as did "Something Always Happens,"** at the Newman theatre.

Philadlephia

DURING the past week box office receipts in the downtown theatres were excellent, with mild spring like weather and some exceptionally good attractions as the **chief attendance factors.**

The Stanley, with Gilda Gray in person in an elaborate stage presentation and also on the screen in her new picture, **"The Devil Dancer," played to fine business** all week

The Fox, with **"A Girl in Every Port" on the screen and George Jessel in person** as the principal drawing card on the stage, **had little cause for complaint.** Adler, Weil and Herman, the California Humming Birds, and the Fox Studio Choral Ensemble of 25 voices, with Lillian Buckman, soprano, helped round out the bill.

The Carman, with the feature play, **"Woman Wise,"** and Neville Fleeson and Bobbie Folsom in a musical offering, "The Song Painter," **reports normal business.**

"The Circus," with Charlie Chaplin at his best, in its third week, has been providing laughter at the Karlton and **box office receipts prove that this is what the public wants.**

"Wings," at the Aldine, has passed its 175th performance and is still attracting the crowds.

"Wild Geese," an exceptional picture and one that is much talked about, **has proved a success** at the Victoria.

"Four Sons," in its second week at the Fox-Locust, is holding up well.

The Arcadia, with **"Doomsday,"** had a fair **week,** and the Stanton, with **"Ben Hur," reports satisfactory business.**

The Palace, with Gloria Swanson in "Sadie Thompson," and the Capitol, with "Sorrell and Son," drew good patronage.

The remarkable popularity of Al Jolson in "The Jazz Singer," with Vitaphone accompaniment, was strikingly demonstrated by the fact that he was seen in that production at ten different neighborhood houses in various sections of the city. For this showing it was necessary to install special Vitaphone equipment at each theatre, involving considerable expense, but in nearly every instance the outlay was justified by the large audiences attracted.

Salt Lake City

THE Salt Lake downtown theatre business proved to be highly gratifying as a general rule this past week. Several of the houses report business to have been extraordinarily good.

The Capitol theatre played to crowded houses throughout the week's run of Bebe Daniels in the comedy, "Feel My Pulse," and also the stage presentation, "Lace Idea," a Fanchon and Marco production. Some specially arranged community singing arranged by Alexander Schreiner, organist here, also proved to be very popular.

The Paramount Empress theatre did unusually well with their showing of "The Legion of the Condemned," with Gary Cooper and Fay Wray.

A split week was arranged at the Victory theatre with **"Ladies Must Dress" and "The High School Hero" being presented with satisfactory results.**

The American theatre management reports fairly crowded houses during the week's run of Syd Chaplin and Helene Costello in "The Fortune Hunter."

Alice Day in **"Night Life" at the Gem brought in moderately good returns.**

The picture offering at the Pantages theatre was **"Baby Mine," which is said to have gone over exceptionally well, in conjunction with the six vaudeville acts of the** bill.

The second showing here of Mary Pickford in **"My Best Girl" filled the Rialto theatre** throughout a several days' engagement. Wm. Boyd in **"Dress Parade"** drew many to the neighborhood Mission theatre.

Harrisburg, Pa.

STRONG attractions in the downtown first run houses brought satisfactory financial returns to the managers. Receipts were spurred also by the fact that there is some improvement in the local industrial situation. **"The Private Life of Helen of Troy," which showed all week at the Colonial, won favor from the start** and continued to be well patronized all week. At Loew's Regent the feature film was King Vidor's **"The Crowd," which had a strong appeal** and a type of heart interest that went big in Harrisburg.

At the Victoria, "The Showdown," starring George Bancroft and Evelyn Brent, started the week with a "Sunday midnight" show—actually beginning at 12.01 a.m. Monday. **It drew a big crowd, which was typical of the attendance record all week.** Manager Lee Levy tried the midnight performance as an experiment, and has not yet announced whether it will be a part of the permanent policy of the theatre. In the case of the Bancroft film, it served to increase the week's receipts materially. The Victoria, since the recent installation of a new Marr & Colton organ, has introduced a tenor soloist who sings illustrated songs at all performances.

The main film attraction at the State theatre the last three days of the week was Madge Bellamy in **"Soft Living," which contributed to swelling materially to the box office** receipts. "Tom Tyler and His Pals," in **"Splitting the Breeze," provided a very snappy brand of Western** thriller for the patrons of the Broad street theatre, while Buster Keaton in **"College" packed 'em in at the National** on Friday and Saturday. **"White Black Sheep,"** with Richard Barthelmess, was at the Grand for its second run in Harrisburg, **and the Capitol offered a return of "Tin Hats,"** with Conrad Nagle and Claire Windsor. **"Straight Shooting,"** at the Royal, appealed especially to men and boys.

Baltimore

WITH the exception of the Stanley theatre, where Clara Bow, in **"Red Hair," proved a strong pulling attraction, with a stage presentation,** business in this city continued to be only about fair at the first run houses for the week beginning Monday, March 12. Of course, the slump is attributed mainly to the Lenten season.

"Gentlemen Prefer Blondes," with Ruth Taylor, did not appeal so well to the public at Loew's Century, although there was a good stage attraction on the bill also and a Blonde Brunette popularity contest was conducted by Junior McGeehan, the publicist. **Business was only about fair for that house, while upstairs, at the Loew's Valencia, in the same building, Charlie Chaplin, in "The Circus," continued as the attraction for its second week and only proved a fair puller, but it must be noted that ten shows were being given each day.**

"The Wise Wife," starring Phyllis Haver, with Tom Moore, with five acts of Keith-Albee family time vaudeville, **proved a good business getter** at Keith's Hippodrome, **and business at the New Garden, with "Figures Don't Lie,"** starring Esther Ralston, with eight acts of Keith-Albee high class vaudeville, and Gus Edwards as the feature, **proved a pretty good business puller there.**

"A Girl in Every Port," starring Victor McLaglen, with Robert Armstrong, was liked thoroughly by the public and **went over fairly well at Whitehurst's New theatre.**

"Flying Luck" at the Palace, with burlesque on the same bill, operating on a grind policy, **had fair business,** while **"My Lady of Whims,"** starring Clara Bow, with a stage presentation act, **proved a pretty good drawer** of patrons at the Rivoli afternoons and nights.

Rin-Tin-Tin was seen again at Warners' Metropolitan in **"A Dog of the Regiment,"** with Vitaphone attractions on the same bill, and **this went over very good throughout the week.** People, particularly children, turned out very strong to see Rinty again.

Ottawa

THE talk of the week in Ottawa, Ontario, centered around Charlie Chaplin and his picture, "The Circus," which was a big hit at the Regent theatre. Manager Ray Tubman estimated that 500 people were turned away at the first performance of the engagement and they kept coming in droves throughout the week. The comedy was of the very satisfying kind and everybody was glad to see Chaplin again.

Nearly everybody also wanted to see "Let 'er Go, Gallegher" at B. F. Keith's theatre, and this thriller proved to be a sensation. It topped a highly successful "Irish Week" arranged by Manager J. M. Franklin in commemoration of St. Patrick's Day.

"Sharp Shooters" registered very fair business at the Centre theatre and it added considerable variety to the usual run of features at this house.

The Fern theatre was one of the busiest spots in town with "Drums of the Desert," with which was shown a chapter of "On Guard." Although the Fern is a neighborhood house, it drew patrons from all parts of the city with the Zane Grey story. **The Rex did very well with "A Regular Scout,"** and the final chapter of "Whispering Smith." The latter proved a real drawing card. **"Feel My Pulse," starring Bebe Daniels, failed to draw at the Imperial theatre.** It was poor in comparison with "West Point," which played the Imperial during the previous week. **The second run of Lon Chaney's "The Unknown," at the Columbia theatre, was a distinct success, as was Lon Chaney's "London After Midnight,"** at the Laurier theatre, in Hull, Quebec.

The strongest double-bill at the Capitol theatre, Hull, in a long time was "A Million Bid," with Dolores Costello, **and "Ladies Must Dress,"** with Madge Bellamy. **"The Woman Who Did Not Care" registered a little better than average** business at the Eden theatre, Hull.

Pittsburgh

WEATHER, up to Friday, was fine, but on Friday a blizzard came forth with business doing the opposite, although it picked up again Saturday to normal. The Stanley, playing Emil Jannings in **"The Last Command," and Sophie Tucker on the stage, did very well.** The Aldine theatre, with Jack Holt in **"The Tigress," and vaudeville, did a disappointing gross considering the popularity of Holt** in this city. Douglas Fairbanks, as **"The Gaucho," which was at the Penn, did a normal business,** but considering the star and the picture, which also included a great stage show, things could have been a little better, but there was no need for gray hair. **Grand picked a winner with "Legion of the Condemned"** and many favorable comments on the picture were heard in town.

An unusual incident occurred at the Davis, "Peaks of Destiny" was booked and was taken out Monday afternoon, replaced by Pola Negri in "The Secret Hour," both pictures being Paramount, **and the Cameo booked "Johnnie, Get Your Hair Cut," a Jackie Coogan picture two years old that never had a first run in Pittsburgh until now. Business was so poor that Monday afternoon a Fox revival, "St. Elmo," was added,** making a double feature bill, and business picking up, although still off for this house, which does a consistently good business week in and out. This is the first time a double feature has been run downtown in a theatre in over two years, when the State tried the idea unsuccessfully.

Salt Lake City

AN unusually good downtown theatre business was enjoyed here last week, with several special picture productions having been shown.

Clara Bow in **"Red Hair" did a tremendous business** at the Capitol theatre, in conjunction with the Fanchon and Marco stage presentation "Folliettes."

"The Legion of the Condemned" was held over at the Paramount Empress theatre for a few days longer than the original week's booking due to its great popularity and the capacity houses drawn. Norma Talmadge, in her first United Artists production, **"The Dove."** is now being shown at the Paramount Empress **with very satisfactory results.** A stage presentation is also offered.

John Gilbert in **"Cameo Kirby" and also "Fourty Thousand Miles with Lindbergh" are playing to crowded houses** at each performance at the Pantages theatre, it is reported, in connection with the vaudeville bill shown at this house.

All house records at the Gem theatre since the opening thirteen years ago have been broken during the showing of "Chicago" there, according to Manager W. E. Shipley. Crowds have been turned away every night.

Wallace Beery and Raymond Hatton in **"Partners in Crime" did satisfactorily at the Victoria theatre** in connection with a series of "The Collegians," featuring a Salt Lake star, Dorothy Gulliver. **The American theatre had fairly good results from the week's run of "Across the Atlantic,"** featuring Monte Blue.

"The Gorilla," with Charlie Murray and Fred Kelsey, drew the average good house to the Rialto theatre as a second run.

Milwaukee

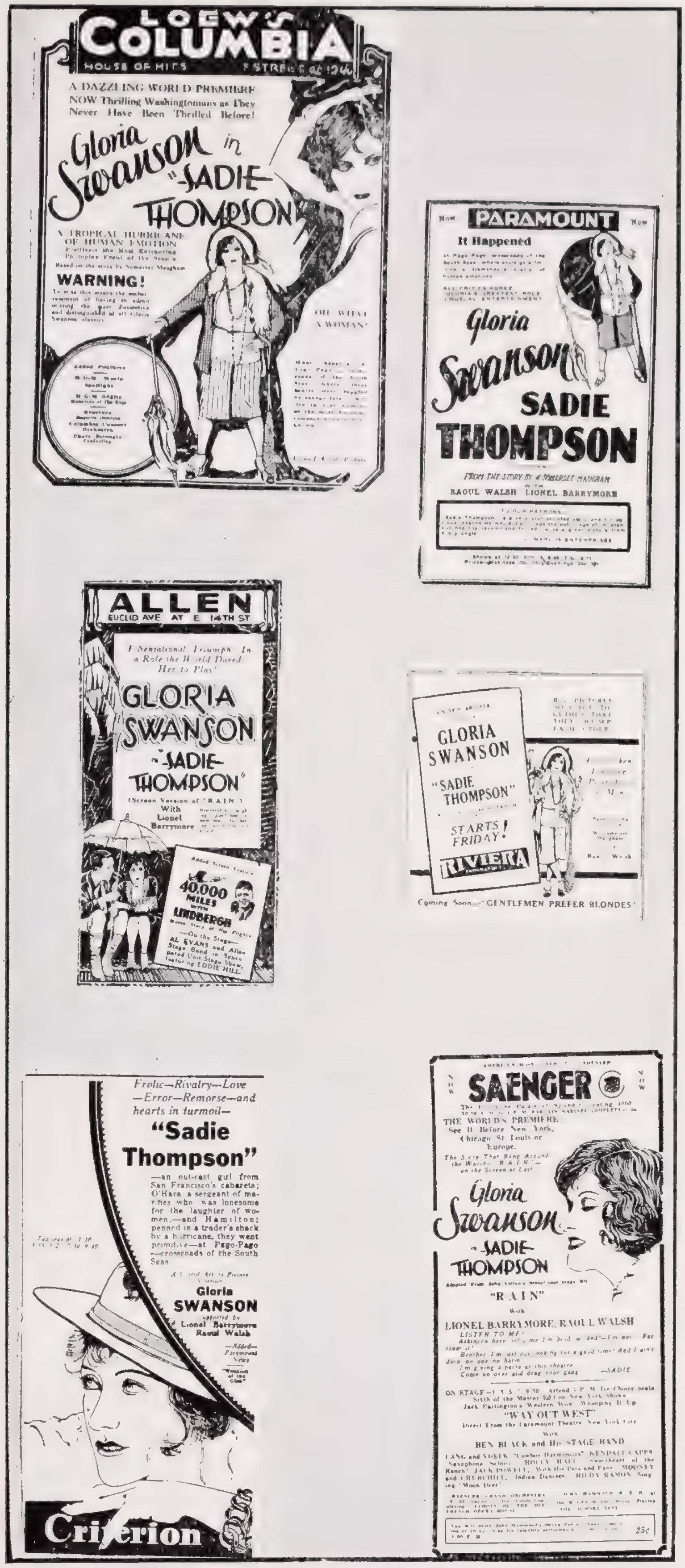
MANAGERS in Milwaukee's down town theatres report a very good week, one of the best in the past month. Weather was ideal for good business and attractions at practically all houses were strong. **"Red Hair" filled the Wisconsin to a satisfying extent at all the evening performances.** Charles Chaplin in **"The Circus," playing its second week at the Alhambra, was not as popular as it was in its first week, but nevertheless drew good houses.** Matinee business was not quite up to what was expected. **"The 13th Hour" and "40,000 Miles with Lindbergh" combined to make a very popuular bill** at the Merrill. **"Old Ironsides" was held over** at the Strand for a second week, and business here was fair. **"Chicago" at the Garden is playing to unusually good houses.**

Business continued to be good in the outlying theatres. "Men of Mystery," so called, and "Mental Marvels" are reaping a harvest in Milwaukee theatres just now. Three or four of these acts are being advertised in a large number of neighborhood houses and are attracting good business. **"The Student Prince" is playing to good houses at the Uptown and Tower theatres.** The Venetian is celebrating Anniversary Week with **"Beau Sabreur"** as the feature and **has enjoyed very good patronage.**

Des Moines

AT the Des Moines theatre last week the feature was **"Old Ironsides,"** which did not prove a record picture in any way, **doing just the ordinary run of business. Comment was favorable.** At the Capitol theatre the attraction was **"Wife Savers," which did not do so very well.** The stage show, "Red Hot Capers," did not compare with some which had preceded it and the very pretty weather outside also probably had something to do with the fact that the crowds did not come inside the theatre.

At the Strand theatre, **"The Loves of Carmen" did a very good business and a reissue of "St. Elmo" met with favor.**



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Opinions on Pictures

Legion of the Condemned

Good War Story—Thrills and Everything

(Reviewed by Laurence Reid)

THERE can be no complaints about the screen being surfeited with war stories just as long as they stack up as good as this one. The new opus can safely be compared to "Wings" in its collection of thrills. In fact it can safely be catalogued that it has a fine lot of good action material set off with much pictorial beauty. With all of the war pictures ahead of it there wouldn't be much argument if it was accepted as the *hottest* war film of them all.

The idea projects a group of young men who have lived adventurous lives in various corners of the world—and who are determined to die with their boots on when they reach Flanders fields. Of course being up the same alley as "Wings" it exploits airplane activities. The scenes in the ether are the high spots of the picture. Yet its story doesn't suffer a bit. It is shot full of suspense and a creditable line of romance, and builds to a climax which carries a fine thrill. William Wellman, who handled "Wings," was the boss here and succeeds in getting everything out of the story and out of his players.

Drawing Power: Should draw on good advertising campaign—which it deserves. Okay for high class houses and those not catering to first runs. **Exploitation Angles:** Tease the title. Tie up with American Legion posts. Play up the aviation angle—which is exceptionally popular now.

THEME: Drama of the war with emphasis placed upon the air service.

Produced and **distributed** by Paramount. **Length,** eight reels. **Released,** March, 1928. **The Cast:** Barry Norton, Gary Cooper, Lane Chandler, Fay Wray. **Director,** William Wellman.

The Masked Angel

A Good Story, Well Done

(Reviewed by Chester J. Smith)

BETTY COMPSON has seldom been seen to better advantage than in this picture which was adapted from a Red Book story titled, "Remorse," by Evelyn Campbell. It is one of those faith cure romances in which Miss Compson is first seen as a wild cabaret hostess and then as the guiding angel whose devotion and love bring back to normalcy an apparently broken and temporarily blinded soldier.

It is a story that would have to be well done to be impressive and it is to the credit of Miss Compson and her director, Frank O'Connor, that it proceeds on its conservative way to a very happy conclusion. There are no desperate attempts to crowd it with pathos nor to exaggerate the romantic scenes. It all proceeds quite naturally and Miss Compson is equally good as the cabaret gold-digger and the sympathetic nurse, who guides her lover back to health.

The performance is rather lavishly staged and the scenes are accurately enacted. While some parts of it might seem a bit illogical there seems a sincerity about the playing of the different roles that makes it ring unusually true. It is as good a piece of directing as this observer has seen for some time. Every role is in capable hands and competently acted. The story is an impressive one with a number of quips and turns that hold the interest throughout and no silly attempt was made to relieve the tensity of the action by the injection of impossible comedy that usually characterizes stories of the type.

Drawing Power: It is an attraction that should hold the attention of an audience in almost any house where a well made picture is appreciated. **Exploitation Angles:** The star's name offers good exploitation, as well as the faith cure angles. There are a number of different twists to the picture that will readily suggest exploitation as outlined in the press book.

THEME: Cabaret girl accused unjustly of theft seeks refuge in a hospital and pretends she has come to call on the blinded and broken young soldier. He becomes interested in her and through her efforts is encouraged back to normalcy, after which they are wed.

Produced and **distributed** by First Division Pictures. **Length,** 5,700 feet. March release. **The Cast:** Betty Compson, Erick Arnold, Wheeler Oakman, Jocelyn Lee, Grace Cunard, Lincoln Plumer, Robert Homans, Jane Keckley. **Director,** Frank O'Connor. **Adapted** by Maxine Alton.

The Trail of '98

Vivid and Interesting—Finely Directed

(Reviewed by Laurence Reid)

STORIES of the gold stampede up Dawson way have been filmed before but never on the scale as depicted here. And because they have been recorded in celluloid any tale of the Klondike naturally hasn't much quality of surprise in its action. However, Clarence Brown has done a very neat job. It is a director's picture and is more adaptable for audiences which run to the masculine sex.

Brown shows up the cruelties of Nature, the terrific obstacles that these adventurers had to overcome to wrest the yellow metal from the earth. He doesn't spare the camera nor his company in collecting a most realistic account of the gold rush.

The picture is rather long and could be cut judiciously without destroying any of its compelling points. The romantic issue is valueless in emphasizing the quality of the theme. The big romance is the struggle to get there and see it through. The director has caught most of this theme. Had the characters been more realistic in presenting their own difficulties it would have been quite perfect. But why cavil over such minor points as Ralph Forbes disregarding the freezing weather in appearing in a tent as if clad for an autumn's fishing trip? There are so many fine things about it. The comedy relief by Karl Dane, the "Fantomscreen," giving breadth to the snowslide, and the rapids-shooting scene, are some of these high marks. It is well acted by Forbes, George Cooper, Tully Marshall and Harry Carey. Dolores del Rio is excellent enough though she's hardly the Klondike type. It is magnificently staged and is scenically a masterpiece.

Drawing Power: Title and director and cast. **Exploitation Angles:** Play up the Klondike rush. Bill as big melodrama of the gold rush. Play up scenic points, cast, etc.

THEME: Melodrama of the gold rush to the Klondike in '98.

Produced and **distributed** by Metro-Goldwyn-Mayer. **Length,** eleven reels. **Released,** March, 1928. **The Cast:** Dolores del Rio, Ralph Forbes, Harry Carey, Tully Marshall, Karl Dane, Martha Mattox, Caesar Gravina. **Director,** Clarence Brown.

Czar Ivan the Terrible

A Russian Photoplay

(Reviewed by Raymond Ganly)

PRODUCED by Sovkino of Moscow, this production concerning the famous Czar Ivan will probably create a furore where Russians congregate, but as to audiences not of Slavic extraction it is quite another thing. There are some who like caviar, you know, and others who abhor it. Like most foreign-made films, this fantastic story, laid in the times of medieval Russia, will need exploitation (lots of it) to create a lure for it at the box office.

Surnamed "Wings of a Serf," the story has to do with the brief existence enjoyed by a serf with ambitions to fly, the fall of a rich Bojar who incurred the dislike of Ivan, the affaires de amour of the Czarina and various other sundry happenings around the court of the terrible czar. There's an awful lot of detail crowded in to the film throughout which the realistic touch of the Russians is discernible. The censors have evidently lopped freely here and there. Still, the Russians' realism lingers. One brief scene shows a body impaled on a collection of spears.

You won't find many clean shaven features, Barrymore profiles and the like among the men—they're mostly bewhiskered gentry. The love element, which carries such a strong appeal to women fans, is lacking. It's a wild, barbaric melodrama.

Drawing Power: For the double feature program. Only where there are Russians or Slavs will it have strong appeal by itself. **Exploitation Angles:** Ivan made his mark in history, a fact you can bring out. Mention it as a cinematic effort of the Soviet. Feature Russian music. Ballyhoo Leonidoff as one of Moscow players.

Produced in Russia by Sovkino. **Distributed** here by Amkino (S. R.). **To be released** in about a month's time. **Length,** 8,500 feet. **The Cast:** L. M. Leonidoff, M. Arkanoff, V. Makaroff, S. Garrel, I. Klukvin, M. Katchaloff, N. Prozorovsky, N. Vitovtov, Safnat Askardva. **Director,** Juri Taritch.

The Arizona Wildcat

Tom Mix in a Dashing Western

(Reviewed by Raymond Ganly)

TOM MIX rides to glory and the haven of Dorothy Sebastian's arms in this typically Mexican vehicle through which lengthy streaks of rabid action pierce the story and give it a powerful kick. The story is pretty slight. It has to do with a cowboy who raises polo ponies and who is quite a crackerjack at swinging a mallet himself. He gets planted in the midst of villainy, some slick Easterners thinking they can put him out of the way while the big polo game in Santa Barbara is in progress. But, by calling on brawn and the faithful Tony, he escapes the well laid plan to remove him from the scene and jauntily arrives in the nick of time, sweeping his opponents before him.

Yes, it has lots of action for Tom and his horse even though it is a pretty flimsy tale. The polo game is well worth watching as are also the scenes on the ranch when they are breaking in polo ponies. All in all, it is a good western with action, comedy, a virile performance from the star and good looks and simperings from Dorothy Sebastian.

It should satisfy.

Drawing Power: Okay for the western clientele. It has the punch, which fact the fans will take cognizance of. **Exploitation Angles:** Have a polo outfit on display in your lobby. Use tie-up with sporting goods store. Feature plenty of stills of Mix and Tony.

THEME: Western action drama. Westerner meets the girl of his boyhood days and discovers that she is the prospective victim of a pair of fleecers. When her brother's polo team is on the verge of defeat through the playing of one of the crooks, the boy breaks through a plot to have him put out of the way and arrives on the scene just in time to win the game and save the girl from the crooks.

Produced and **distributed** by Fox Films. **Released**, November, 1927. **Length**, 4,665 feet. **The Cast:** Tom Mix, Dorothy Sebastian, Monty Collins, Ben Bard, Marcella Daly, Gordon Elliot, Cissy Fitzgerald, Doris Dawson. **Story** by Adela Rogers St. Johns. **Scenario** by John Stone. **Director**, William Neill.

Almost Human

A Novel Theme

(Reviewed by Raymond Ganly)

HERE'S a story cast in a novel mold and presenting an unusual theme. Its human part deals with a young couple very much in love and its "almost human" part with the role played in bringing them together again by three dogs, the youngest of which tells the story. It is a simple idea, carried out simply and effectively; but many fans will find it boresome as it is not the sort of story provided for the police dog stars but one in which action is lacking to a large extent. There is humor, though, in the dogs' antics and some clever sentences have been put into their mouths which, coming from dogs, are decidedly humorous.

But it is quite dead in spots all the same. Several pleasing features about it are: the absence of the menace; the idea is a novel one which took courage to carry out; the story pretends to be just a simple little tale and nothing else. Vera Reynolds and Kenneth Thomson are okay as the young couple and Claire McDowell gives one of her fine performances as the aristocratic mother of the young husband, who cannot bear her new daughter-in-law. The dog performers are all good, better in fact than many of these police dogs who are rivaling the cowboy stars for stupendous feats and heroics.

Drawing Power: Not so good. Standing by itself it is not very strong, although the dogs bark vigorously. Will probably go best into neighborhood houses or houses which feature two features. **Exploitation Angles:** Concentrate on the leads and name of author.

THEME: Drama of two humans and their dogs. The couple becomes separated but the dogs bring them together again.

Produced by De Mille Studios. **Distributed** by Pathe. **Released**, December, 1928. **Length**, 5596 feet. **The Cast:** Vera Reynolds, Kenneth Thomson, Claire McDowell, Majel Coleman, Ethel Wales, Fred Walton. Dogs: Hank, Paul and Trixie. **Adapted** by Clara Beranger from Richard Harding Davis' "The Bar Sinister." **Director**, Frank Urson.

The Whip Woman

Not Any Too Strong

(Reviewed by Raymond Ganly)

THIS production shapes up as average. In its acting and direction it has that note of mediocrity. Estelle Taylor has the role of a Hungarian girl who lashes the at everyone with her whip. Antonio Moreno is the futile hero, a nobleman who has gone to the dogs. Lowell Sherman and Hedda Hopper have, perhaps, the best thespian opportunities of the cast, Sherman as the flippant, polished baron and Miss Hopper as the proud, blue-blooded mother. On the whole, though, the group is uniform in that they are for the most part too passive and reserved.

The scene is a little Hungarian village. The girl is called the whip woman because she repulses the advances of all men attracted by her prettiness. She even knocks senseless the hero with the butt of her whip, but after she has nursed him back to health she comes to love him. The plot follows the usual trend when the hero thinks his girl has been untrue and has run off with the baron. They do not find out the truth until the girl has suffered much and the hero has again become dissolute.

Drawing Power: The names of the four featured players give it a better than fair pulling strength. Suitable for second run and average theatres. **Exploitation Angles:** Publicize the Hungarian atmosphere and feature the whip prominently. Play up the names.

THEME: Heart drama. Hungarian peasant girl succors a dissolute nobleman, who is about to commit suicide. He finds a new interest in life in the person of the girl. On their wedding day, the man's mother intervenes, with the result that the village baron, a friend of the mother, persuades the girl that the marriage would hurt her lover. They do not come together again until both have been miserable for some time, but they overlook caste and finally wed.

Produced by Robert Kane. **Distributed** by First National. **Released**, February, 1928. **Length**, 5,087 feet. **The Cast:** Estelle Taylor, Antonio Moreno, Lowell Sherman, Hedda Hopper, Julanne Johnston, Loretta Young. **Story** by Forrest Halsey and Leland Hayward. **Director**, Joseph C. Boyle.

The Battles of Coronel and Falkland Islands

An Excellent Picture

(Reviewed by Raymond Ganly)

AMERICAN exhibitors entertaining the idea that English pictures are not for them will be surprised, we imagine, by this fine example of picture making. It is really a *motion* picture, the film having a throb and sweep as it marches steadily and forcefully along. It's all told by the camera, this story of how the British suffered a naval disaster during the late war and of how they came back with typical British bulldog tenacity and dealt their foes a death blow. A stirring record, one to stir the blood.

Created with the co-operation of the British Admiralty and Navy League, the realism of the newsreel only rivals the scenes of the naval struggles in which all the glamor of battle is vividly recorded. One portion, introduced by the title, "The Effort," pulsates with activity as it shows the British preparing to avenge the defeat of Coronel. They shape a ship before your eyes.

The scenes prior to battle are also stuffed full of excitement. The film, really, is educational to the man in the street, showing, as it does, the gunners taking the range, how the whole ship works like an efficient organization. It is a British picture and they have dealt courteously with their late enemies, as the latter are not portrayed in a wicked light. The camera work is excellent.

When all is said and done, it is an unusual picture. There's no love making in it and this fact may mitigate against its pulling power, as many women will find it empty in that respect, but it is crammed with action and men and boys will enjoy it to the full.

Drawing Power: Poor, as it is foreign made. **Exploitation Angles:** Promise them a good picture, a vivid account of naval battles. Tell them that 37 battleships were supplied for the production by the British Government and that thousands of men were loaned also. Tell them it is something out of the ordinary.

THEME: The naval clashes between the British and the Germans at Coronel and Falkland Islands during the World War.

Produced with the co-operation of the British Admiralty and Navy League. **Distributed** here by Artlee Pictures (S. R.). **Director**, Walter Summers.

"Ride 'Em, Ploughboy"

(Universal-Cartoon—One Reel)

FUN about a barn-yard is frustrated by the untimely arrival of a cyclone in which Oswald, at the moment, in the act of milking a cow, is hurled for miles and miles, but instinctively hangs on to the cow, which in the course of the journey is converted into a flying machine.

Walt Disney, the cartoonist, has injected a lot of fun into this one, the characters of which are the various denizens of the barn-yard.

Fortunately for Oswald he is in the act of milking the cow with the arrival of the cyclone, which flits about the barn-yard sucking every living thing into its vortex. It finally hits Oswald and the cow, with Oswald hanging on for dear life. They have a speedy journey, and are about to be plunged into oblivion when Oswald conceives the airplane idea and the cow carries him to a safe landing. There is a lot of good comedy in it.—CHESTER J. SMITH.

Adventures in Pygmy Land

All About the Little Men

(Reviewed by Raymond Ganly)

A VERY good travelogue is this film record of Dr. Matthew W. Stirling's expedition into the land of the pygmies. Besides being interesting and different, it is educational. The jungle background, the strange life and simplicity of the dwarfed ebony-skinned folk, their amazement at the magic of the white men—all provide novelty not found in the usual Hollywood product.

Accompanying the expedition from its starting point to its camp in pygmy land the spectator watching this pictorial record of a most interesting adventure is placed right in the midst of the hustle and bustle of preparation, the painstaking navigation of unknown streams, the heartrending struggle through impeding jungle growth and the final reward the scientists sought—the pygmies. This venture into the unknown is vividly portrayed. With the scientists the spectator can, so to speak, place the childlike pygmy under the microscope and become fully acquainted with his superstitions, his humor, his wisdom, and his everyday life.

The film is much like a huge Ufa Oddities or a Fox Varieties. It has been ably edited, well titled and has many interesting highlights.

Drawing Power: Poor, when taken by itself. But if you link it with another film you can build up an interesting and widely diversified program. **Exploitation Angles:** Play it up as a jungle film and authentic record of life of little known pygmies. Stress fact film had backing of Smithsonian Institute and Dutch authorities.

THEME: An expedition into the pygmy country of Dutch New Guinea.

Produced by Dr. Matthew Stirling. **Distributed** by W. W. Hodkinson. **Length,** 6,800 feet. **Cameraman,** Richard K. Peck.

A Horseman of the Plains

One of the Best of the Mix Thrillers

(Reviewed by Chester J. Smith)

TOM MIX has made an exceptionally good picture in this, one of his last for Fox. It contains all of the usual Mix heroics and an abundance of suspense that will give a real thrill to those who appreciate this western type. There is an obstacle race, to which the mortgage on the girl's farm is appended, that will rouse even the most languid to a state of enthusiasm.

Tom is the sheriff of the adjoining town called in to round up a band of sharpers who are fleecing visitors at town fairs. On the way he saves the life of a colored man who becomes his inseparable companion, said colored man being Heine Conklin, who does some excellent work in the role. On the way Tom also attempts to save the life of Dawn O'Day (Sally Blane), his leading lady, for which he is promptly called down. Dawn is not in danger, but merely taking a wild ride on her favorite horse. She is the boss of the much mortgaged ranch and the daughter of an invalid father.

Tom's arrival is noted by the crooks, headed by Rutherford Gates, a leading citizen, who secretly holds the mortgages on the O'Day ranch. Gates has agreed to provide a driver for Miss O'Day in the big $10,000 sweepstakes. Tom decides that he will do the driving himself, but he is waylaid and made a prisoner by Gates' agents. He makes his escape just as the race is to start and arrives a moment late at the starting gate, but, lassoing the crook driver provided for Dawn by Gates, he takes the reins himself. And what a race that is. There has rarely been a better one staged in pictures. It includes footracing, horseback, automobile and hay trucks and every effort is made to wreck Tom on the course, but, of course, he is the eventual winner and the farm is saved.

Drawing Power: Should be immensely pleasing to the Mix fans and to others who are not his fans. **Exploitation Angles:** You can promise them more thrills than usual in this one.

THEME: Western in which Tom overcomes every obstacle in the grand sweepstakes obstacle race, saves the heavily mortgaged ranch of the girl and then wins her for his wife.

Produced and **distributed** by Fox. **Length,** 4,399 feet. **Released,** March 11th, 1928. **The Cast:** Tom Mix, Sally Blane, Heine Conklin, Charles Byers, Lew Harvey, Grace Marvin, William Ryno. **Story** by Harry Sinclair. **Director,** Benjamin Stoloff. **Scenario** by Fred Myton.

The Golden Clown

Tale of Punchinello

(Reviewed by Raymond Ganly)

THE tale of the clown who hides his sorrow beneath a mask of merriment, this story in a tragic vein has been artistically presented and acted by Gosta Ekman and his leading lady, Karina Bell. It is a much better Swedish importation than "Discord;" there's a sincerity about its scenes, especially those dealing with the clown's grief, his vain pursuit for lost happiness.

An obscure clown who leapt into fame overnight, he loses his wife while at the height of his success. For some reason not convincingly brought out in the film she runs off with another man. The tragic note is introduced when the young wife ends her life. The memories of what could have been, of the brief span of happiness he knew with his wife, drive the clown to drink. When he sees among his audience the man who caused his unhappiness he subtly threatens his life and the man dies of heart-failure. Searching the man's pockets he discovers the existence of a child—his child and his dead wife's. So there is some refuge from his unforgetful past and recompense for the future.

The theme of Punchinello and his sorrowing heart hidden 'neath a guise of laughter makes a fine foundation on which to build a tale of human feelings and deep emotion. Director A. W. Sandberg did a good job by it here.

Drawing Power: Poor. The little highbrow cinemas can play it but other houses should have a strong companion attraction to offer with it. **Exploitation Angles:** Use a clown sandwichman to ballyhoo the film. Feature Ekman as the Faust of Ufa's production already seen in this country.

THEME: Heart drama. A successful clown loses his wife, who commits suicide. The clown cannot forget his sorrows, but he later finds that she had left him a child, the image of herself. He finds balm for his sadness in caring for the child.

Produced in Sweden by Nordisk Films Co. **Distributed** here by Pathe. **Released,** December, 1927. **Length,** 8 reels. **The Cast:** Gosta Ekman, Karina Bell, Maurice De Feraudy, Edmonde Guy, Robert Schmidt, Eric Bertner, Kate Fabian.

Spoilers of the West

A New McCoy Western

(Reviewed by Raymond Ganly)

M-G-M'S Irish star is an army lieutenant ordered to drive out obstinate trappers who have encroached on the Indian's lands. Punctuated by some fine action shots on the open plains, the picture has a strong flavor of buckskin and war paint. The threatening attitude of the redskins actuates a near massacre, which is narrowly averted by the hero, who, in true western fashion, rides out to meet the advancing Indian army with a bullet hole through his shoulder.

Besides the masculine McCoy there is also William Fairbanks in the role of the pseudo villain. These two put up a tremendous scrap when they first meet. But as Fairbanks is the heroine's brother he could not very well be a genuine villain; in the last reel, therefore, you see them fast friends and McCoy the proud possessor of the girl, Marjorie Daw.

In this western are Generals Sherman and Custer, who are shown trying to negotiate a treaty with the Indians. It does not carry the punch and adventurous spirit of the star's previous vehicle, "Winners of the Wilderness," but it is good western fare, nevertheless.

Drawing Power: McCoy is not so well known as some of the other cowboy stars as yet, but still his pictures are strong enough to please the majority of western fans. Suitable for neighborhood houses. **Exploitation Angles:** Play up the historical angle and the Indian flavor. The garb of the red men is an attractor. You can get the school children to write an essay on the Indian.

THEME: Army lieutenant during the frontier days is delegated to drive from Indian land all white men who are staying there in violation of the government's treaty with the red men. He receives opposition from a young girl boss of a settlement but narrowly averts a massacre when the Indians threaten an attack and are prevailed to wait until the following day. The girl realizes the foolishness of spite, moves from the lands and later weds the lieutenant, whom she has come to love.

Produced and **distributed** by Metro-Goldwyn-Mayer. **Released,** December, 1927. **Length,** 4,784 feet. **The Cast:** Tim McCoy, William Fairbanks, Marjorie Daw, Charles Thurston, Chief Big Tree. **Story** by J. T. Neville. **Scenario** by Madeleine Ruthven and Ross B. Wills. **Titles** by Joe Farnham. **Director,** W. S. Van Dyke.

"Dog Heaven"

(M-G-M-Roach—Two Reels)

(Reviewed by Raymond Ganly)

QUITE different and superior from the average two-reel comedy is this "Our Gang" opus in which Pete, the dog, has the most prominent role. The novel idea of having the dog relate a tale of woe is humorously handled. The gang is in the background most of the time, except for Fatty, the dog's master, who plays a very important part in the recountal of a dog's sorrow.

Pete does some remarkable facial work in the many closeups that he is subjected to. What a sad, melancholy hang-dog look he wears! They must have applied make-up to his features in these scenes in which he looks so woebegone, but even then it is remarkable how much of pathos can be extracted from the expressions of this canine. The scenes in which he goes to the dogs, as it were, and in which he frequents a dog speakeasy are well done.

And this can be said for the entire comedy.

The Law and the Man

Program Fare

(Reviewed by Raymond Ganly)

OCTAVUS ROY COHEN'S stories generally make good reading, but when a motion picture director gets hold of one of them it seems that he becomes muddled and does a mediocre job. Take this picture, for instance: not such a bad story, some effective situations for the display of human emotion, some opportunities for virile characterization; but what has the director done with this material? He has gone into much detail, it is true, but he has so shaped it that hardly any animation is apparent in the scenes. He has let everything progress stiffly. His picture needs an easy flow, a looseness, and more motion.

Tom Santschi, the heavy of many a movie yarn, is the stalwart hero, the thoughtful politician, desperately in love with the district attorney, Gladys Brockwell. About all Tom does (in the way of acting) is walk around the sets in a dress suit. His role calls for him to look the silently suffering hero. Miss Brockwell fares much better in the role of the attorney. Robert Ellis is the conventional mean cuss.

Just a fair picture.

Drawing Power: Very ordinary in pulling strength. **Exploitation Angles:** Play up author and Santschi and Miss Brockwell.

THEME: Drama of a boss politician and his willingness to protect the district attorney, the woman he loves. Her finance forges a check, and she, in honor bound to prosecute him, is in a quandary until the politician tries to assume the guilt. She sees through his act and finally learns the true villany of her fiance.

Produced and distributed by Rayart (S. R.). **Released,** December, 1927. Length, 5,916 feet. **The Cast:** Tom Santschi, Gladys Brockwell, Robert Ellis, Florence Turner and Tom Ricketts. **Director,** Scott Pembroke.

Alex the Great

Slow and Entirely Uninteresting

(Reviewed by Chester J. Smith)

AN H. C. Witwer story appearing in a magazine is full of wisecracks and good, snappy readable material, but on the screen—that is something else again. It is a pretty difficult matter to picture six reels of wisecracks and to convey the pep and dash that characterize Witwer stories, particularly where there is little real accompanying action as there is in this one.

Richard "Skeets" Gallagher, in the title role, gives one just the opposite impression that would be conveyed in a Witwer word picture. One is inclined to be rather sympathetic with a Witwer "fresh guy," but not so with Gallagher in the portrayal of this role. In fact, one is inclined to wish him nothing but bad luck when he starts his career of freshness to conquer New York directly from a small town.

The picture is almost entirely devoid of action and its value is not enhanced any by continued repetitions for laugh purposes. Gallagher, time after time, feigns shaking hands and then embarrasses his victim instead by pointing over his own shoulder. Done once, it might have a semblance of humor, but entirely too much footage is wasted to the exclusion of some more lively action in its repetition. The same is true of the hero's "smartness" in repeatedly extracting cigars from Cousin Ed's pocket. A full six course dinner is also wastage of much footage, while Cousin Ed studies a book on etiquette to discern just how each course should be handled and having the waiter take each course from him while he is still studying.

It may be impossible to adapt Witwer humor to the screen. At any rate, it failed in this instance.

Drawing Power: The popularity of the author may bring them into the house, but the picture has little chance on its merits. **Exploitation Angles:** A wisecracking contest, or a contest along the lines of Witwer's trick titles, may act as a stimulant.

THEME: Comedy in which a small town wisecracker invades New York and, through his freshness, wins himself a general sales manager's job and the hand of the daughter of a wealthy manufacturer.

Produced and distributed by FBO. **Released** May 13th, 1928. **Length,** 5,872 feet. **The Cast:** Richard "Skeets" Gallagher, Albert Conti, Patricia Avery, Ruth Dwyer, Charles Byer. **Original story** by H. C. Witwer. **Directed** by Dudley Murphy.

Primanerliebe

Serious and Heavy

(Reviewed by Raymond Ganly)

RESTLESS youth revolting against the rigid conventions tenaciously upheld by their elders, is the age old and difficult theme the Germans tackle here. Still remembering the horror of war, youth questions the authority of the old. It is a sociological question, this study of youth and its yearnings, and the Teutons prove their intrinsic worth as makers of cinema

For they have done a clean-cut job. They show old age's sternness and calmness in contrast to youth's hot headedness and futile gropings. They give you a realistic idea of the eternal conflict between young and old, the old against the new. There are two suicides among the principal players; the mood, therefore, is tragic and very morbid. Not the thing for the average theatregoer, who desires something amusing, something that will give him sparkle and a kick. His more serious brother may find mighty interesting this study of adolescence, but as the average fan is vastly in the majority, and has given overwhelming evidence that he is not interested in cinematics weighed down with heavy thought, "Primanerliebe" will prove weak at American box offices.

There are some finely wrought types among the members of the faculty at the university, where the spirit of restlessness and rebelion permeates the lives of the students.

Drawing Power: For the discriminating movie goer. In telligent audience should find it interesting. **Exploitation Angles:** Much has been said about modern youth, well, there's an angle. An exhibitor can get high school students and the like to write concerning their idea on the question, and perhaps you can get your paper's editor interested in the film.

THEME: A sociological study of the difficulties encountering Germany's youth after the late war. It is the story of the rebellion of students against their teachers.

Produced in Germany. **Distributed** here by Scenic Films (S.R.). **Length,** 6,500 ft. **The Cast:** Fritz Kortner, Greta Mosheim, Wolfgang Zilzer and others. **Director,** Robert Land.

"Hold Your Hat"

(Fox-Imperial—Two Reels)

(Reviewed by Chester J. Smith)

THERE is a lot of good knockabout comedy as well as a number of humorous situations in this Fox two-reeler directed by [illegible] West. The cast too is a good one having as its principals, Sally Phipps, Nick Stuart, Thelma Hill, Arthur Housman and a clever dog.

There are all sorts of complications between a married couple of a week's standing and another married couple of somewhat longer standing, and it is all the fault of the dog. Said canine insists upon taking the straw hat of its master and placing it in the room across the hall occupied by the older married couple, the husband of which is a very jealous individual.

The younger married man follows the dog after his hat into the other apartment and is discovered by the jealous husband. When this is repeated two or three times the husband becomes completely enraged and a lively quarrel ensues. The newlywed decides to get rid of the jinx hat. He wishes it upon the very young son of his employer. The boy finding it too big for him pads it with a paper bearing the formula of his dad's latest invention.

Newlywed loses his job and the hat goes with him. The young son later reveals what he has done with the formula and the boss and office force start a chase for the hat, whose owner is trying his best to be rid of. The hat invariably returns and is eventually located by the boss, who rewards the newlywed by making him his general manager.

"Taking the Count"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

MIKE and Ike have a better story than usual in this one of their series and it will undoubtedly be appreciated by the lovers of short comedies. They have been so frequently trimmed by the fair sex that each agrees to pay $1,000 to the other if he falls again, and then each proceeds to fall almost immediately.

They are interior decorators in this one and that brings them more or less into close touch with the feminine members of the families. They are unfortunate in their first job in having to decorate a home where there are two beauteous daughters of a mother who would wed one of them to a Count.

Instead of proceeding to their work of decorating, Mike and Ike fall very hard for each of the daughters, each at the same time trying to convince the other that he is paying strict attention to business so as to save the $1,000 forfeit. The real Count arrives and gets a rough deal all around. Sizing up the situation, however, he sees there is no chance with the girls, and at the same time, perceiving the diamonds on the mother, he leans in her direction.

Mike proceeds to the nearest minister with one of the girls and he is surprised there upon the arrival of Ike and the other. Then the quartet is surprised when mama and the Count arrive. A triple wedding follows and all ends happily.

"No Fare"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

"BIG BOY" is the little cut-up on a Pullman in this Juvenile comedy plentifully supplied with laugh-provoking situations. Lila Leslie, Wallace Lupino, Eva Thatcher and little Jackie Levine are the supporting cast.

To fool the conductor, the boy's mother dresses him in baby clothes. This makes "Big Boy" mad. After he has broken the conductor's watch, the latter becomes mad also. There are chases up and down the length of the cars, into the berths, and under the seats. Also on the train are a troupe of midgets and the boy falls hard for the tiny wife of one of them, thinking her an attractive girl, and insisting on kissing her even in the presence of her irate husband.

Charles Lamont again directed the child player with good results.

"Mark of the Frog"

(Pathe-Serial—10 Episodes)

(Reviewed by Chester J. Smith)

THIS new Pathe serial is off to a good start with the first three chapters setting the foundation for what promises innumerable thrills and plenty of action before the master frog is completely exposed. As in the last of these serials the master is completely hooded and even those crooks working closest to him do not know his identity.

This story develops out of a million dollars loot entrusted to one crook by another twenty years ago. The first crook had to make his getaway in a hurry, but said he would be back after his share of the loot. Meantime the holder of the money has gathered about him a band of criminals and tramps, each of whom has been branded on the arm with the mark of a frog. This band is terrorizing New York and has the police completely baffled.

There is no time lost in getting the story right down to action. Donald Reed and Margaret Morris are almost immediately victims of a mysterious gas attack which is made upon them via a chimney and which finds them prisoners in a locked room. They barely make their getaway before being overcome by the deadly fumes. And when they do it is only to plunge into a series of misadventures that undoubtedly will keep them extremely busy through the ten chapters.

"The Mark of the Frog" was adapted from "The Fellowship of the Frog," by Edgar Wallace. It was directed by Arch B. Heath and has in the cast, in addition to Donald Reed and Margaret Morris, in the leading roles, such well known players as Tony Hughes, Frank B. Miller, Frank Lackteen, Helen Greene, Gus de Weil, Edward Roseman, George Harcourt, Sidney Paxton, Morgan Jones and William Willis.

While it is early in the story yet (but three chapters having been disclosed in the projection room) it seems safe enough to predict that for action, intrigue, romance and horror this series will be at least up to the usual standard.

"The Girl From Nowhere"

(Sennett-Pathe—Two Reels)

THIS is a companion picture to one recently released under the title of "The Girl from Everywhere" and is so similar to it that it is hard to distinguish between them. Daphne Pollard is the featured player and her comedy antics should be good for many laughs. As in the companion picture, however, the Sennett bathing girls, in a number of artistic sequences done in color, will attract the most attention. They are beautiful girls, lavishly displayed and the photography could hardly be improved upon.

The action takes place in a motion picture studio where a picture is in the process of making and Miss Pollard is the wardrobe mistress. There is a temperamental director putting the cast through their paces and there are the usual disturbances to bring in the comedy element which dominates the picture.

The cast is a good one, those in the principal supporting roles to Miss Pollard being, Dot Farley, Mack Swain, Sterling Holloway, Madeline Fields and Carolle Lombard. The picture has the same setting as its companion piece and the action is almost identical, so it can be tabbed as one of the good ones done by Sennett.

"Gauge of Battle"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

FRED GILMAN is the featured player in this western featurette of the Texas Ranger series. It is the not unfamiliar story of the wayward brother of the girl he loves falling into the clutches of the ranger and then winning his freedom by his heroic actions.

Gilman, as Breezy Layton, is much in love with Anne Creason and they are to be married shortly, but first Breezy must clean up a band of cattle rustlers secretly headed by Bruce Lantard, a neighborly rancher, who induced Anne's young brother to join his band.

Breezy strikes the trail of the band and after a desperate chase captures the young brother, whom he is compelled to place under arrest. Bringing him in he tells the truth to the girl he loves and she refuses to believe it. She seeks Bob's release and is encouraged by Lantard, the band leader. When Breezy refuses to release the boy Anne breaks her engagement and promises to marry Lantard.

Eventually Lantard is cornered and after subduing Breezy makes his getaway with the girl a prisoner. Meantime Bob Creason releases his bonds and goes to the rescue of both his sister and Breezy. He arrives just in time to save their lives and as a consequence is given his freedom. Anne, fully realizing her mistake begs forgiveness and there is the usual happy ending.

"Listen, Sister"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

LUPINO LANE and his brother, Wallace Lupino, resort to girlie's dresses as their comedy habiliments in this tale with the confidential title. These two are an excellent team; they know their flips and falls, are troupers to the core, and, in addition, have something of the artist about them. Lane, in particular, is blessed with a gift for pantomime and is very clever with his bodily movements and gestures. Wallace, too, is a versatile and effective performer. When Educational begins to produce talking subjects these two boys can step right to the fore and show their oral as well as pantomimical worth. We repeat, they're a good comedy team.

Lane has a twin sister, newly married, whose happiness is threatened by her guardian, who promises he will cut off her allowance if she does not continue school. That she may have her honeymoon, Lane is prevailed upon to take her place at the girls' school. The comedy takes him into several tight situations, which are not a whit relieved when the school authorities are informed of the presence of a thief masquerading in women's dress. There are swarms of pretty girls, among them the blonde Estelle Bradley, a liberal quantity of humor and foolishment from the Lupino Brothers.

Clem Beauchamp (Jerry Drew) directed effectively.

"The Ole' Swimmin' 'Ole"

(Universal-Cartoon—One Reel)

OSWALD and his party of friends have a gay old time at this attractive swimming hole until the town marshal puts an end to their capers after they almost put an end to him. They arrive on the back of a mule and then convert said mule into a springboard on which they cavort most humorously. The marshal is taken care of temporarily on his arrival and Oswald steals his suspenders, which are used for a swing until they are completely wrecked when it comes the hippo's turn. His splash into to pool clears it of water and then the gang makes its getaway. This series is holding up remarkably well and Walt Disney is injecting an ample supply of comedy in each picture.—CHESTER J. SMITH.

"Green-Eyed Love"

(Educational—One Reel)

This Cameo comedy stars George Hall, a comedian who appeared on Educational's program once before. He has Estelle Bradley and Ruby McCoy as his feminine support. Gino Corrado is seen as the heavy.

Slapstick, rough and tumble, the comedy comes to pass when Hall's wife, the blonde Miss Bradley, becomes intensely jealous as she believes her husband is having several affairs with other women. When the jeweler's daughter comes to the house, she thinks the latter is one of them and so you have a family fracas, which is enlivened when the heavy follows the jeweler's girl, his girl, into the house, also. The regular slapstick melee follows.

Zion Myers directed. The comedy is about average.—RAYMOND GANLY.

News Reel Resume

The tragic figures of the latest attempt to span the Atlantic in a plane from Europe are shown in Fox Films, Vol. 9, No. 50. Other stories take in scenes of Prince Carol of Roumania and ex-crown Prince of Germany; Australian boys sporting on the beach; where Lindbergh landed on a farm; the funeral of Marshal Diaz; girl jockeys at Tiajuana. The extent of the damage and ruin caused by the dam break in California is also portrayed.

Paramount News No. 67 also had a grim reminder of the dam break, and showed Lindbergh after he was forced down by fog. The funeral of the dead Italian commander is one of the important stories as well as some shots of the two lost English fliers. An on fire in Texas; girl jockeys; the army's "sea sleds"; and jungle jazz are concluding tid bits.

No. 68 shows a speed boat race at Miami; Lindbergh receiving the Wilson Award; a blizzard in Norway; Byrd airmen skiing in Vermont; Berlin's police rookies; the wife of Bobby Jones; and an Indian sculptor. Perhaps the most important subjects in the reel were the following: the flood's toll of death in California; Jack Dempsey at crippled children's home; and the navy bring the S-4 to surface.

Kinograms No. 5379 had scenes, also, of the fliers lost in the Atlantic, and the destruction caused by the dam break. Other interesting presentations were the Hungarians in New York honoring Kossuth; English schoolboys in steeplechase; Trader Horn; the national game of the Spaniards; child Charleston dancers, and Germany remembering dead who fell in the war.

No. 5380 records the navy raising the S-4; the flood sufferers in California; and Lindy receiving the Wilson prize. The St. Patrick's Day parade in New York; the international flower show; society in Florida and a regatta at Miami are filmed also.

Pathe News No. 25 shows the California disaster; the missing fliers; Marshal Diaz' burial; and the unveiling of the statue of Kossuth. Other items refer to principals in forthcoming McLarnin-Mandell tilt; a dog show; German boy scouts; girl jockeys; and senators investigating soft coal situation.

No. 26 has additional views of Lindy accepting the Wilson Award; the S-4 recovered from the deep; and California's flood-swept area. A unique design in airplanes; a water pageant in the Philippines and feats of a crack rifle shot are numbered among the scenes.

In International News Vo. 10, No. 22, the spectator sees more shots of the girl jockeys; the funeral cortege of General Diaz; Hinchliffe and Miss Mackay; and the California dam disaster. Other snapshots include those of Walter Hagen; Johnnie Risko; Jack Redmond; Trader Horn; a healthy family raised on raw victuals; a combination boat and auto; mountain lions and battle scenes from the Chinese war.

No. 23 presents the motorboat race at Miami; Japanese children playing in the snow; the flower show; take-off of plane on flight to boost airplane trade; Lindbergh and the Wilson prize; circus dogs; and the salvaged S-4.

Regional News from Correspondents

Oklahoma City

AT the last meeting of the Board of Directors of the M. P. T. O. of Oklahoma were appointed exhibitor representatives on the Oklahoma Joint Board of Arbitration for the ensuing year: W. Z. Spearman, Barton theatre, Stroud, Okla.; Fred B. Pickrel, Murray theatre, Ponca City, Okla.; E. W. Johnson, Orpheum theatre, Tulsa, Okla. Alternate and substitute members: John Brown, Lyric theatre, Tulsa, Okla.; Edward G. Kadane, Gem theatre, Frederick, Okla.; and A. R. Bender, Melba theatre, Cleveland, Okla.

E. W. Johnson, of the Orpheum theatre, Tulsa, Okla., was recently taken to a hospital in Tulsa following a consultation of Tulsa physicians, who found he was suffering from ulcers of the stomach. Mr. Johnson will remain in the hospital some two weeks and will then be permitted to do his convalescing at home. Last reports were that he was feeling much better, and felt much encouraged.

R. M. Jones, of Broken Bow, Okla., has just opened a new theatre for the colored people of Broken Bow, which he has named the Wonderland.

A. B. Crawford, who has been operating the Picture Show theatre at Kaneyville, Okla., is moving his equipment into a new theatre at Bowlegs, Okla., which he has named the Ritz.

P. J. Duffy, owner of the Grand theatre at Collinsville, Okla., but who has the theatre leased to other parties the last few years, advises he is returning to the exhibition field and will again take complete charge of his theatre early in March.

Fire destroyed the Empire theatre at Eldorado, Okla., early last week. H. G. Kingery, owner, advises he will re-open for business as soon as the theatre can be rebuilt.

Mrs. C. C. Stanfield, a prominent exhibitor in Oklahoma for a number of years, has disposed of her theatre, the Hamly, to C. Lyles, at Clinton, Okla. Mrs. Stanfield is seeking another location and after a short vacation will re-enter the exhibition field.

After being without a motion picture theatre for some time, the residents of Gould, Okla., are to enjoy a new theatre to be called the Community, which will be operated by L. S. Stokesberry.

Sam Benjamin, veteran manager for F. B. O., is now in Chicago, where he was called by the illness of his daughter, Mrs. Jerry Abrahams, who underwent a surgical operation early this week. Mr. Benjamin will also attend a district meeting of F. B. O. managers while in Chicago.

Fire of undetermined origin recently destroyed the Bungalow theatre at Weatherford, Okla., with a loss of $15,000, which included the total loss of a $6,000 pipe organ. L. A. White, owner, advises his loss was practically covered by insurance and he will again reopen for business as soon as the theatre can be rebuilt.

The A-Mu-Su theatre at Frederick, Okla., which has for a number of years been operated by Mrs. Grace Brown, has been sold to Mr. West Harris. The theatre was originally opened by Mr. Brown and following his death several years ago was taken over by his son, F. G. Brown, who attracted state-wide attention by his ability to operate the theatre successfully although he was but 19 years old when he took it over. After establishing himself as one of the coming exhibitors of the state, young Brown was stricken down suddenly and died following a surgical operation. Mrs. Grace Brown, the widow and mother, took charge of the theatre then and operated it until its recent sale to Mr. Harris.

Ralph Morrow, newly appointed manager for United Artists, Dallas, spent several days last week in the Oklahoma territory visiting with exhibitors and the Oklahoma City exchanges.

V. E. Ham, who was formerly connected with W. E. Worsham in the operation of the Majestic theatre at Ringling, Okla., has purchased Mr. Worsham's interest in the theatre and resumed management of same. Mr. Ham sold his interest in the theatre to Mr. Worsham several months ago.

E. W. Best has just bought equipment for his new theatre, the Royal, at Marshall, Okla. Mr. Best expects to have the new theatre ready for opening within the next ten days.

Mrs. Ella Bennett, who operated the Majestic theatre at Seminole, Okla., until it was destroyed by fire last October, has announced she will rebuild this house and same will be ready to open by May 1st. Mrs. Bennett is one of the pioneer exhibitors in Seminole.

Oscar Jeffers, of Inola, Okla., has just opened his new theatre, the Electric.

Sam Benjamin, F. B. O. manager, returned to Oklahoma City early this week following a ten days visit in Chicago.

Charles E. Kessnick, district manager for Metro-Goldwyn-Mayer, spent several days last week with the local Metro office.

H. H. [illegible] has again taken charge of the [illegible] theatre at Paden, Okla., following a three months' vacation. During his absence the theatre was under the management of [illegible].

The H. & H. theatre at Midland, Texas, to open soon, has been named Grand theatre.

The National theatre at Graham, Texas, is being remodeled and redecorated and new lighting system is being installed.

M. Williams has purchased an Arctic NuAir variable speed control ventilating machine for his houses at Big Lake and Iraan, Tex.

A. V. Wade is installing a new Smith-Geneva organ in his Majestic theatre at Gainesville, Texas.

The Methodist congregation at Big Lake, Texas, voted for no Sunday movies, the vote being unanimous.

By a vote of 1678 to 1056, Blackwell, Okla., has decided that Blackwell will not permit Sunday moving picture shows in the future.

The Palace and Lyric theatres, both opened at Odessa, Texas, the past week.

The Majestic theatre at San Antonio, Texas, will be ten stories instead of six, as originally planned, with seating capacity of 4500.

Rubin Frels will erect a new theatre at Cuero, Texas, soon.

The Crazy theatre at Mineral Wells, Texas, was completely destroyed by fire.

The Queen theatre at Brownwood, Texas, was robbed of a small amount of money.

The Ellaney theatre El Paso, Texas, is installing a new Vitaphone.

Florida

THE Rialto, known as Tampa's "legitimate" house, went over to pictures last week, presenting a sex picture. The Rialto operated as a stock musical comedy house for about two years and was taken over a few months ago by the "Peruchi Players" for dramatic stock. The picture engagement was for one week only and the stock company re-open again Sunday for a summer run at reduced prices, matinees at 35c and nights at 50c top.

R. H. Palmer, Jr., has taken over the Ramon theatre at Frostproof and reports that everything is going lovely. Palmer worked in Tampa a long time and knows how to put on the de luxe shows and says he is putting them on down there and making the natives sit up and take notice.

The Campobello, an exclusive colored theatre in the Belmont Heights section of Tampa, has been leased to Chas. W. Dowsing for a period of five years and re-opened this week with Bob Roberts as manager. Mr. Roberts is an old timer in the amusement game and is arranging some of the "sure-fire" stunts to put the house over.

O. G. Finley, manager of the Seminole, Tampa's finest neighborhood theatre, is sporting a handsome new Oakland sedan.

The announcement of a new theatre for Lake Wales comes in this week. According to the report the house is to be built by the Princess Realty Company and has been leased to the Lake Wales Investment and Amusement Corporation, who now operate the Scenic in that city and the Royal at Wauchula, both houses being under the direct management of N. W. Remond. The new house, according to George E. Jacobs, the architect, will cost about $100,000 and will seat between 900 and 1,000. There will be a small stage of about 20 feet depth, sufficient to accommodate vaudeville acts or small dramatic companies, but pictures will be the regular programs. It is expected the house will be ready for opening early in the fall.

Manager C. B. Ellis, of F B O's Jacksonville exchange, visited Atlanta last week.

Jesse Clark, district manager for Publix, spent several days in Jacksonville last week.

Charles Lester, Manager Universal's Jacksonville exchange, was in Atlanta last week.

Frank Dowler, Southeastern district supervisor for Publix, spent last Sunday in Jacksonville.

Frank Neel, formerly of the Rialto Theatre, Jacksonville, is now assistant manager at the Empress. Floyd Eads, formerly manager of the Ft. Lauderdale Royal Garden Theatre, is assistant manager at the Rialto. W. A. Krause, Jr., is manager of the Empress and Rialto.

Walter Price, Universal booker in Atlanta, was in Jacksonville recently.

Dickson Williams, assistant manager at the Florida Theatre, Jacksonville, is being transferred this week to the Carolina Theatre at Charlotte, N. C. Mr. Williams will be missed by his many friends in Jacksonville.

C. B. Ellis, manager of FBO's Jacksonville exchange, was in Miami last week.

Friends of Scott Chesnutt, manager of Paramount's Jacksonville exchange, were deeply grieved to hear of the death of his mother in Birmingham last week.

F. S. Riggins, Royal theatre, Blackshear, Ga., visited Jacksonville exchanges last week.

Canada

A NOTEWORTHY dinner was held recently at Brandon, Manitoba, in honor of H. M. Thomas, Western Division manager of Famous Players Canadian Corp., Toronto, who has been on a tour of the Western theatres. Among the guests at the dinner, which was arranged by C. S. Ferguson, manager of the Capitol and Strand Theatres, were the Bishop of Brandon; J. C. Riddell, president of the Board of Trade; Brig.-General Kincaldy; Chief of Police Everett and President Bert Miller of the Kiwanis Club.

E. F. McMahon, secretary-treasurer of United Amusements, Limited, which operates 12 theatres in Montreal, has been passing around both the cigars and the drinks because of the arrival of twins. The babies and the parents are all progressing nicely.

Ald. J. A. Vaillancourt of the City of Montreal, Quebec, has been appointed inspector of theatres in the new civic building inspection department and is taking over his duties on April 1. Ald. Vaillancourt is retiring from the City Council after having been a member since 1921. The inspection of theatres and other buildings was recently taken from the Montreal Fire Department.

Merchants of Chatham, Ontario, laid a complaint with the Police Department because Manager A. P. Drohan of the Griffin Theatre was getting too much business. The trouble was that the people lined up along the sidewalk, blocking the entrance to seven stores. The police are now trying to line them up in loops.

N. L. Nathanson, manager director of Famous-Players Canadian Corp., Toronto, and Mrs. Nathanson, have returned to the Ontario Capital after spending the winter in Florida.

Plans have been announced for a 20-story hotel to be built on the site of the Grand Theatre, Toronto, Ontario, the theatre already having been razed for the purpose. The Grand was one of the oldest theatres in Canada. It held the record for long runs, "Mickey" having played there continuously for 17 weeks.

Lawrence A. Wilson, Liberal member in the Canadian House of Commons for Vaudreuil-Soulanges, has come out with the proposal for the establishment of a National Theatre for Canada which would be erected at Ottawa. His plans call for the equipping of an imposing amusement palace by the Government for the presentation of all types of entertainment and art including moving pictures. His suggestion is that Canadian-made films would be screened in the national theatre.

A definite start has been made on the erection of the Glebe Theatre at Bank Street and Second Avenue, Ottawa, Ontario, by P. J. Nolan who is already the owner of the Rex and Columbia Theatres in the Canadian Capital.

Mr. Nolan is looking after the construction of the theatre himself with the exception of several contracts, such as the tile and brickwork, which are being awarded to private contractors. Mr. Nolan expects to have the new house completed in September.

March 17 being the Seventeenth of March, Manager J. M. Franklin of B. F. Keith's Theatre, Ottawa, Ontario, celebrated the occasion with the presentation of al All-Irish program.

Col. John A. Cooper, president of the Motion Picture Distributors Association of Canada, has returned to his home in Toronto after having been seriously injured in a train accident at Regina, Sask., when he lost his foot and sustained other injuries.

Cincinnati

THE Southwestern New York Theatres Corporation, of which Nikitas Dipson is president, with headquarters at Batavia, N. Y., in addition to having recently taken over the Capitol and Olympic theatres at Steubenville, Ohio, as previously reported, have now acquired the Strand and American theatres at East Liverpool, Ohio, owned by John Papulis and A. G. Constant. William M. Hendricks, formerly manager of the Palace, Jamestown, N. Y., has been made manager of the two houses at East Liverpool. There will be no change in the policy of the houses, which play pictures and presentations.

The site of the Majestic theatre, Springfield, Ohio, has been sold to hte Schulte interests for cigar store purposes, although possession does not pass for some four years. The theatre belonged to the late Louis Chakeres, who in his will indicated that the house be sold. It is being conducted by the former owner's brother Phillip, who is extensively remodeling the house, and installing a new organ.

Arthur Longbrake, formerly manager of the Band Box theatre, Springfield, Ohio is now connected with the Regent theatre, in that city, in a similar capacity.

The Gordon theatre, Middletown, Ohio, was given over to a Spring style show for several days, sponsored by local merchants.

Jules Frankel, accompanied by Mrs. Frankel, has returnen from an extended trip to Havana, Panama Canal and San Francisco.

Dayton, Ohio, which some authorities contend is already over-seated, is to have another theatre for which it is said plans and specifications have been developed. The new house will be part of a community center project, and will have a seating capacity of 500.

Thieves entering the Gen theatre, 215 West Fifth street, Dayton, Ohio, dragged the heavy office safe to the rear of the basement, where they knocked off the combination lock. They were unable to effect an entrance, however, thus saving the house some $200.

The transfer of Dan McNatt from manager of the State, a Keith movie house, to the same position at Keith's, Cincinnati, resulted in promotion of Joseph Goetz from head usher to manager at the Dayton house.

Roy R. Boomer, manager of Schine's Ohio theatre, Sidney, Ohio, is just what his name indicates. His latest innovation is to permit his patrons to dance on the stage of the theatre following the last show about 10:30 on Wednesday nights. The festivities, however, must cease on the stroke of 12. A special orchestra is engaged for the occasion, and the stage floor receives the required treatment for dancing each week. There is no charge for this extra amusement, the only requirement being that the participants must be in the theatre to see the picture.

Manager A. M. Ogan, of the Warren theatre, Franklin, Ohio, put one over on his friends a week or so ago. The happy bride is Miss Olive Groff, of Bloomsburg, Ohio. The surprise marriage took place at Newport, Ky.

Philadelphia

FIVE offices, including two exchanges, in the heart of the motion picture section of Philadelphia were entered and safes smashed one night recently. More than five hundred dollars in cash, as well as securities and ewelry, were taken by the thieves. The first office entered was that of the Kline Poster Company, 1307 Vine street, where after breaking the combination of the safe, $300 in cash was taken. Gibelli & Company, theatre decorators, were the nxet victims of the burglars and $200 was taken from the safe, although gold leaf valued at more than $500 was overlooked. Tony Lucchese's Liberty Exchange, 1339 Vine street, was entered in a similar manner and cash amounting to $50 taken from the safe. The Reliance Printing Company, printers to the industry, lost a small amount of jewelry which had been placed in the safe for safe keeping.

As a result of a booth fire recently at the Mammoth theatre, 521 West Girard avenue, Philadelphia, concerted action is being taken by the fire marshal to enforce compulsory equipment of all motion picture projectors with the new safety device. Only speedy action on the part of the police prevented a panic and possible stampede in the theatre when fire first broke out in the operating room. While H. Devlin, the operator, was trying to extinguish the flames, Policeman Hoffman saw smoke issuing from a small aperture over the main entrance and summoned the fire department. Manager George W. fire was of small consequence but in the rush for exit was pushed through the cashier's booth and suffered a severe laceration of the hand. Officials of the fire marshal's office are determined that this will be the last booth fire in Philadelphia as a crusade will be carried on to have all theatres equipped with safety control devices.

John D. Law, inventor of several mation picture and color photographic processes, died recently in Philadelphia, following an operation in the Roxborough Memorial Hospital. Mr. Law was born in Scotland in 1863 and came to America when a very young man. He settled in Roxborough and became interested in moving pictures, being president of three of the earlier companies. He devoted his time to a study of photographic color processes.

Albany

A. DEWOLFE VEILLER, one of the ablest and at the same time youngest motion picture theatre managers in this part of New York state, resigned as manager of the Mark Ritz in Albany last week, and on April 1 will become comptroller at a local suit and dress house. Mr. Veiller will be succeeded by Charles Smakwitz, manager of the Albany theatre, who came to this city several months ago from Syracuse. Mr. Veiller is the son of Bayard Veiller, the well known playwright and in many respects is a chip of the old block, having served as a reporter on one of the Schenectady papers before going as manager of the Strand theatre in Schenectady. Later on Mr. Veiller was associated with the Schine brothers in Gloversville, but returned to become manager of the Lincoln in Troy, handling this house with such success that he was transferred to the Mark Strand in Albany, and then given the management of the Mark Ritz when it was opened a couple of years ago. Not only did Mr. Veiller handle the house, but he also handled all advertising for the Stanley theatres in Albany, his newspaper advertisements, through their cleverness, arousing much favorable comment.

The Criterion in Roscoe, operated in the past by B. G. Cable, has been sold to S. H. Mason. The Rialto and Lincoln theatres in Schenectady, operated for some time past by Feltmann and Son, were acquired last week by the Brandywine Amusement Corporation. W. T. Finn has bought the Garvey theatre in Clinton from Len Garvey.

Mike Bonmausser, who runs the Plaza in Malone, and who is not a very frequent visitor to Albany, spent a part of the past week here, in booking pictures for the coming months.

There is prospect of a new motion picture theatre being built this summer in Cherry Valley. The village has one house, known as "The Star," and is handled by Mrs. Winnie, a schoolteacher.

Cooperating with local merchants in Carthage, William O'Brien, manager of the Strand theatre in that village, is arranging for a fashion show, which will be held on two days the latter part of this month.

Fred Perry, a theatre manager of Binghamton, and formerly of Watertown, filed a petition in bankruptcy in Utica, last week, with liabilities of $4,000 and no assets.

Lightning struck Albany's Film Row during the past week, with the result that Jack Krause was replaced as manager of the Tiffany exchange, by Pete Dana, a former booker with Schine brothers, but who left that organization a number of months ago. Jack Bulwinkel was succeeded by R. S. Wehrle, of New York City, as manager of the First National exchange, while H. C. Bissell resigned from the sales force at the same time. Mr. Wehrle returned only last week to the United States from Europe, where he represented First National over a wide area.

Mr. and Mrs. James Papayanakos, the former being the owner of the Graylin theatre in Gouverneur, returned last week from Florida, where they have been spending a month or so.

One of the most important deals in the local motion picture theatre field resulted last week in Abe Stone disposing of the Arbor theatre in Albany to Herman Vineberg, one time manager of the Mark Strand, as well as the Albany theatres, and who more recently has been connected with houses in New York city and New Jersey. Mr. Vineberg took over the house this week. The theatre was acquired four years ago by Mr. Stone from the late Samuel Suckno. Mr. Stone will now devote his entire time to the Eagle theatre.

Jack Krause, who was badly injured some months ago in an automobile accident, was at the state capitol last week appearing before the compensation board and will probably be awarded a substantial sum.

These are days that cause Joe Saperstein, manager of Harmanus Bleecker Hall in Albany, to glance longingly at his golf clubs and figure how many more weeks he will be obliged to wait before he is driving a 250-yard slash over the links of the club to which he belongs.

The audience at the Capitol theatre in Albany sat quietly the other night while a fire raged next door, causing $2,000 damage to a restaurant.

Jack Hutcheon, manager of the Regent, Strand and Rialto theatres in Amsterdam, is one man who is doing his share these days toward remedying the unemployment situation in New York state. When Governor Smith asked all mayors to get work on public improvements under way as soon as possible, that the unemployed might find work, Mr. Hutcheon went to his mayor and said that he would give one week's work in his theatres to needy men with families.

During the past week the steel girders arrived in Johnstown for the roof and supports of the new theatre being erected there by William Smalley.

Mrs. Tony Veiller, wife of the manager of the Mark Ritz, returned on Saturday from Palm Beach.

Howard [illegible], who was formerly connected with the [illegible] staff, has now been made assistant manager of the Clinton Square theatre in Albany.

Andy Smith, eastern district manager for First National, was in Albany for a day or two last week and was entertained at dinner one night by C. H. Buckley, owner of the Leland and the Clinton Square theatres.

Walter Roberts, manager of the Troy theatre, is busy these days in paving the way in the contest that will decide the most beautiful blonde in the Collar City.

Charles Smakwitz, manager of the Albany theatre, might be said to have made his screen debut last week, when his smiling countenance was seen in connection with the winner of the Mark Strand contest.

Mr. and Mrs. Alec Sayles, the former being manager of the Leland theatre, sailed from New York city on Monday for Havana, where he will spend two weeks. In his absence, John Garry, manager of the Clinton Square theatre, will look after the Leland.

Dick Hayes, booker at the Paramount exchange, blossomed forth this week with a Buick coupe. It is expected that Mr. Hayes will shortly represent his company on the road.

Charlie Stombaugh, of New York, who recently assumed the management of the Pathe exchange in Albany, is so busy these days that he finds no time, he admits, to write to his friends. Between holding sales meetings and screenings, and jumping over the territory, Mr. Stombaugh is an extremely busy individual.

Detroit

GEORGE W. SAMPSON, one of the organizers of the Robertson Theatrical Enterprises, also general manager of the Cinderella, Roosevelt and DeLuxe theatres, Detroit, has resigned. He is leaving sooo to take over the office management of Columbia Pictures exchange in Omaha, Nebraska. For several years George was city salesman and branch manager of the Pathe exchange in Detroit.

Business in the Michigan territory has grown so rapidly during the past few years that George Carr, Heywood Wakefield manager, has decided to enlarge his office by taking aditional space in the new film building.

After an association of many years with the local branch of Standard Film Service, Herbert Ives has tendered his resignation. He plans to go into business for himself, starting with several pictures for Michigan exhibitors.

W. O. Rippey, proprietor of the Lakeside House, a resort hotel at Crystal, Mich., recently purchased the Strubel, also known as the Community theatre, at Ithaca, and will operate it in connection with that resort.

The American Booking Corporation has surrendered its lease in the film building and quit business. The enterprise was operated by Minter-United, distributors of state right films. Jimmie Minter hereafter will devote his entire time to the Ritz theatre, Flint, Mich., on which he has a long lease.

George Barron has been appointed publicity director for the United Artists theatre, succeeding Leon Friedman, and Cy Carpenter tendered his resignation as house manager last week.

It is rumored that W. S. Butterfield will erect a new house in Jackson this year, in addition to the Regent theatre, which he already operates there. No details of the new house have been announced other than it is included in a $4,000,000 building program by the Butterfield interests. Definite announcement, however, has been given to the effect that Colonel Butterfield intends to open a new theatre in Petoskey, Mich., which will seat around 1200. Work on the latter will begin this spring.

The $35,000 electric sign on the United Artists theatre building caught fire last week and burned for more than an hour before it was extinguished with chemicals. The blaze started because of a short circuit, and W. H. Rudolph, district manager of U-A, said he believed the sign would have to be taken down for repairs. The whole structure was of steel, sheet iron and glass. Short circuits in the wiring destroyed most of the insulation.

When news reached the Butterfield office in Detroit of the death of Mrs. Charles S. Mott, daughter of Col. W. S. Butterfield, a cablegram was immediately dispatched to him at Naples, Italy. Although not able to reach Flint, Mich., in time for the burial, the family has already sailed for home. About 300 persons attended the funeral, including relatives and personal friends from several Michigan cities. In accordance with the wishes of Mr. Mott, the services were marked by brevity and simplicity. Flint theatres were closed until after the funeral.

George W. Trendle, general manager of the Kunsky Theatres Corp., has returned after spending a month in Florida.

Mr. and Mrs. A. J. Kleist, Jr., formerly exhibitors in Pontiac, Mich., have disposed of their interests to the Butterfield circuit and are vacationing in Florida.

Minneapolis

AN attempt to ban Sunday moving pictures from Cokato, Minn., was defeated by a margin of three votes this week after a bitter contest. The final tally was 223 votes for showing movies on Sunday and 220 against.

A new entertainment policy will be inaugurated at the State theatre, Minneapolis beginning March 24. Super-productions and long-run photoplays will be presented at that theatre instead of the unit programs which have featured since its opening seven years ago. The theatre will be augmented and the big pictures will be presented with full road show effects and atmospheric prologues. "Rose Marie' will be the first picture shown at the State under the new policy, which is made necessary by the opening of the new $2,000,000 Minnesota theatre, which will steal the State's thunder as far as unit programs are concerned.

Ed Kraus, manager of an F & R theatre in Fargo, Minn., has been made an honorary member of the Officers' Mess, a club composed of former officers of the World War. Kraus was recently elected Commander of the Fargo American Legion Post.

When newspaper editors held their annual at Sioux Falls, S. D., they were royally entertained by J. Dundas, manager of the State theatre. The editors were entertained at their banquet by Dundas and his theatre personnel and then were taken in busses to the State, where they witnessed an elaborate and specially prepared program. The local newspaper gave the event a front page notice.

The theatre at Albertville, Minn., has been closed by W. H. Hewitt.

According to reports Walter F. Liebmann is to return to Minneapolis to resume his work as Pathe branch office manager, a position which he resigned.

About $380 in cash was stolen from the Colonial theatre at Watertown, S. D., recently, when thieves blew the door from the safe with a charge of nitro-glycerin so heavy that it totally wrecked the safe and did much damage to the room. Manager Kent Shaw said about a thousand dollars' worth of damage was done. The theatre is owned jointly by W. A. Steffes, president of Northwest Theatre Owners Association, and Finkelstein & Ruben.

Kinograms has added as a regular member of its staff Miss Angela Murray Gibson of Casselton, N. D., who claims the distinction of being the first news reel camera girl.

The Community auditorium at Platte, S. D., has been leased to A. B. Leak, manager of the Lyric Amusement Company of Huron, S. D. The theatre will be remodeled and brought up to a seating capacity of 700. It will be known as the Lyric.

The American Amusement company will open its Moorhead theatre at Moorhead, Minn., early in April.

A. C. and A. B. Cooper have bought the interest of their partner, T. J. Conboy, in the Scenic theatre at Lisbon, N. D. The younger Mr. Cooper will manage the house in the future.

Central Penn

EDWARD J. MELNIKER, for fifteen months manager of Loew's Regent theatre, Harrisburg, has been promoted to be manager of Loew's new Ohio State theatre in Columbus, recently erected at a cost in excess of $1,000,000 and having a seating capacity of between 2500 and 3000. Mr. Melniker left Harrisburg on March 12, and it is understood he will assume his new post early in April. He came to Harrisburg in January, 1927, from New Haven, Conn., where he was manager of the Roger Sherman.

The new manager of Loew's Regent is John P. McCarthy, who arrived in Harrisburg early in March. Prior to that Mr. McCarthy was manager of the Newman theatre, a Marcus Loew, Inc., house in Kansas City, Mo. He is described as a good mixer and is making friends rapidly in Harrisburg.

Two theatres in St. Clair, Pa., are now under the control of Otto Miller, veteran exhibitor, of that town. Mr. Miller, who for some time has been operating the Lyric, has taken over the Queen theatre from the Carlton Theatres, Inc.

Manager Clyde M. Gibble, of the State theatre, Harrisburg, showed enterprise which won general commendation when, on March 17th, he exhibited on the State screen, motion pictures of the big Pennsylvania Railroad wreck, which occurred the day before at Marsh Run, a suburb of Harrisburg.

Special local features of entertainment will be included in the program for the formal opening of the big, modern Park theatre, in Williamsport. The house has just been completed by Valentine C. Luppert, and will be completed by March 26.

The management of the Palace theatre, Coatesville, has been taken over by J. W. Larned, a theatre man of Bloomsburg.

The Pictureland theatre, one of the oldest in Reading, has been taken over from J. H. Snyder by A. A. Marillo.

The draperies and stage effects for the new Park, Williamsport, have just been installed under direction of Manager Robert Mix. They were put in by the Novelty Scenic Studios of New York City. The marquee in front of the theatre has been completed, and other last-minute details are rapidly being attended to so that everything will be in readiness for the opening on March 26.

Cooperating with the Lions Club in the interest of the blind residents of Altoona, the Strand theatre, of that city, has been turned over to the cause for the period from March 24 to March 30.

The Tacony Theatres, Inc., of Tacony, Pa., organized for the purpose of "building, constructing, equipping, operating and managing theatres," obtained a Pennsylvania charter at the capitol in Harrisburg on February 24. The nominal capital stock is $5,000. There are 100 shares of a par value of $50 each, and $500 of the capital is paid in. The treasurer of the new corporation is Albert M. Cohen, 5012 Walnut street, Philadelphia.

Dallas

THE Melba theatre is rapidly pushing its way to the front since being opened as a Publix theatre. The latest step forward is the installation of the Vitaphone in the Melba, on which work will start at once. Present rumors indicate that the synchronizer will be presented to the public on April 7th.

Present indications are that Publix will also install Vitaphone in their theatres at Austin, San Antonio, Fort Worth and Houston. Mr. Piermont, of the Vitaphone Corp., and Mr. Edwards, of the Publix organization, are in Dallas on business pertaining to the installation of Vitaphone in the Melba.

C. B. Stiff, district manager for Publix, is spending most of his time in the field working on Vitaphone installations and working out campaigns for exploitation. L. E. Schneider of the Publix home office has been in Dallas the past week.

Publix officials are now considering alterations of the Palace theatre in Dallas, which will require an expenditure of $80,000. Plans include an entirely new front and lobby and new stage equipment. Seating capacity will be increased and additional office space will be constructed as present quarters are rather cramped. New stage equipment calls for an expenditure of $30,000, and present plans call for the completion of the work by August 15th.

James Ryan, casting director of the Fox Film Corporation, and George Schneiderman, head camera man for Fox, are in Fort Worth seeking a western star for Fox among the rodeo riders at the Southwestern Exposition and Fat Stock Show.

A movement headed by Ernest C. Leaves of the Dallas Pathe exchange, and Leslie Wilkes, of the Dallas First National exchange, has been started to furnish the Scottish Rite Home for Crippled Children with a motion picture machine, projection booth, and a series of films for exhibition. The Dallas distributors and theatre owners will be asked for donations, and the exchanges will take turns in donating the picture each week.

Leonard Holland of the Palace theatre has been selected by Simon Charninsky for the position of chief organist at the Capitol theatre, beginning March 23rd. Mr. Holland has been with the Palace for three years and will succeed Mr. Sailings, who recently resigned.

Edward J. Sullivan, of the Fort Worth theatre, Fort Worth, is the new house manager for the Palace theatre, succeeding J. M. O'Connell, who has held the position for two weeks. Mr. Sullivan formerly supervised the Publix Usher system and assisted in opening the Fort Worth theatre. Mr. O'Connell will go to Minneapolis to open the Minneapolis, a new Publix theatre there.

Atlanta

THE Empire theatre, newest of the suburban houses in the Atlanta district, held its formal opening Monday, March 19. The theatre is located at the corner of Georgia avenue and Crew street and has a seating capacity of approximately 1000.

The Empire is owned by the Empire Operating Company, which is composed of a group of Atlanta business men who have not heretofore been engaged in theatrical enterprises, and will be managed by Alpha Fowler, one of the best known and most experienced theatre men ni this section of the country.

The Grand theatre, Cedartown, Ga., owned and operated by Joe Wheeler, who also owns the Capitol theatre in Montgomery, Ala., celebrated its first birthday anniversary last week, the date being March 14.

Members of Paramount's exchange in Atlanta held a dance at the Henry Grady Hotel, March 17. The committee on arrangements was headed by O. L. Freeman, ad sales manager, and the affair was one of the most enjoyable of the season.

Bringing to a close a managerial administration covering a period of more than ten years, Claude R. Beacham last Monday severed his connection with First National. The announcement came as a distinct surprise to Atlanta's film row.

Succeeding Mr. Beacham as manager of the Atlanta exchange is C. A. Clegg, who has recently been connected with Famous Players in England.

While Mr. Clegg has issued no announcement since his arrival here, it is understood that several changes in exchange personnel are contemplated. Rumor is to the effect that a realignment of the sales force is now in prigress. However, the only positive information available at this time concerns Fred M. Jack, who has been assistant manager in the local exchange for the past several months. Mr. Jack was summoned to Memphis by W. E. Callaway, southern division sales manager, early this week and was placed in charge of that branch, succeeding Douglas P. Rathbone, who has been shifted to the managership of the St. Louis exchange.

A signal recognition was paid this week to the work of Jack Chalman, assistant publicity director of the Howard theatre by the Publix organization, when this young man was given a three weeks' trip through the west.

After a long siege of illness, which compelled temporary retirement from the field wherein he had signalized himself for exceptional service, William H. Wassmann is back in Atlanta and has resnmed his connection with the local Tiffany-Stahl exchange under Southeastern Representative William C. Minder.

Mrs. W. M. Kimbro, of the Greenland theatre, Greensboro, Ga., was a visitor on film row several days last week.

Mrs. H. T. Wood, of the Strand theatre, Washington, Ga., also vissisted the film exchanges during the week.

Charles Oswald, Publix Booker, of Jacksonville, made a trip to Atlanta last week.

E. J. Sparks, of the Sparks Enterprises, Jacksonville, Fla., was a visitor in Atlanta last week.

W. G. Minder, southeastern manager for Tiffany-Stahl Productions, left last Thursday for Miami.

C. L. Peavey, Atlanta branch manager for F. B. O., spent last week in Georgia territory.

Sidney Schwartb, M-G-M auditor out of the home office, is visiting the company's Atlanta branch.

Jack Elwell, of M-G-M's Atlanta branch, spent the major portion of the week in Rockwood, Tenn.

R. E. L. Golden, of the Golden theatres, LaGrange, Ga., visited film row the latter part of the week.

P. S. Bryan, manager of Fox's Atlanta branch, made a trip into the Florida territory last week.

G. M. Jacoby, auditor out of Universal's home office, is visiting the company's Atlanta branch.

W. W. Anderson, manager of Pathe's Atlanta branch, spent last week in the Alabama territory.

Fred S. Creswell, district manager for Arthur C. Bromberg Attractions, with headquarters in Atlanta, left last week for Chattanooga and other points in Tennessee territory.

Mrs. [illegible], of the Strand theatre, Washington, Ga., was a recent visitor to the film exchanges.

A. J. MacPhain, F. B. O. auditor from New York, is spending several days in the company's Atlanta branch.

J. H. Bntner, manager of Educational's Atlanta branch, is working the Florida territory.

James W. Clark, exploitation representative for Metro-Goldwyn-Mayer in the Southeast, returned last week from Hot Springs, Ark.

Robert J. O'Donnell, general representative for Inter-State Amusement Company, visited Birmingham the past week.

W. W. Anderson, manager Atlanta Pathe exchange, visited the Magic City the past week and called upon local exhibitors, accompanied by his Alabama representative, O. K. Bourgeois.

Charles C. Siniard, of the Cricket theatre, Collinsville, Ala., visited Birmingham the past week, as did Lee L. Castleberry, of the Princess, Gadsden, and W. C. Steele, of the Dixie, Gadsden.

The Sunday movie campaign still awaits definite election date to be set by the City Commissioners.

A. V. Summers, for many years associated with the Jefferson theatre, Birmingham, is now manager of the new Avon theatre.

Salt Lake City

MANAGER L. C. Wingham, of the local Metro-Goldwyn-Mayer exchange, is now working in the Montana section, and all of the sales representatives out of this office are making their respective territories.

Manager Al O'Keefe of the local Pathe office has left for Montana territory. Salesman George Hayes is making the Yellowstone branch of Idaho and Jack Connors has just returned from Southern Utah country. Dave McElhinney is in Eastern Montana, it is stated, and Bob Boomer is also in Montana with his Pathe releases.

L. L. Savage, district representative for Pathe, left this city a few days ago for Denver.

H. H. Milstein, former manager here for Universal, has just been transferred to the management of the Minneapolis office for Universal, it is announced. A. W. Hartford, who has been selling for Universal here for some time, has been advanced to the position of branch manager. Hartford is leaving for the territory this week.

G. E. Rosenwall, division manager for Universal, has been visiting the Salt Lake office for several days.

Harry Lustig, division sales manager for Warner Bros., who has been spending a few weeks in the Salt Lake territory, made a trip over to Denver last week.

Dave Farquhar, who has had had charge of the local Warner Bros. exchange for some time, has recently resigned to make other connections, according to report, and his successor as branch manager here has not yet been appointed. Division Manager Lustig has had charge of the local office for the past several days previous to leaving for Dnever. Salesman Ed C. Mix is now on the road in his Idaho territory.

L. O. Lukan, district manager of the Western Division, was in Salt Lake for a few days inspecting the local office and is now in Denver, according to Manager W. F. Gordon here. Salesman Pete Stewart is working in Utah and Claude Hawkes is enroute to Idaho.

J. W. Nixon, owner of the Bonita theatre at Provo, Utah, has been lining up new pictures along the row here, as was E. Ostlund, of the Rivoli at Springville, Utah.

S. B. Steck, owner of the Lyceum theatre at Ogden, Utah, is at the present writing in Minneapolis, Minn., due to illness of his wife, whom he has taken there.

Mell Stringham, owner, and operator of the Colonial theatre at Ogden, Utah, has been conferring with exchange managers at the local film mart during the past few days.

The new United Artists shipping office at Butte, Mont., which has recently been opened, is located at 38 West Broadway, according to report of Manager Harry Stern here.

Another new sales representative has been added to the United Artists sales staff in the person of Frank Berman, who was formerly manager for Associated in Omaha, it is stated by Stern here. Ben T. Ritchie has resigned his position as salesman for United Artists.

Mike Neilson of the Grand theatre at Logan, Utah, was a film row visitor here last week.

The local Fox office, under the management of Chas. Walker, has recently appointed Joseph McElhinney to cover the Montana territory. Walker came in last week from Montana.

Manager Grant Pemberton of the Pantages theatre here, has received the silver loving cup this week which he won some time ago.

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Buffalo

CHARLES ROSENSWEIG of New York, district manager of F B O Pictures Corporation, visited the Buffalo office last week and renewed his acquaintanceship with Manager Harry T. Dixon and Assistant Manager Mux, as well as the rest of the staff.

John H. Lyons, salesman with Howard F. Brink's Buffalo office of Educational Films, Incorporated, is all smiles and feeling at peace with the world these days. Reason? He became the daddy last week, of an eight-pound red-headed boy.

John Burke, traveling auditor of Educational Films, Incorporated, was in Buffalo last Monday (March 18) on a business trip, and visit with Howard F. Brink, local manager. Brink and two of his salesmen, John H. Lyons and Edward Jauch, have been out getting playdates for Educational's May Day drive.

Shea's Buffalo theatre, one of the Publix houses, is putting on a "Taka-Chance" program during the week of March 18, keeping secret the screen and stage presentation features, and inviting the public to take a chance on getting their money's worth. Judging from the newspaper reviews, the public is getting more than the usual excellent entertainment provided by Manager Vincent R. McFaul.

R. C. Fox Exchange has taken over the Bond Photoplay Corporation exchange here. The Bond Photoplay Corporation name, however, will be retained for a while until the trade becomes accustomed to the merger. The consolidation was effected to reduce distributing expenses, it was explained. Marc Buckland of Syracuse was in charge of the Bond exchange when the merger took place this month.

Buffalo's theatre managers have just welcomed a newcomer into the ranks. He is Edward C. Garrity, who succeeds William K. Saxton as manager of Loew's State. Garrity came here after managing Loew's Columbia in Boston for the last three years. Saxton goes to Syracuse to take over the new Loew's theatre there. Garrity put over a clever exploitation stunt in his first week here, using Pat Rooney, who was headlining last week's vaudeville bill at Loew's State, as the means of enticing quite a few customers. "Rooney Night" was duly announced and held, Pat inviting all the folks with the same family name as his to come to the theatre and meet him, as guests of himself and Manager Ed Garrity. The Rooneys came, about fifty of them, and the stunt served to draw many more than 50 patrons who wanted to be in on the Rooney family gathering.

Eugene O'Brien, who once was ballyhooed as the perfect screen lover when he played alongside Norma Talmadge, comes to the Hippodrome for the week beginning March 25, in person, in a sketch Tom Barry wrote for him, and Manager John E. Carr is not overlooking any bets in letting his patrons know about it.

Manager Raynor of the Lafayette commuted to New York a couple of times last week lining up features for the forthcoming weeks. This week, (week of March 18) he's putting on a gala vaudeville carnival, with ten acts on the bill, and Gene Green as master of ceremonies.

Carl E. Milliken, former governor of Maine and now secretary of the Motion Picture Producers and Distributors of America, spoke at the Hotel Lafayette here on the afternoon of Tuesday, March 20, before the Greater Buffalo Advertising club.

A negro musical comedy called "Seven-Eleven" was playing a few seasons ago at the Gayety, Buffalo's burlesque house. Max Michaels, a Buffalonian himself, was the manager. He wandered across the street one afternoon for a haircut a shave and a shoe shine. Charles Robichaux, known to his buddies as Crip, was the bootblack, and he put on a rhythmic stunt with brushes and polishing cloth that "clicked" with Michaels. The following week, Crip was with Max's show. Now he's in Publix productions, and appeared at Shea's Buffalo last week in "Steps and Steppers."

Ted King is the new stage band leader at Shea's Buffalo, succeeding the blonde and diminutive Alex Hyde, who has been transferred to a Publix house in Portland, Ore. King came here from the Pacific coast and brought along his famous $5,000 Cremona violin, which he prizes mostly because of the many autographs placed on it by celebrities. Mayor Frank X. Schwab of Buffalo engraved his name on the violin last Friday at City Hall, when King called on Hizzonner.

James J. Daubert, from Loew's State in Cleveland, has succeeded Louis Weiser at the Wurlitzer in Shea's Buffalo. Weiser has gone back to Shea's North Park theatre.

Milwaukee

THE Midget theatre on the south side, formerly known as the Pola Negri, now being managed by Mr. Sturm, will be reopened on April 8th. In the meantime it is being entirely redecorated.

The Opera House at Antigo, which was recently taken over by the Associated Theatres, Inc., will soon be reopened. A Barton organ is being installed, the theatre will have a new canopy, new drapes and scenery are being added, and the booth is being completely supplied with new equipment. The house has a capacity of 1200 and reseating of the old house is not being contemplated at present. John Ludwig, P. P. Adler and Harry Perlowitz are affiliated with the new corporation managing this theatre.

Harvey Hanson, manager of the Palace theatre at Antigo, was in the city on Monday on a brief business trip.

A. W. Wachholz of Francis Creek is planning the opening of his new theatre, the Opera House, for the latter part of this month. The new theatre has a capacity of 250.

Paul S. Lee, auditor, is spending a few days at the Pathe exchange.

Neil Duffy, manager of the Elite at Appleton, was a recent visitor at the exchanges.

The Downtown Business and Professional Association will celebrate the opening of Universal's beautiful new Venetian theatre, Racine, Wisc., with a big parade in which "Venetian night displays, floats by combined business men's organizations, the American Legion Drum Corps, the Eagles marching and other attractions will be featured.

"U" is now rushig to completion the equipment of this $1,000,000 house. The opening is scheduled for early in April. Arthur Friedman, at present managing director of the Rialto theatre, Racine, and who will transfer his activities to the Veneian, is in charge of the arrangements.

The Venetian theatre seats 2200 and is being built by the United Studios of Chicago. Ralph Beaudry is the architect. In addition to the theatre proper, the building houses many stores and offices.

The theatre is in Italian semi-atmospheric style and is of the "A" class with every ultra modern improvement included in its equipment.

St. Louis

MRS. KATHRYN BUTLER BLACKMORE, mother-in-law of J. Reeves Espy, director of advertising for Skouras Brothers Enterprises and affiliated theatres, died in St. Louis, Mo., on March 16. Funeral services were held on Monday, March 19.

Because of the prevalence of influenza the public schools at Bakersfield, Mo., have been closed. Many cases of the flu have been reported to the local health authorities and other drastic quarantine measures are in contemplation.

Jack Hellman, district exploiteer in St. Louis for Metro-Goldwyn-Mayer, has severed his connections with that organization.

Plans have been completed for the theatre and store building to be erected at Jefferson and Banker streets, Effingham, Ill., by R. H. Clark. The improvements will cost about $50,000.

Roy Dickson, manager of the local Tiffany office, returned this week from a business trip through North Central Illinois. He called at Staunton, Gillespie, Mattoon, Pana, Taylorville and vicinity.

St. Louis film stocks listed on the St. Louis Stock Exchange closed March 17th as follows: St. Louis Amusement A, $36 asked. Skouras A, $37.50 bid and $40 asked. One year ago Skouras A was held at $43.25 and St. Louis Amusement A at $41.25.

Negotiations have been practically concluded for the sale of the Butler building and site at the Southwest corner of Grand boulevard and Arsenal street, St. Louis, including the Arsenal Theatre, operated by the St. Louis Amusement Company and Skouras Circuit. The sale price is said to be approximately $221,000.

The prospective purchaser is said to be Ed Jacobs, a hardwood lumthe dealer.

New York & New Jersey

THE Little theatre movement launched in New York City by the Fifth Avenue Playhouse Group, Inc., has by all indications proven a successful experiment if a consistent expansion can be taken for evidence.

The next 600 seater of the above group will have its location on the site of the old Casino Playhouse at 9th Street and 2nd Avenue, New Yorw City, where special Russian photoplays will be presented at a seventy-five cent top, according to reports. It is also said that there will be a decided Russian atmosphere serving of coffee, cigarettes and all that sort of thing which is calculated to make the citizens of this neighborhood feel at home.

Another 600 seat Little theatre is also said to be under construction by the Fifth Avenue firm at a site on 8th Street between 5th and 6th Avenues. Other theatre properties of this concern now operating are: The Fifth Avenue Playhouse, 66 Fifth Avenue; the St. George Playhouse, 100 Pineapple Street, Brooklyn; the 55th Street Cinema, 55th Street, west of 7th Avenue, and the Chicago Playhouse, S. Michigan Avenue, Chicago, Ill.

The many friends of John Dacey, William Raynor's assistant at the New York Pathe exchange, will be glad to know that he is again back on the job after spending three weeks recuperating from a recurrent malady of the knee cap, the result of a last year's accident on Long Island Sound.

Walter Reade, head of the Walter Reade Theatrical Enterprises, has returned from his trip to Florida and may be found as usual in his New York office during business hours.

March 23d is now reported to be the definite date set for the opening of the handsome new 5,000 seat State theatre, Journal Square, Jersey City.

Al (or Andy) Sawtell, former head of Pathe's non-theatrical department of the New York exchange, is expected to leave next week for Europe, where he will engage in another line of business. Th local film trade is a loser by the absence of Sawtell's jovial personality.

At last Saturday's luncheon heid at the Hotel Astor by the Motion Picture Salesmen, Inc., the w. k. Joe Hornstein of National Theatre Supply Co. achieved the signal honor of being elected an honorary member of the organization. Mr. Hornstein is the second to earn this distinction, William K. Howard, the director, having been the first chosen, at last year's luncheon.

Another film salesman to leave the picture sales field for another line of endeavor is Floyd Vogt, a former Pathe man who worked New Jersey territory from the New York exchange. Vogt is at present engaged in the real estate business in West Englewood and is reported to be doing very nicely.

Louis Simon is reported to be standing them up at the Majestic theatre, a house on the East Side recently turned over to him by the Mayer & Schneider theatre circuit.

"Joe" Finger has taken over the Tompkins theatre, Tompkins Avenue, Brooklyn. Mike Kirkorian was the former owner. The Tompkins seats about 800.

Another house which recently changed hands was the Eden theatre, 201 Atlantic Avenue, Brooklyn. A New Jersey man, name unknown at the present writing, is the new owner. Joe Sergis was the former operator.

The Elton theatre, New Utrecht Avenue, Brooklyn, has again reverted to landlord operation, Jack Linder and E. Thomeshefsky having given up their ghost of English and Jewish vaudeville. The Ogden, 5th Avenue Corp. is the owner. B. Burke is the Elton's new manager.

Plenty of coming and going among exchanges these days with those going seemingly having the edge. Reports this week have it that Joe Weinberg and Harry Furst, two well known old timers of the Big U, tendered their resignations. Another report states that this arrangement is only a temporary one.

Other events take place on St. Patrick's Day besides parades, etc. J. Michaels chose this auspicious date to open his Pearl Movies, Brooklyn.

J. Greene is managing the Newkirk theatre, Brooklyn.

H. Tamler, former owner of the Colonial 5th Avenue theatre, Brooklyn, has purchased from William Price the Miracle theatre Melrose Avenue, Brooklyn. Mr. Tamler is a well known and old time exhibitor in this zone.

Jack Martin, at one time connected with the City Hall theatre, in the downtown section of New York City, is now in charge of the Boro Hall theatre, a house operated by the Brooklyn Heights Amusement Co., in the Boro Hall section of Brooklyn.

R. J. Ryan has left his position as manager of Berman's [illegible] theatre, 74th Street and 18th Avenue, Brooklyn. A. C. Berberich, also connected with Berman's Walker theatre, is in charge.

Irving Dahlker, is now connected with the Stillwell theatre, 86th Street and 24th Avenue, Brooklyn.

M. Bloom, formerly with the Tivoli theatre, Brooklyn, is the new manager of Schmukler's Rugby theatre, Utica Avenue near Church, Brooklyn.

After being laid up at his home with an attack of the grippe, Chas. Zingale, proprietor of the Happy Hour theatre, Columbia street, Brooklyn, is again able to resume his duties there.

J. Connolly is managing Keith's Hamilton theatre, 146th Street and Broadway, New York City.

If these columns recently carried a report that Dollinger and Unger had disposed of their Movies theatre, 3d Avenue and 77th Street, it was an unconfirmed rumor for Milton Kronacher informs the writer that the house has not been sold nor have the owners any present intention of disposing of a profit able enterprise. Only those in this business know how these reports get around—however, we are only too glad to correct any mistakes.

Sartorially perfect as his usual custom Adam Adams, New Jersey exhibitor made his appearance along film row last week. There is but one other New Jerseyite in this business whom we think would give Mr. Adams a close race in the matter of Spring fashions and that is Sam Perry of Englewood—and it would then take a keen judge like Eddie Carroll, for instance, to make a decision.

Kansas City

THE spirit of Old Mexico will be depicted in the new Plaza theatre, 2,500-seat suburban house of Kansas City, costing more than $500,000, on which work started this week, according to the plans of Edward W. Tanner and Boller Bros., architects. A large ornamental tower will be constructed at the front of the theatre, which is being erected by the J. C. Nichols Companies of Kansas City.

Exhibitors who complain because business is not so good might find consolation in the plight of L. L. Lewis, owner and manager of the Lyric theatre, Lebanon, Mo. The theatre, which was completed only three weeks ago, was destroyed by a fire which did a total of $80,000 in the down town district of the town the other night and only $4,000 insurance was carried on the house.

The other day a rather "suspicious" looking name appeared in the list of applications for marriage licenses in a daily newspaper in Kansas City. Friends who believed they "knew something about it" investigated and found their hunch was true. Yes, Miss Adah Menagh, secretary of the Kansas City Film Board of Trade, had "done gone and done it." The husband is William M. Welch of Des Moines, Iowa. Mrs. Welch still was holding down the ol' job, however.

R. R. Biechele, president of the M. P. T. O. Kansas-Missouri, just couldn't resist the temptation, so he hurried over to Wichita, Kas., the other day to help boost Curtis of Kansas for a candidate for president.

"Keep it secret? Not hardly. You can tell the world I stand on that question," said Biechele.

Joe Rosenberg, Universal salesman, still continues to set the pace in the race among film salesmen of the Kansas City territory in obtaining the most new members for the M. P. T. O. Kansas-Missouri. Bill Bradford of M-G-M is second. A number of handsome prizes are to be awarded the winners at the completion of the contest next fall.

T. D. Block, Odessa, Mo.; C. M. Pattee, Pattee theatre, Lawrence, Kas.; Walter Wallace, Orpheum, Leavenworth, Kas., and Frank Weary, Farris theatre, Richmond, Mo., were among the out-of-town exhibitors in the Kansas City market this week.

Charles Gregory, who resigned as branch manager of M-G-M in Kansas City, has been succeeded by Russell F. Egner, whose home is in Salt Lake City.

C. W. Rodebaugh, formerly a representative of the Midwest Film Distributors, Inc., in Kansas City, has joined the sales force of the Independent Film Corp., Kansas City.

Leslie Phillips, formerly with Pathe in Des Moines, Ia., has joined the Fox staff at Kansas City.

C. A. Schultz, Midwest branch manager, and Beverly Miller, National Screen Service representative, were hustling in the territory last week.

Harry Taylor, Universal branch manager, has gone to New Orleans for a couple of weeks' rest.

Charles Besenbacher, Liberty Films; Bill Warner, First National; "Red" Jones Tiffany; Russell Borg, Educational, and M. C. Sinift, Warner Bros., all branch managers, were scouting the territory for some business last week.

Roy Pearson, formerly short subject manager of the Pathe branch, has joined the United Artists sales force.

Roy Fitzroy, who is producing the Jack London stories for Tiffany-Stahl; Ed Alperson, division manager for Vitaphone, and Harris P. Wolfberg, district manager for M-G-M, were Kansas City visitors this week, as was Gloria Swanson, screen star.

The Palace and Grand theatres of Muscatine, Iowa, which have been under Universal management for the last two years, have been purchased by the Midland Theatre Circuit of Kansas City.

Ed Solig, booker for Warner Bros., went to St. Joseph, Mo., for a little trip instead of Omaha, Neb., and now the girl in Omaha is all "het up."

New England

THE Chelsea Theatre, Chelsea, Mass., which has been operated by A. J. Marget, has been sold to Charles Weinstein.

The Victory Theatre, Lowell, which changed hands a short time ago, has again changed ownership. The new owners are Frank Leyden and Nat Silver. Leyden is the owner of the Hamilton Theatre in Dorchester, the Olympia and Imperial in South Boston and the Ideal in Milford. Extensive improvements are being made and the theatre will be oepened in about a week.

John Dineen of the Modern Theatre, Lawrence, Mass., has the sincere sympathy of his friends in the death of his wife early in the week.

The Allied Theatre Owners of New England is being organized and much success is attending the organization. Edward J. Farrell has the active work in hand and is meeting with general response in the work from the exhibitors in Massachusetts. Later he will visit the exhibitors in the other New England states. There has been considerable agitation for an organization of this character for some time and Mr. Farrell is at work to crystalize the sentiment in some form of permanent association.

Nathan Ross, who has been a member of the sales force of the First National Exchange at Boston for some time, has resigned to become associated with the Tiffany organization.

Edward Anderson of the First National sales staff has resigned.

The new Capitol Theatre at Waltham, Mass., is expected to open about the end of the month.

The new Palace Theatre at Haverhill, Mass., is expected to open this month. Samuel Jenskie and Al Brodie will operate the house. It will be one of the largest motion picture theatres in the eastern part of the state outside the Boston territory.

Frank Grady of the poster department of the First National exchange at Boston has resigned to become travelling auditor for the Metro - Goldwyn - Mayer interests. He was tendered a farewell party by members of the First National staff and other friends at his camp at Hingham on the eve of his departure in his new work.

Samuel Moscow has returned to his desk as sales manager at Independent Films, Inc., Boston.

J. F. Burke, travelling auditor for Educational Films, was at the Boston exchange for the week. He is making a tour of all of the Educational exchanges and Boston was the first stop-off.

Edward Garrity, formerly manager of Loew's Columbia Theatre, Boston, has been transferred to manager of Loew's State Theatre at Buffalo. The change became effective last Monday. Louis Levine, formerly assistant manager of Loew's Orpheum Theatre in Boston, has been appointed successor to Garrity at Loew's Columbia.

Frank Davis is the new manager of the Pine Point Theatre at Springfield and was in Boston early last week booking pictures for the reopening of the theatre at an early date.

A. M. Porcheron of the Empire Theatre, Springfield, Mass., was in Boston booking films during the week.

The Supreme Theatre at Jamaica Plain, recently closed, will probably soon be reopened. It is rumored that Charles Morse may open the theatre.

A. Husson, who operates the Royal Theatre at Lowell, has bought the building containing the Jewel Theatre in that city and plans to close that theatre.

C. Long, of the Colonial Theatre, Brockton, has gone to New York City to join the advertising staff of the Publix organization. He has been very successful in his advertising work in Brockton.

George Hackett of the Medford Theatre, Medford, Mass., is on a two weeks' vacation in Florida. During his absence Mrs. Hackett is conducting the theatre.

Thomas H. Martell of the United States Army motion picture department has been in Boston during the week arranging bookings for the summer training season at Camp Devens and at Fort McKinley.

George Flate, the 126-pound marvel who defeated Hy Diamond, the international champion at the Boston bouts last week, is a member of the poster department staff at the Paramount exchange and is New England amateur champion in his class. Whenever he appear in the ring there is a big crowd of film men at the ringside.

Red Men's Hall at Millers Falls, Mass., has been closed.

Jack Barry, formerly of the poster department at Paramount-Laskey exchange, has joined the staff of the poster department at the First National exchange.

Harry Bennett, manager of the Film Transfer Co. at New Haven, was a visitor to his old stamping ground in Boston during the week.

William Newhouse plans to open his new theatre in Attleboro during Easter week.

Nathan C. Brown, owner and manager of the Strand and Broadway Theatres in Everett, Mass., has filed a petition in bankruptcy with liabilities placed at $69,871 and his assets as $66,000. The assets listed include equities in the two theatre properties, $44,000 in the Strand and $22,000 in the Broadway. The Strand Theatre was closed this week and the Broadway has been closed for some time.

Miss Adela Snow, formerly with Producers and who has been out of the film district for a couple of years, has returned as booker at the Red Seal Exchange, Boston.

There are three secured claims, $18,910 to the Charlestown Five Cents Savings Bank; $11,248 to the Everett National Bank and $19,750 to Samuel Fanger of Boston. Unsecured claims by Boston film exchanges involve only three ex changes for a total of only $1555.

Warren C. Boothby, formerly of Boston and now of New York City, was in Boston for a few days with Mrs. Boothby following his return from an extended trip in Europe in the interests of the First National Picture Corp.

Town elections in Milton, Mass., have brought happiness to one motion picture exhibitor, Phil Markel, of Boston. The elections secured one new member of the board of selectmen who was favorable to admitting moving pictures to the town and at the first meeting of the new Board of Selectmen Markel was granted a motion picture theatre license.

The old Board of Selectmen, by a two to one vote, turned down his application after Markel had practically completed the construction of a theatre. Markel carried his battle for a license to the voters and victory followed.

The new theatre will be rushed to completion and will open soon after Easter.

South East

THE Publix Theatres Corporation has made many changes and promotions during the past week in its Charlotte staff. James H. McKoy, formerly of Charlotte, and for the last two years manager of the Publix theatres in Spartanburg, has been transferred by the management of the Publix theatres in Macon, Ga. E. A. Whitaker, who has been manager of the Imperial theatre in Charlotte, has been transferred to Spartanburg to assume the management of all Publix theatres in that city.

Ralph E. Phillips, assistant manager of the Spartanburg theatres, was in charge of the houses there until Mr. Whitaker arrived.

J. C. McKenna, former assistant manager of the Carolina theatre in Charlotte, has been promoted to the position of manager of the Imperial theatre, succeeding Mr. Whitaker. Mr. McKenna's successor has not yet been named.

M. F. Schnibbed, of Florence, S. C., announced that his Opera House theatre in that city has been completely remodeled and the name changed to the Colonial.

Tiffany-Stahl Productions has leased the building at 208 South Poplar street, Charlotte, and will take possession as soon as remodeling work is completed.

An unsuccessful attempt to rob the safe of the Palace theatre, Rocky Mount, N. C., was made by thieves last week.

The condition of William Lenehan, of the Charlotte Pathe exchange, who was taken seriously ill last week, has shown some improvement, but up to the present writing he is still confined to his apartment.

Walter Griffith, general manager of the Horlacher Delivery Service, left last Wednesday night for Washington, Philadelphia and New York to attend conferences with John P. Horlacher, president of the company.

Visitors in Charlotte last week were J. C. Wells, Playhouse theatre, Bennettsville, S. C.; D. Holt, Troy theatre, Troy, N. C. ; J. L. Baucom, Norwood theatre, Norwood, N. C., Phelps Sasseen, booking manager for the Receivership of the Carolina Theatres, Inc.; W. W. Robinson, of the Princess theatre, Belmont, N. C.; M. F. Schnibben, Colonial theatre, Florence, S. C.; Choke Williamson, Majestic theatre, Camden, S. C.; Donald M. Eaves theatre, Circuit, Union, S. C.

The Pastime and Westmore Theatres in Concord, N. C., which have been operated by the Circle Amusement Company, opened Monday, March 19th, under management of W. E. Stewart. Mr. Stewart has always been the owner of the theatres but for the past few months has leased them to Circle Amusement Company.

The Lawndale theatre, Lawndale, N. C., owned by the Lawndale Manufacturing Company, has been taken over by J. Reid Tillman.

A. E. Gloom, Liberty theatre, Liberty, S. C., has sold his theatre to C. H. Rippy.

Misses Willie Mae and Clara Short of the Paramount-Famous-Lasky Corporation, entertained the Film Club Basket Ball team at a bridge party Wednesday night at their home.

The Selma theatre, Selma, N. C., formerly owned by Mrs. Zelma Driver, has been purchased by J. D. Massey. Mr. Massey is also owner of the Playhouse theatre in that city.

J. D. Holman has taken over the Jefferson theatre in Jefferson, S. C., the former owner being H. B. Cook.

Pittsburgh

RECENT visitors to film row included Samuel Friedman, James Retter, California; B. E. Cupler, Washington; Anas Brothers, Wellsburg; Ray Allison, Cresson; Q. Capuzzi, Republic; B. W. Redfoot, Wimber; Mike Marks and H. L. Stahl, Oil City; Jack Mapel, Point Marion; Andrew Battison, Irwin; William Gray, Monongahela City; O. J. Sybert, Moundsville, and Jim Crivella and son, Punxsitawney.

Anthony Jim, who owns several theatres dotted all over this territory and who spends most of his time at the theatres or at the downtown office, made one of his infrequent trips to film row.

Jack Rainey, owner of the Film Distributing Co., has branched out into a broad smile because Mrs. Rainey on March 1st presented him with a brand new baby girl at the Pittsburgh Hospital. The Raineys have another daughter, Rosemary, three years old.

Samuel Lurie, owner of the Academy theatre on Beaver avenue, northside, is back in harness after two weeks of confinement, due to illness.

Sammy Steinberg, F. B. O. salesman, is now making his rounds in a brand new Victory Dodge brougham.

Phil Stewart, local and popular vaudeville agent, who also puts on amateur nights for theatres, still has another position to fill of master of ceremonies at Kleman Inn, East Liberty.

Harold Berry, right hand man to the Broarsky Brothers, of the Hippodrome and Variety theatres, northside, has traded his 4-cylinder Star to a 6-cylinder car of the same make.

Fred M. Smith, owner of the Palace theatre, Penn avenue, who has been ill for the past month, has practically recovered and will probably take up his duties again by the time this news has been printed. During his absence, John Crehan took his place.

Harold Dunn, manager of the Warner exchange, is now back to work; also, he having been operated upon for appendicitis, is taking to the road.

Miss Helen Horr, of Pathe's accessory department, suffered an injury to one of her limbs in a fall eight weeks ago that necessitated an operation so that further complications would not develop. She is recovering as fast as can be expected.

Bennett Amdur, manager of the Garden theatre on the northside, has returned from a short vacation in New York.

George Kalterjean, off duty for two weeks, suffering from tonsilitis, is back on the job again. He is elevator operator at the Selzer film building.

E. W. Elder, well known by all exhibitors in this territory, is now selling film for Columbia Pictures Corp.

Though Stanley officials are said not to be planning a name for their new theatre in East Liberty as yet, Negley has been suggested by many as the proper title. The theatre's proximity to Negley avenue, a prominent street, named from one of the earlier families in this district, prompts the suggestion.

Milton Jay Engle, film row's hand-shaking champion, leaves Saturday night for New York, where he will be employed by the Pathe home office. He is glad to get back to the home town, his folks and sweetheart but also says he hates to leave the smokey burg.

Miss Belle Simon, former stenographer to booker Robert Dunbar of the Warner exchange, is now promoted to the position of secretary to Harold Dunn, manager. Bob's new stenographer is Mary Hinch.

Tom Freeman, veteran repair man on projection machines with the National Supply Co., is again at his work after being at home with the grip.

Miss Kathryn Kern, formerly editress of Bernard & Carl's "Film Forecast" and now secretary to Milt Crandall, has recovered from a sick spell and is back at work. Seems that many folks from film row have been sick lately.

Howard D. Morris is the newest salesman added to the local force of the United Artists Corp. He hails from New York.

Eddie Johns regularly plays Sunday midnight shows at the William Penn theatre, northside.

J. Allison Gribble has joined the forces of Warner Bros., looking after the main line territory. He was formerly with First National and Metro.

Jack Weyrauch, after several weeks of absence, is again with us in the shipping department of Pathe.

Harry Scott, short subject sales manager for Pathe, was in town, talking things over with Bob Mochrie, manager of the local exchange.

A. H. Schnitzer has returned from the divisional sales conference held in Cincinnati by F. B. O.

Harry Rees, United Artists salesman, has returned to work after a siege of illness.

Chicago

PRESIDENT CARL FULTON of the E. E. Fulton Company, and Paul Busch, newly appointed manager of the E. E. Fulton Company's San Francisco branch, left for the west coast on Friday night. Mr. Fulton, after installing Mr. Busch in his new position and looking over conditions in San Francisco and other coast cities, will return to his Chicago headquarters. The location of the new San Francisco branch of the E. E. Fulton Company is 255 Golden Gate Avenue.

Maurice Pivar, film editor for Universal, paid a brief visit to Chicago and got acquainted with the boys at the local exchange and then left for New York City, where he will spend a few days.

The Pantheon Theatre, which has been operated by Lubliner & Trinz as a picture theatre, has been turned over to the Varieties Corporation of America, the same company which operates the Star & Garter and other houses, who will install a policy of burlesque and pictures at the Pantheon.

Mo Lasker of the Bertha Theatre, and his wife, have gone to Hot Springs for a three weeks' vacation. According to Mr. Lasker, it is seven years since he had a holiday and he expects to enjoy it.

Jay O'Connell and Joe Hopp, Universal country salesmen, have resigned their positions with that company. Both worked out of the Chicago office and Mr. O'Connell had been associated with Universal for several years.

Wilbur Robinson, former city salesman for Pathe, and who for some time past has not been connected with the motion picture business, is again selling films, covering the north side for Warner Brothers.

Steve Montgomery, who has been recovering after an operation at Alexian Brothers Hospital, has recuperated sufficiently to leave the hospital for his home, and expects to be back on the job as general manager of the Daily News Screen Service, next week.

Manager H. C. Young of National Screen Service, Chicago exchange, made a business trip to St. Louis, this week.

Balaban & Katz have purchased the Senate Theatre Building, which has been under lease to Lubliner & Trinz for many years past.

Four important installations of Movietone were reported during the last few days. The theatres where it was installed are Marks Brothers' Marbo and Granada and National Playhouses, Inc., Avalon and Capitol Theatres.

Donald M. Castler has been appointed manager of the new Granada Theatre, Racine, Wisconsin, which is expected to open around Easter.

Director Ed Laemmle of Universal, stopped off in Chicago this week for a visit at his company's local exchange. Mr. Laemmle was en route from Los Angeles to New York City, where he boarded a ship for a two months' trip abroad.

Many friends of "Chub" Florine sympathize with him in the loss of his three and one-half year old son, who was suddenly stricken with diphtheria last week. Mr. Florine, who is a brother of Oscar Florine, is now associated with Milton Weil in the music publishing business, after having been a film salesman for many years.

Cecil Maberry, whose appointment as general sales manager of Columbia Pictures, with headquarters in New York City, was recently announced, visited a number of central west exchanges last week including the Chicago exchange, where he called for a conference with Manager Henri Eilman.

Maurice A. Salkin, Henry Stitzberg and Jack Rubin have organized the new Peerless Theatre Corporation, which is chartered to own and operate picture houses. Offices have been established at 3955 South Parkway.

The Varsity Theatre, Evanston, was to have been taken over by Balaban & Katz on March 12th, but the date of taking possession has been postponed to March 25th.

Ben Bartelstein of the Annetta Theatre, 2337 S. 52nd Avenue, Cicero, was robbed of $500 by four armed bandits on Sunday night. An audience of a thousand was in the house at the time but the robbers worked so quietly that none of them knew of the occurrence until after the bandits escaped in an automobile.

Fred C. Aiken's many friends in this territory will be pleased to know that his appointment as sales-manager of Grantland-Rice Sportlights will not take him away from this city, where he is one of the real old timers in the business. Mr. Aiken is expected to return from New York and will have offices in the Pathe exchange.

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

Baltimore

CONSTRUCTION work has been started on the twelve story apartment and theatre building to be erected in Winston-Salem, N. C., to cost about $630,000. The building was designed by Johnson & Brannan, architects. The theatre will be 92 feet wide and 180 feet deep. It will have 3300 seats. A twenty-five years' lease has been taken on the theatre by Publiv-Saenger Interests. It will be built by the John P. Pettyjohn Company, contractors of Lynchburg, Va.

The Majestic theatre, 1118 Light street, Baltimore, was taken over again by Joseph Brodie, the owner, from Ruben Soltz, who has been leasing it, on Monday, March 12th. Mr. Brodie will continue to operate it as a moving picture house.

The Newport theatre, Norfolk, Va., seating 1000 persnos, has been opened under the management of W. S. Wilder. Three pictures are shown each week and a Saturday morning show is given for children. The cost was about $200,000.

Reports from Norfolk, Va., state that a Fox theatre may be built in that city near Lee Park and adjoining the Masonic Temple, which is proposed to be built. There may be a combined effort on the Masonic building and the theatre if negotiations now pending go through, it is said.

A new pipe organ has been installed in the Stanton theatre, Washington, D. C.

Admission prices have been reduced at the Fox, Washington, D. C., theatre to matinees 25 and 35 cents, evenings 35, 50 and 60 cents.

The mother of Ben Caplon, salesman for Columbia Pictures, Washington, D. C., died recently.

The news was divulged in the F. B. O. exchange, Washington, D. C., of the marriage of Robley Kincaid, assistant booker, to Miss Margaret McAtee, of Washington, in Baltimore in January.

Alan J. Backrach, manager of Nixon's Academy theatre, Hagerstown, Md., has had safety controls installed to protect the theatre against fire hazard for broken and clogged films.

Gustax Klemm, motion picture reviewer for the Evening Sun, has returned to Baltimore and to his work after a fortnight honeymoon with Mrs. Klemm.

T. M. Cushing, motion picture reviewer for the Morning Sun, has been ill at his home for several days.

Through the courtesy of Louis Machat, manager of the Little theatre, two microscopic films were shown at the meeting of the Baltimore Chapter, Order of DeMolay, Friday night.

Ben Lyon, First National star and former Baltimorean, was a visitor to Baltimore recently.

Lester Huff, organist at Loew's Valencia here, has gone to Loew's Palace in Indianapolis. He has been succeeded at the Valencia by John Varney as organist.

Delph's Hotel, Bradford, Va., is to be remodeled into a playhouse to be called the Capitol theatre. The contract work will be done by W. D. Lorton.

Having been running for several weeks with a straight burlesque policy, the Embassy, formerly movies, here, seems to be doing good business with a two a day policy under the management of Manny Levine.

Edward Sherwood, proprietor of Sherry's Night Club over the Stanley here, and manager of the Exhibitors' Film Exchange, Washington, D. C., recently became the father of a bouncing baby girl who will be named Sherry Louise, it is said.

Due to illness Herbert Curtis, house manager of the Colonial theatre, Washington, D. C., who has been playing also with the Morgan Wallace Players at the Lyric there, was confined to Memorial Hospital recently, as he was threatened with pneumonia.

The American Theatre, which is being built at Roanoke, Va., by Elmer Heins, will be opened to the public March 26, according to the present plans.

A new theatre will be built in Welch, W. Va., by the newly formed Brewster Realty Company.

Fire, which caused the loss of several other buildings, destroyed the moving picture theatre at Blue Ridge Summit, a summer resort near Hagerstown, Md. It is said the fire started in the movie house, which has not been operated since the autumn by Mrs. May Truitt, whose home was destroyed also.

M. Hart, assistant to Leonard McLaughlin, publicist, of the Schanberger Interests here, is now laid up after an operation performed recently.

Mrs. Frank Robart, formerly office secretary for Warners' Metropolitan here, who recently went to New York, has become assistant and secretary to the manager of the Poster department of Paramount at the home office in New York.

The post of assistant manager of the New Theatre here has been given Charles Byron Marsh, who has been a trouper in stage work for the past 25 years.

Suddenly on Friday, March 16, Leon Navarra playing an engagement as master of ceremonies at the Stanley here, left and his name was taken down from the boards at once. Boyd Center succeeded him as master of ceremonies and the show continued.

Work progressed rapidly upon replacing the beams under the floor in the New Theatre, Seaford, Del., which were recently destroyed by fire in the cellar of that building.

Negotiations for the purchase of the Granby Theatre, Norfolk, Va., by the Alvah H. Martin Estate for about $220,000 are under way, it is said.

A two story brick and steel theatre to cost about $100,000, measuring 50 by 225 feet, will be built at Fredericksburg, Va., by the Pitts Realty Company. It was designed by Lee Smith and Van Dervoort, architects. E. G. Heflin has the contract.

A theatre, office and amusement building is being promoted now for Martinsburg, W. Va., by F. Vernon Alen, who plans the large undertaking to cost about $500,000. He is ready to engage an architect now, it is said.

The Colonial Theatre, Dunn, N. C., was badly damaged by fire recently, causing P. G. Massengill, the owner, about $9,000 loss.

Des Moines

GROUND is soon to be broken for the $48,000 house at Nevada, Iowa, which is being built for the Circle Amusement Company. The theatre is to be built on the site of several frame buildings located at 1126-28 Main street and these buildings were vacated by the tenants this week. The buildings will be torn down at once. The contract for the new theatre building has been let to T. E. Jensen, local contractor of Nevada. The Circle Amusement Company had charge of three theatres at Ottumwa, Iowa.

Lorenz Wegener, who is manager of the Rialto at Fort Dodge, one of the A. H. Blank houses which has contracted for the Vitaphone pictures, was in De Moines last week. The Fort Dodge house is to be ready to show Vitaphone on March 25.

Work is progressing rapidly on the new theatre at Cedar Rapids, which is being built for the A. H. Blank-Publix chain. The name of the new theatre will probably be the Riviera and it is a 2500 seat house which is expected to surpass all othe Iowa houses in beauty of construction. The theatre will be located at the intersection of Third street and Second avenue and it is expected that it will be completed by the middle of June. It is part of a $75,000 theatre and office building which is being erected by hte Century Building Corporation.

Already nearing completion is another new house at Cedar Rapids, which will rival the Riviera in size and beauty. The theatre, which has not yet been given a name, is being built by Cal Bard and is located within a block of the site of the Riviera. Mr. Bard has not been in the theatre business here but is a business man of the Rapids.

J. Schwidelson of the Star theatre at Sioux City died suddenly on February 28 from heart failure. He was preparing to go to the theatre when he was stricken. The theatre was placed in charge of Bob Greenblatt, salesman from the Universal office at Omaha, who was in the city. He took care of the house for the day.

G. L. West, who about a year ago sold the Grand theatre at Perry to Youngclass and Latta, has again bought theatre interests. He secured the Beardsley theatre at Red Oak, Iowa, from F. M. Honey.

Charles Compton, who is covering western Iowa as National theatre specialty man, was formerly an exhibitor at Bluefield, Minn.

Jack Osserman, manager of the Des Moines office of Universal, was in Omaha last week on business.

First National again is ahead in the contest of bowling among the film exchange staffs.

John Waller and J. A. Michaels, who are associated in theatres at Osceola, Jefferson, Scranton and Leon, were in Des Moines last week, booking pictures.

The Strand theatre at Toledo, Iowa, which has been in charge of Mr. Kirkman, was sold last week to Mr. and Mrs. Dayton.

The Grand theatre at Knoxville, Iowa, which was built by Byron Watson in 1926, who built the theatre after he had operated in Knoxville for a short time at the old Grand theatre. Mr. and Mrs. Watson are interested jointly in the theatre enterprise and Mrs. Watson has done a large part of the booking for the theatre. The house was sold to W. A. Graham, who was formerly from Escanaba, Mich.

The Opera House at Arlington, Iowa, changed hands last week. Joseph Peters, who has been associated with C. J. Grantham at the house there, has bought ou his partner's interest in the business.

Two houses at Muscatine, Iowa, the Palace and the Grand, which have been under Universal management for the past two years, have been purchased by the Midland Theatre Circuit of Kansas City, Mo.

Bert DeVore, who is the new manager of the Plaza theatre at Fort Dodge, Iowa, is from Chicago.

The Denison Opera House at Denison will be under the management of Earl W. Miller at Dunlap, Iowa.

Seattle

JOHN HAMRICK, owner and manager of the Blue Mouse circuit of theatres, accompanied by Mrs. Hamrick, left Seattle this week for Los Angeles, where Mr. Hamrick will confer with Warner Brothers over new interests in this city. The day prior to his departure Mr. Hamrick announced the construction of his new 850-seat "intimate" Music Box Theatre, directly across the street from his Seattle Blue Mouse, where he will play the long run Warner specials with Vitaphone and Movietone. This was to be the subject of his business meeting with the Warners.

Sam Dembow, vice-president of Publix, and E. J. Zukor, son of Adolph Zukor of Paramount Famous Lasky, returned to Seattle last week for a short visit with Herschel Stuart, West Coast division manager, after the opening of Publix's new Seattle Theatre in this city and the Portland Theatre in Portland. From here they were scheduled to visit San Francisco and Los Angeles, where the Publix units will play following their engagements here in the Pacific Northwest.

E. G. Rosenwald, newly appointed western district manager for Universal, spent several days with Manager Matt Aparton at the local exchange last week. A meeting of sales representatives was held at the time, and Mr. Aparton announced the appointment of Cecil Farnes, formerly with Universal in Portland and Salt Lake City, to the sales staff of the Seattle branch.

L. G. Dolliver, vice-president and western manager of the National Theatre Supply Company, arrived here for a short stay this week, and was accompanied by O. H. Dutton, sales supervisor of the company. Mr. Dutton will remain in the Pacific Northwest territory for about six months, according to present plans.

Sam Maurice, publicity and advertising specialist of the West Coast Theatres, Inc., arrived a short time ago from Los Angeles headquarters and is now located in recently opened offices in the Skinner Building, where he is handling the advertising and publicity for the Fifth Avenue and United Artists Theatres in Seattle. He will remain in this territory indefinitely, it is announced.

Manager Stickley of the Concrete Theatre, in Concrete, Washington, is at present confined to the hospital in Everett, according to reports reaching here last week. He is convalescing from a recent illness.

Manager Ben Fish and the members of the local Metro-Goldwyn-Mayer club made merry one evening last week at a special dinner dance given by the club at a Lake Washington resort near Medina. The affair was reported to be a very successful one.

D. C. Millward and his associates, interested in various film exchange and theatre ventures throughout this territory, announced last week that they will soon close their Bijou Theatre in Tacoma for complete remodelling, redecorating and reseating. The work will be done under the direction of W. C. Gowen, house manager, and formerly connected with Millward's local Western Film Corporation exchange.

Ollie Wallace, famous throughout the West as a concert organist, returned to Seattle last week as the featured organist of Jim Clemmer's Fifth Avenue Theatre.

Ernie Ludwig, Universal's theatre manager in Corvallis, Oregon, arrived here one day last week by airplane for a conference with local Universal officials. The flight was made in two and one-half hours, instead of the ten that would be required by train.

F. N. Dunham of the Mission Theatre in Mount Vernon, Washington, spent a few days here last week booking pictures for the coming few weeks.

Clyde Walker, editor of the Motion Picture Record, trade paper of this territory, returned last week with Mrs. Walker and their young daughter from a four-week trip to Southern California. During their stay there they saw many former Seattle film and theatre men including Harry C. Arthur, Jr., now with West Coast Theatres; Jack Bower, former local First National manager now with United Artists; Jack Sullivan, formerly with Fox, in Seattle, now with Fox in L. A.; and Al Raleigh, former manager of the Coliseum Theatre here, and now a special theatre manager for the Mike Rosenberg circuit. Mr. Walker's return was reported to be a great relief to W. K. Beckwith, film exchange director and editor during the absence of the Walkers.

The trade of this territory were united in sympathy last week upon receipt of the news of the death of Mrs. Ike Binnard, wife of the owner of the Liberty Theatre of Lewistown, Idaho. Mrs. Binnard was well known in the Pacific Northwest, and her death was a result of only a brief illness.

Joe Danz, owner of the Embassy and Liberty theatres, downtown first run houses, last week announced a new change in his Liberty admission prices. Under the new plan, a general admission of 15c. prevails. This was in effect at the opening a few weeks ago, and will again be instituted because of the failure of the 15c. and 25c. policy tried out for the last two weeks.

Again the new film row is to be the scene of building activities. This time it is for the new Paramount - Famous - Lasky exchange, which will be erected for Manager George P. Endert in the middle of the block between Battery and Wall streets on Second avenue. Construction work will start immediately.

As a result of the reorganization of Pathe, L. A. Samuelson in Seattle and H. L. Percy in Portland will remain as branch managers for the Pacific Northwest under the direction of Les Weir, formerly with P. D. G. Local sales staff members also are eliminated by the new organization, include "Hank" Peters, [illegible] Ballantyne, Fred McCracken and Walter Wessling, all of whom left the company last week. Mr. Peters has already joined the "Topics of the Day" squad as a special sales representative in this district.

Advice received from San Francisco last week indicates that Leonard Raatz, former manager of the Gala theatre in this city for Joe Gradt, is about to become associated with one of the large suburban operating companies in the Bay district.

Announcement was made in the general offices of the Blue Mouse theatre here last week to the effect that Fred Norman has replaced Fred Teufel as manager of the Blue Mouse theatre in Portland. Mr. Normand was formerly associated with the Pathe and Columbia film exchanges in the Northwest, and is well known among the trade of this territory.

Lloyd Lamb, formerly with F. B. O. exchanges in Seattle and Portland, returned to Seattle last week as sales representative for the Western Film Corporation, working in Western Washington districts.

Walter McNeish, former owner of the Bijou theatre in Tacoma, is at present vacationing at Harrison Hot Springs, British Columbia, and plans to rejoin the theatre staff upon his return.

Opening with "Seventh Heaven" and a full Movietone symphonic score, the Egyptian theatre, foremost suburban picture house in this city, last week began its new policy of Vitaphone and Movietone shows on a two-a-week change basis at 35c. top. This is the first neighborhood house on the Pacific Coast to feature second run Vitaphone and first run Movietone programs. It is operated by Al Rosenberg and Al Finkelstein, DeLuxe Theatres, Inc., in conjunction with the Neptune and Uptown theatres.

Cleveland

CLEVELAND, the sixth city in the United States, was third on the list just issued by the Film Boards of Trade, giving free shows to institutions and for benefit performances. The Cleveland Film Board of Trade has served 69 institutions with free film service during the year just passed. Only New York and Chicago bettered that record. Mrs. Georgia Moffett, secretary of the board, booked all the pictures, arranged for dates and shipments and followed up deliveries.

Gradwell L. Sears leaves his post as manager of the local First National exchange on April 1st, to become manager of the First National Chicago branch. He succeeds R. C. Seer who has been transferred to the west coast. Sears has been Cleveland First National exchange manager for the past two and a half years, having come here from Chicago. During that time he served two terms as president of the local Film Board of Trade. He is also the originator of the golf tournament which has become an annual affair in film circles. Cleveland extends congratulations to Mr. Sears on his promotion, at the same time regretting the loss of his tireless and constructive effort in behalf of local problems.

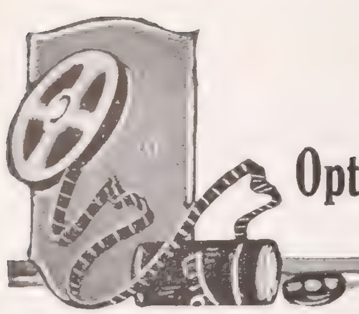
P. Beatty, owner and manager of the Odessa theatre, Malvern, Ohio, has sold out to Harold Sherer.

Nat Charnas, Toledo circuit owner, in town for a day last week, said his business has grown so that he had to have a right hand man to share the work. La von Boon, who was formerly with the Schine Enterprises in Sidney, Ohio, has joined him as assistant.

Marion, Ohio, is trying to buck the state blue laws. Closed on Sundays for a long time, Ed. Reynard decided to make a trial case and see whether a present-day point of view could not prevail. He has been open the last two Sundays. He was arrested, and pleaded not guilty. After the last arrest he was bound over to the grand jury. His trial is scheduled for March 28th. Dover is another Ohio town which is trying to establish Sunday movies.

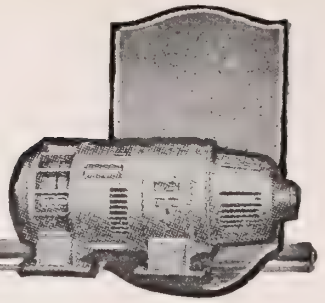
The exhibitors in Dover have the full support of the citizens. Theatre owners are arrested regularly every Sunday, pay a small fine, and continue their show. The theatres there are well attended on Sundays.

Jack Steinberg, with theatres in Youngstown and Alliance, has sold the State, at Alliance to S. J. Knight.



Projection

Optics, Electricity, Practical Ideas & Advice



Inquiries and Comments

Cannot Match Images With His Effect Projector

JACK EBERLEY, JR., of Plainfield, N. J., says that a new Brenkert Effect Projector recently was installed in his theatre and he has so far been unable to make both top and bottom systems project the same size of picture. This, in spite of all he has done to correct the trouble and from the way Eberley writes it appears that he has done plenty—apparently everything but make the two pictures match in size.

Here is his letter:

Dear Sir:

On Jan. 23 there was installed in our theatre a new Brenkert F-3 Effect Projector.

Since that time I have been trying to obtain two images of equal size with both the stereopticon lenses and the flood lenses, but so far I have been unsuccessful. Therefore, I am writing you with the hope that you may be able to help me out.

When the projector arrived here direct from the factory, there was no instruction sheet, although I have since obtained one from the supply dealer in this district. This I have followed very carefully, together with the advices which I received from the supply dealer's salesman.

Cannot Match Images for Size

The trouble here is that I cannot get two images of equal size with neither the two front lenses nor the two rear lenses. The top lamp projects the smallest image regardless of the lens used; also, if I align the two stereo lenses so as to make their images center with each other on the screen and then slide the projection lens assembly mount back so as to use the two flood lenses, these flood lenses will not center their images on the screen.

I have checked all the measurements and aligning rules given in the instruction booklet I have; have also checked the crater diameter on each lamp; the arc distance from each rear condenser; and the condenser focal lengths (these are the same as were sent with the lamp). The projector is approximately level right and left at the lamps.

Am furnishing the following data for your information:

The working distances of the lenses are:

	Top	Bottom
Stereo Lenses...	37¼ inches	36½ inches
Flood Lenses....	14¾ inches	14 inches

The arc lamps use 30 amperes at 75 volts, D. C. on a 170 ft. throw and 18 ft. picture for slide projection with 32 inch lenses (apparently matched) 16 inch lens for flood. The projector works at an angle of 6 degrees.

I might say further that the image from the top stereo lens is about 4 inches smaller all around than that from the bottom although the bottom flood image is about 4 ft. bigger in diameter than the top flood image.

Trusting that I have furnished you with sufficient data to work on, and I will be only too glad to forward any information that I have overlooked, I am

Very truly yours,
Jack Eberley, Jr.

A Case of Unmatched Lenses?

In answer to Eberley's letter as given above we immediately wrote him saying that it was simply a case of unmatched lenses and to write the Brenkert factory explaining the difficulty to them. Eberley, however, had different ideas and, in fact, was at least one step ahead of us, because he even more immediately wrote back to us saying that the trouble could not possibly be one of unmatched lenses because he had exchanged the lenses in the top and bottom systems and the trouble had still persisted, much to his disgust.

In this second letter he goes on to say that, "first, on installation, both stereo and flood lenses were unmatched and later I received two 16 inch lenses for effect projection. As I explained in my first letter, these were apparently unmatched, but on projection the bottom image was at least 4 ft. larger in diameter than that of the top. The results were the same when the lenses were switched around and the lens from the top system was placed in the bottom one.

I had on order at the same time two matched 32 inch lenses for slide projection and these arrived two or three days prior to my writing you the first time. Upon installing these lenses the results on slide projection were the same as mentioned above regarding the effect projection and the same procedure was followed in both cases.

Another point I would like to call to your attention is that, with the stereo lenses centered to make both pictures match on the screen, you would naturally assume that in sliding the projection lens assembly piece back to the effect position that the effect lenses would match images on the screen too, but they do not. Will you please explain the cause of this?

Impossible for Flood Matching to Agree with Stereo Matching

Taking the easiest thing first, Friend Eberley, we would like to say that with such a machine as the Brenkert Effect Projector it is quite impossible to make the matching of the stereo lenses agree with the matching of the flood lenses when the projection lens assembly mount is moved from one position to the other. This, for the very simple reason that the optic systems on the two lamps are placed at an angle to each other to make them match on the screen. Now, when the projection lens assembly is moved back to the flood position, the lenses are moved back horizontally so that the top system light beam which formerly passed through the stereo lens when this lens was placed at its proper focal position, now passes *above* the flood lens (placed nearer to the lamphouse). In order to make the top light pass through the top flood lens, therefore, it is necessary to *raise* the flood lens on its vertical support rods.

On the other hand, if the two flood lenses were adjusting to give a match on the screen and the assembly were then moved forward to show slide projection, it would be necessary to lower the top stereo lens in order to again make the two systems match.

Check Openings Which Are Being Imaged

Coming back to your trouble in making the two flood images match up for size, Friend Eberley, the only thing that we can say—or for that matter, that remains to be said—is to check the size of the two openings which are being imaged on the screen.

After all, the Brenkert Projector is nothing more than two simple optical systems which are supposed to be identical in every respect for ordinary work such as slide projection.

Each system is composed of an object which is imaged on the screen by means of a single projection lens. In order to make these two screen images be of exactly the same size, it is only necessary to fulfill two simple conditions. First, the two projection lenses must be of exactly the same focal length. In other words, of matched focal length. Second, the objects imaged by the two systems must be of exactly the same size. The throw must, of necessity, be the same since the two systems are tied together and both project upon the same screen.

Now, if you are absolutely certain that the two projection lenses are of matched focal length (your exchange of the two lenses should warrant this certainty) then the root of the trouble must be in the size of the objects which are being imaged on the screen.

In your case, the object which is being imaged will be either the slide carrier opening or the opening in the iris shuttle placed just in front of the condenser lenses of each system.

It seems reasonable to suppose that you

(*Continued on Following Page*)

are focussing the outline of the iris shuttle opening because this is commonly done when making adjustments of this kind on the machine.

In order to obtain the same size of flood from each system (assuming the projection lenses to be matched) it is absolutely necessary that both iris shutters be opened to the fullest extent, else one system will project a smaller flood than the other.

In fact, if the iris shutter of your top system be closed down as little as 3/16 inch, Eberley, the top system will project a flood which will be 4 ft. smaller than the bottom system under your conditions. By this we mean that if the opening on the top iris is ⅜ of an inch smaller in diameter than that in the bottom iris there will be a difference of 4 ft. in the sizes of the flood images. is at this point in the system.

New Theatre Under Way Near New Orleans

John M. Middleton has the contract for bilding a motion picture theatre at Slidell, La., across Lake Pontchartrain from New Orleans, and expects to complete it in 90 days. The new theatre will cost, with furnishings, approximately $10,000 and will be the most modern in this section of Louisiana.

The new theatre will be of brick, with a 60-foot frontage and a depth of 150 feet, with a lobby in the center and stores and offices on either side. The seating arrangement will inlclude 650 opera chairs in the main auditorium and about 200 chairs in the balconies.

The building will be erected by A. Carolla and Peter Lalumina, and leased to B. V. Sheffield, the present manager of the Clio Theatre, and R. C. Richards, of New Orleans.

Oldest Theatre in Ithaca to Be Rebuilt

A communication from William A. Dillon, manager of the Strand theatre, Ithaca, N. Y., states that his firm, the Ithaca Theatre Company, will remodel the Lyceum theatre into a new, modern playhouse for the presentation of all classes of attractions. The Lyceum is the oldest theatre in Ithaca.

When the new Lyceum is finished it will give Ithaca three modern theatres, the other two being the Strand and the Crescent.

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Newspaper Opinions on New Pictures

"A Texas Steer"—First National, Loew's State Theatre, New Orleans

Times Picayune: "Just too good to be true. Is in tune with the Rogers wit in its sly digs at Congress. Louise Fazenda helps comedy tempo."

"The Patent Leather Kid"—First National, Erlanger Theatre, Philadelphia

Public Ledger: "Barthelmess come into his own again. Picture packed with action, colorful and pungent in atmosphere, rich with humor, and yet above it all shines splendid, perfectly shaded characterization which Barthelmess creates. Best opportunity he has had for long time, and he makes most of it."

Record: "Will go down in screen history with other big pictures so often spoken of as masterpieces. Barthelmess reaches new heights. One of best films of year. Love story will go down as epic of screen. Devoid of what one might call cream-puff scenes."

Inquirer: "Barthelmess has done finer and more lasting thing than in any picture in which he ever has appeared. He has done as nearly a perfect job as could be done by any living cinema star. Shrewdly written drama."

News: "Barthelmess regains his place among leading satellites in movie heavens through superb interpretation. Ranks with the best of recent films. Abounds with romance, thrills, comedy, tense moments and pathos. Within the scope of the year's ten best pictures."

Bulletin: "Barthelmess can still scale emotional heights. He makes the film worth seeing. Packs a punch in both parts—the prize ring and the battlefield."

Evening Ledger: "Barthelmess' strongest screen vehicle to date. Recaptures that quality of acting that made his 'Tol'able David' noteworthy. By force of his personality and the logical development of the excellent story, 'Kid' takes his place in the hearts of the audience. Provides its quota of thrills in the takn scenes."

"Gentlemen Prefer Blondes"—Paramount, Rivoli Theatre New York City

Evening World: "Piquant little yarn shows to infinitely better advantage here than it did in its other two mediums (the book and the play). Its popularity in this form will be many times greater than heretofore. Miss Taylor is superb."

Telegram: "This girl (Miss Taylor) in addition to a disturbing amount of Glynnish beauty, contributes a well-nigh perfect caricature of blonde hussies in general and Lorelei in particular."

Graphic: "It is well cast, amusing, filled with lively action, and will probably claim in celluloid the wide attention it received in book form. Ruth Taylor . . . is the ideal Lorelei. . . . One of the best characterizations in the whole picture is Sterling's in the part of Gus Eisman. St. Clair deserves a few laurel leaves for his directional work . . ."

Journal: "Ruth Taylor was a good selection for the part. . . . It's good entertainment and Miss Loos' shrewd observations on lilies that neither toil nor spin are well characterized. . . ."

Morning World: "A film which has faithfully captured the hilarious qualities of both versions (book and play). . . . The film version retains all the cynical implications of the original and emerges as a wickedly satirical and uncommonly amusing screen comedy."

American: "Ruth Taylor is a petite blonde, and an exceptionally clever actress. . . . She (Anita Loos) has made a particularly adept job of her favorite character creations of gay young life . . . it is amazing the way it holds one's interest."

Times: "A splendid pictorial translation of Anita Loos' book. . . . Ruth Taylor fits Miss Loos' description of her young heroine in a surprising fashion. . . . This film is an infectious treat. St. Clair has given it just the right touch."

Tribune: "Skillfully cast, well directed, faithful to the book and rather amusing in its titles."

Mirror: "A good show. . . . It's funny, wise and sparkling with Lorelei's most profound gags out of the original best seller. Ruth Taylor plays the blonde for all the rich role is worth."

Telegraph: "The picture can't fail to make money. . . . The most interesting thing about the picture is Ruth Taylor."

News: "Malcolm St. Clair did an excellent job. . . . Ruth Taylor is a perfect Lorelei, and the rest of the cast is well chosen."

"Sorrell and Son"—United Artists, Rialto Theatre, Omaha

Bee: "No longer is it 'Have you read Sorrell and Son?' The question of the hour is 'Have you seen Sorrel and Son?' If you don't see this drama of father-love you are foregoing an outstanding cinema production of season. There is so much that is notable about this achievement for both author and director. Too often an ardent admirer of book finds little to warrant his praise in screening of the work, but on this occasion there has been little if any erring in the transposition. Motivation that captures spririts and plays on emotions. Nothing short of magnificent describes work of Warner."

World Herald: "Will grip your heart with soul stirring picture of paternal and filial devotion. Book long ago we placed on our 'twelve foot shelf.' Picture is among very best we have seen. We watched a sea of faces, and beheld tears of sympathy and understanding in eyes of old and young."

"Wings" — Paramount, World Cinema Theatre, Copenhagen, Denmark

Politiken: "Great and mighty wing-song in memory of heroic aviators of the war. With imposing technique they show us all neck-breaking acrobatic stunts that can be executed in air."

Berlinske Tidende: "The several bold panegyrics which preceded the premiere did not prove false."

Dagens Nyheder: Real picture, which deeply affected and overcame. Is not one-sided; it gives in general full honor to flying cavaliers, on whichever side they fought."

Aftonbladet: "One felt repeatedly sentiment of real life making one's hair literally stand on end with excitement. An immense success."

"The Noose"—First National, Washington Street Olympia Theatre, Boston

Herald: "Barthelmess seems to have struck his stride again. An exceptionally vivid portrayal. Melodrama of best kind. Excellent screen entertainment."

Traveler: "Three fine performances; Barthelmess, Alice Joyce and Love. A surprise ending."

Transcript: "Dillon manipulates the lens as though it were the eye of spectator."

Advertiser: "Vivid melodrama. Exciting plot, taught and tingling drama. Barthelmess acts. Director has taken a hint from the German producers."

Post: "Barthelmess is even better in 'The Noose' than he was in 'The Patent Leather Kid'"

Globe: "Barthelmess gives an admirable portrayal."

American: "Stirring melodrama, provides exciting entertainment."

"If I Were Single"—Warner Bros., Roxy Theatre, New York City

Morning World: "Gaily acted and full of merriment and wholesome morals."

Graphic: "Vastly superior. Frothy and engaging type of story."

Post: "Blithest and most genuine comedy to show its face at Roxy in a long time. Good picture to celebrate first anniversary of Mr. Rothafel's theatre, to which this reporter can wish no more pleasant birthday greeting than such a picture on first every week."

American: Has authentic note that lifts it from rut of commonplace movie hokum, and makes it worth one's attention. Boasts ineresting cast and amusing subject matter."

Times: "Diverting comedy."

Sun: "Brightly conceived and executed. On the whole, production is pleasing; acting and direction good."

News: "Has several mighty amusing episodes and some singularly good performances."

"Chicago After Midnight"—FBO, Hippodrome Theatre New York City

Morning World: "Robust and exciting melodrama. Story prepared and screened with such showmanship, such suspense and such coherence as to take rank alongside any of recent melodramas either of stage or film."

Daily News: "One of most interesting of such films this reviewer has seen in many a day. Its characters, led by director, are not forced but wholly plausible."

Times: "Unusually well acted and adroitly directed underworld story. . . . Players natural in their movements and expressions; their actions are in a sensible tempo. Characters possess distinct natures. Sequences so handled that there is a decided suspense, and interest is cleverly sustained."

Morning Telegraph: "Ince as actor as he is a director, comes through with another worthy performance and excellent directorial work. Is surrounded by a group of veteran players who acquit themselves creditably."

Evening World: "Really worthwhile crook story, capitalizing present-day activities of Chicago's underworld denizens. There is sense to the action, and this is more than can be said of the average crook picture. One finds oneself deeply thrilled by action of story."

"The King of Kings"—Pathe-DeMille, Covent Garden Opera House, London, England

Westminster Gazette: "The film is moving and convincing."

Morning Post: "H. B. Warner, who portrays the leading role, could not have been more impressive and his work is the most consoling and the most compensating of the film."

Daily Telegraph: "The King of Kings" is reverent and without offense."

Charles Ray, under contract to Universal, plays the part of a prizefighter in "The Count of Ten"

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.

(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Players	Distributed by	Length	Reviewed
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 27
Back to God's Country	R. Adoree-R. Frazer	Universal	5751 feet	July 29
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Big Parade, The	Gilbert-Adoree-Dane	M-G-M	11519 feet	Nov. 28, '25
Blackjack	B. Jones-B. Bennett	Fox	4777 feet	Mar. 3
Border Cavalier, The	Fred Humes	Universal	4427 feet	
Born to Battle	Bill Cody	Pathe	4875 feet	
Boy of the Streets	J. Walker-M. Bennett-B. Francisco	Rayart (S. R.)	5059 feet	
By Whose Hand?	R. Cortez-E. Gilbert	Columbia	5432 feet	Jan. 7
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	8692 feet	May 6
Cancelled Debt, The	R. Lease-C. Stevens	Sterling Pict (S.R.)	5200 feet	
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Marshall-G. Astor	Universal	7790 feet	May 20
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F B O	5701 feet	Aug. 26
Cruise of the Helion, The	E. Murphy-D. Keith-T. Santschi	Rayart (S. R.)	6089 feet	Sept. 30
Drop Kick, The	R. Barthelmess-D. Revier-B. Kent	First National	6819 feet	Sept. 30
First Auto, The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Flying U Ranch, The	Tyler-N. Lane	F. B. O.	4924 feet	
Foreign Devils	T. McCoy-C. Windsor	M-G-M	4658 feet	
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5524 feet	Sept. 23
Girl From Gay Paree, The	Sherman-Bedford-McGregor-Blythe	Tiffany-Stahl	5233 feet	Sept. 23
Girl From Rio, The	Carmel Myers	Lumas	6990 feet	
Honor First (Re-issue)	J. Gilbert-R. Adoree	Fox	4851 feet	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.	6000 feet	Nov. 11
Isle of Forgotten Women	Tearle-Sebastian-A. Calhoun-G. Gowland	Columbia	5645 feet	Jan. 21
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros	5569 feet	Sept. 30
Joy Girl, The	O. Borden-N. Hamilton-M. Dressler	Fox	6162 feet	Sept. 23
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National	6712 feet	Sept. 16
Lone Eagle, The	R. Keane-B. Kent	Universal	5862 feet	
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox	8538 feet	Oct. 7
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O	4924 feet	Aug. 12
Nevada	G. Cooper-T. Todd	Paramount	6258 feet	Oct. 28
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
One Round Hogan	M. Blue-J. J. Jeffries-L. Hyams	Warner Bros	6375 feet	Oct. 7
One Woman to Another	F. Vidor-Von Eltz	Paramount	4551 feet	Sept. 30
Out All Night	R. Denny-M. Nixon	Universal	6170 feet	Oct. 7
Out of the Past	R. Frazer-M. Harris	Peerless Pict. (S. R.)	5701 feet	
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Prince of the Plains	Tex Maynard	Rayart (S. R.)	4134 feet	
Racing Romeo, The	"Red" Grange-J. Ralston-T. Friganza	F. B. O.	5992 feet	Dec. 16
Ragtime	J. Bowers-M. de la Motte	First Division (S. R.)	6700 feet	Sept. 9
Red Raiders, The	K. Maynard-A. Drew	First National	6214 feet	Dec. 9
Road to Romance, The	R. Novarro-M. Day-R. D. D'Arcy	M-G-M	6544 feet	Jan. 21
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros	5685 feet	Oct. 14
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia	5892 feet	
Slightly Used	M. McAvoy-C. Nagel-R. Agnew	Warner Bros	6412 feet	Sept. 30
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National	6669 feet	Sept. 9
Soda Water Cowboy, The	Wally Wales	Pathe	4546 feet	Nov. 4
Stark Love	Special Cast	Paramount	6203 feet	Mar. 11
Swim, Girl, Swim	B. Daniels-G. Ederle-J. Hall	Paramount	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft-Hill-Luden	Paramount	6006 feet	Oct. 28
Three Miles Up	Al Wilson-E. Clair	Universal	4136 feet	June 10
Two Girls Wanted	J. Gaynor-G. Tryon	Fox	6293 feet	Oct. 7
We're All Gamblers	Meighan-M. Millner	Paramount	5935 feet	

OCTOBER

Feature	Players	Distributed by	Length	Reviewed
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National	6333 feet	Oct. 21
Angel of Broadway, The	L. Joy-V. Varconi	Pathe-De Mille	6555 feet	Dec. 16
Ben Hur	Novarro-McAvoy-Bronson-F. X. Bushman-C. Myers	M-G-M	11693 feet	Jan. 16, '26
Blondes By Choice	Claire Windsor	Lumas	6987 feet	
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M	5902 feet	Nov. 25
Boy Rider, The	Buzz Barton	F. B. O	4858 feet	Sept. 30
Breakfast at Sunrise	C. Talmadge-D. Alvarado	First National	6042 feet	Dec. 16
Broadway Madness	M. de la Motte-D. Keith	Excellent Pict. (S.R.)	6945 feet	Oct. 14

Feature	Players	Distributed by	Length	Reviewed
Cheating Cheaters	B. Compson-K. Harlan	Universal	5623 feet	Dec. 23
Cherokee Kid, The	T. Tyler-S. Lynn	F. B. O.	4837 feet	Mar. 3
Chinese Parrot, The	M. Nixon-H Bosworth-E. Burns	Universal	7304 feet	Jan. 7
College Hero, The	R. Agnew-P. Garon-R. Lease-B. Turpin	Columbia	5628 feet	Dec. 9
College Widow, The	D. Costello-Collier, Jr.	Warner Bros	6616 feet	Oct. 28
Combat	G. Walsh-G. Hulette-C. Adams	Pathe	5100 feet	Nov. 11
Crystal Cup, The	D. Mackaill-J. Mulhall	First National	6386 feet	Nov. 26
East Side, West Side	G. O'Brien-V. Valli-F. McDonald	Fox	8154 feet	Nov. 4
Fair Co-ed, The	M. Davies-J. M. Brown	M-G-M	6408 feet	Nov. 4
Figures Don't Lie	E. Ralston-R. Arlen	Paramount	5280 feet	Mar. 3
Finnegan's Ball	B. Mehaffey-Landis-C. McHugh-M. Swain	First Division (S. R.)	6200 feet	Dec. 9
Gentleman of Paris, A	A. Menjou-S. O'Hara-A. Marchall	Paramount	5927 feet	Oct. 14
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O	6301 feet	July 29
Girl in the Pullman, The	M. Prevost-H. Ford	Pathe-De Mille	5990 feet	Dec. 16
Gun-Hand Garrison	Tex Maynard	Rayart (S. R.)	4879 feet	
Harp in Hock, A	Schildkraut-Coghlan-M.Robson-B.Love	Pathe-De Mille	5990 feet	Dec. 16
Highschool Hero	S. Phipps-N. Stuart	Fox	5498 feet	Nov. 11
In Old Kentucky	J. Murray-H. Costello	M-G-M	6646 feet	
Jake the Plumber	J. DeVorska-S. Lynn	F. B. O	5186 feet	Nov. 4
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros	7423 feet	Oct. 21
Jesse James	F. Thomson-N. Lane	Paramount	8656 feet	Oct. 28
Les Miserables	Special Cast	Universal	7713 feet	
Light in the Window, A	Walthall-P. Avery-C. Keefe	Rayart (S. R.)	5960 feet	Nov. 11
Magic Flame, The	Colman-Banky	United Artists	8300 feet	Sept 30
My Best Girl	M.Pickford-C.Rogers	United Artists	7850 feet	Dec. 9
No Place to Go	M. Astor-L. Hughes	First National	6431 feet	Mar. 17
Now We're in the Air	W. Beery-R. Hatton-L. Brooks	Paramount	5798 feet	Dec. 23
Obligin' Buckaroo, The	Buffalo Bill, Jr.	Pathe	4575 feet	Nov. 11
Once and Forever	P.R.Miller-J.Harron	Tiffany-Stahl	5639 feet	
Pajamas	O. Borden-L. Gray	Fox	5876 feet	Dec.
Pretty Clothes	J. Ralston-J. Walker-G. Astor	Sterling Pict. (S. R.)	5652 feet	Nov.
Publicity Madness	E. Lowe-L. Moran	Fox	5893 feet	Feb. 11
Ranger of the North	Ranger (Dog)	F. B. O.	4977 feet	
Ride 'Em High	Buddy Roosevelt	Pathe	4542 feet	Nov. 11
Ridin' Luck	Tex Maynard	Rayart (S. R.)		
Rose of the Golden West	G. Roland-M. Astor	First National	6477 feet	Oct. 7
Rough Riders, The	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	9443 feet	April 1
Sailor Izzy Murphy	G. Jessel-A. Ferris	Warner Bros	6020 feet	Oct. 28
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	8500 feet	June 10
Shanghai Bound	R. Dix-M. Brian	Paramount	5515 feet	Dec. 9
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount	5179 feet	
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal	6166 feet	Aug. 26
Silver Valley	T. Mix-D. Dwan	Fox	5011 feet	Oct. 14
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M	6705 feet	Oct. 28
Straight Shootin'	Ted Wells	Universal	4251 feet	Aug. 19
Tigress, The	J. Holt-D. Revier	Columbia	5357 feet	Mar. 17
Underworld	C. Brook-E. Brent-G. Bancroft-F. Kohlr.	Paramount	7643 feet	Sept. 5
Way of All Flesh, The	E. Jannings-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
Wheel of Destiny, The	F. Stanley-G. Hale	Rayart (S. R.)	5869 feet	
Wine (re-issue)	Clara Bow	Universal	7 reels	
Wise Wife, The	P. Haver-T. Moore-J. Logan	Pathe-De Mille	5610 feet	Dec. 16
Wolf's Trail	Dynamite (Dog)-E. Cobb-D. Lamont	Universal	4167 feet	
Woman on Trial, The	Negri-E. Hanson	Paramount	5960 feet	Oct. 14
Women's Wares	Brent-Lytell-L. Kent	Tiffany-Stahl	5614 feet	Nov. 18
Wreck of the Hesperus, The	A. Hale-V. Bradford-S. de Grasse	Pathe-De Mille	6447 feet	

NOVEMBER

Feature	Players	Distributed by	Length	Reviewed
Arizona Wildcat, The	T. Mix-D. Sebastian	Fox	4665 feet	
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict. (S.R.)	5980 feet	
Bandit's Son, The	B. Steele-A. Sheridan	F. B. O	4789 feet	
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M	6433 feet	
Blood Will Tell	B. Jones-K. Perry	Fox	4556 feet	Mar. 3
Bowery Cinderella, A	P. O'Malley-G. Hulette	Excellent Pict. (S.R.)	6900 feet	Nov. 25
Broadway After Midnight	P Bonner-C. Landis-G Hughes-B. Tennant	Krelbar Pict. (S. R.)	6199 feet	Nov. 4
Cheer Leader, The	R. Graves-Olmstead	Lumas	6000 feet	Mar. 10

Feature	Players	Distributed by	Length	Reviewed
City Gone Wild, The	T. Meighan-L. Brooks-M. Millner-F. Kohler	Paramount	5408 feet	Mar. 3
College	B. Keaton-A. Cornwall-G. Withers	United Artists	5362 feet	Sept. 23
Death Valley	C. Nye-R. Rae-R. Wells	First Division (S. R.)	5880 feet	Aug. 12
Discord	G. Ekman-L. Dagover	Pathe	8586 feet	Nov. 11
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros	5003 feet	Nov. 11
Dress Parade	W. Boyd-B. Love	Pathe-De Mille	6599 feet	Nov. 11
Forbidden Woman, The	J. Goudal-V. Varconi-J. Schildkraut	Pathe-De Mille	6568 feet	Dec. 16
Fortune Hunter, The	S. Chaplin-C. Horton-H. Costello	Warner Bros.	6638 feet	Jan. 21
Galloping Fury	H. Gibson-S. Rand	Universal	5503 feet	
Garden of Allah, The	A. Terry-I. Petrovich	M-G	8200 feet	Sept. 16
Ginsberg the Great	G. Jessel-A. Ferris	Warner Bros	5390 feet	
Girl From Chicago, The	C. Nagel-M. Loy	Warner Bros	5978 feet	Dec. 31
Gold From Weepah	Bill Cody	Pathe	4968 feet	Dec. 23
Good-Time Charley	W. Oland-H. Costello	Warner Bros	6302 feet	Nov. 25
Gorilla, The	C. Murray-F. Kelsey-T. Marshall-A. Day	First National	7133 feet	Dec. 2
Gun Gospel	K. Maynard-V. B. Faire	First National	6288 feet	Mar. 10
Harvester The	N. Kingston-O. Caldwell	F. B. O	7045 feet	Nov. 25
Heroes in Blue	J. Bowers-S. Rand	Rayart (S. R.)	5000 feet	
His Foreign Wife	W. McDonald-E. Murphy-G. von Rue	Pathe	4890 feet	Feb. 11
Home Made	Johnny Hines	First National	6524 feet	
Hoof Marks	Jack Donovan	Pathe	4076 feet	Dec. 23
Hook and Ladder, No. 9	D. Ellis-E. Hearne-C. Keefe	F. B. O	5240 feet	Dec. 16
Judgment of the Hills	V. Valli-F. Darro-O. Caldwell	F. B. O.	6481 feet	Aug. 19
Ladies Must Dress	V. Valli-L. Gray	Fox	5599 feet	Dec. 23
Last Waltz, The (Ufa Film)	W. Fritsch-S. Vernon	Paramount	6940 feet	Dec. 30
Lure of the South Seas, The		First Division (S.R.)	6700 feet	
Main Event, The	V. Reynolds-R. Schildkraut-C Delany	Pathe-De Mille	6472 feet	Nov. 11
Man Crazy	Mulhall-Mackaill	First National	5542 feet	Dec. 30
Man, Woman and Sin	J. Gilbert-J. Eagles-G. Brockwell	M-G-M	6280 feet	
Night Life	A. Day-J. Harron	Tiffany-Stahl	6235 feet	Dec. 2
One Glorious Scrap	Fred Humes	Universal	4172 feet	
On the Stroke of Twelve	E .Torrence-J. Marlowe-D. O'Shea	Rayart (S. R.)	5970 feet	
On Your Toes	R. Denny-B. Worth	Universal	5918 feet	Jan. 14
Opening Night, The	C. Windsor-J.Bowers	Columbia	5524 feet	Mar. 17
Open Range	L. Chandler-B. Bronson-F. Kohler	Paramount	5599 feet	Mar. 10
Quality Street	M. Davies-C. Nagel-H. J. Eddy	M-G-M	7193 feet	Nov. 18
Reno Divorce, A	M. McAvoy	Warner Bros.	5492 feet	Nov. 4
Roarin' Broncs	Buffalo Bill, Jr	Pathe	4375 feet	Dec. 30
Shame (Re-issue)	John Gilbert	Fox	5467 feet	
She's a Sheik	B. Daniels-R. Arlen W. Powell	Paramount	6015 feet	Dec. 9
Skyhigh Saunders	A. Wilson-E. Tarron	Universal	4393 feet	
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal	6218 feet	
Spotlight, The	E. Ralston-N. Hamilton	Paramount	4934 feet	
Stage Kisses	K. Harlan-H. Chadwick-J. Patrick	Columbia	5435 feet	
Thirteenth Hour, The	Bonaparte (Dog)-J. Gadsdon-L. Barrymore	M-G-M	5252 feet	
Thirteenth Juror, The	F. X. Bushman-Nilsson	Universal	5598 feet	Dec. 9
Turkish Delight	R. Schildkraut-J. Faye-K. Thomson	Pathe-De Mille	5397 feet	
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists	7850 feet	Nov. 4
Very Confidential	M. Bellamy	Fox	5620 feet	Dec. 16
Wanderer of the West, A	Tex Maynard	Rayart (S. R.)		
Warning, The	J. Holt-D. Revier	Columbia	5791 feet	Jan. 7
Web of Fate	Lillian Rich	Peerless Pict. (S. R.)	5800 feet	
Wild Beauty	Rex (Horse)-J. Marlowe-H. Allen	Universal	5192 feet	
Wild Geese	B. Bennett-A. Stewart-D. Keith-J. Robards-E. Southern	Tiffany-Stahl	6448 feet	
Wolf Fangs	Thunder (Dog)-C. Morton-C. Lincoln	Fox	5331 feet	Dec. 16

DECEMBER

Feature	Players	Distributed by	Length	Reviewed
Aflame in the Sky	S. Lynn-J. Luden	F. B. O.	6034 feet	Nov. 11
Aftermath (European film)	Special Cast	Collwyn Pict. (S.R.)	6800 feet	Mar. 3
Alice in Wonderland	Special Cast	Pathe	5 reels	
Almost Human	V. Reynolds-K. Thomson	Pathe-De Mille	5596 feet	
Brass Knuckles	M. Blue-B. Bronson	Warner Bros	6330 feet	Dec. 23
Buttons	Coogan-L. Hanson-G. Olmsted	M-G-M	6050 feet	
Come to My House	O. Borden-A. Moreno	Fox	5430 feet	
Desert Dust	Ted Wells	Universal	4349 feet	
Desert of the Lost	W. Wales-P. Montgomery	Pathe	4933 feet	Dec. 30
Desert Pirate, The	T. Tyler-D. Thompson-F. Darro	F. B. O.	4754 feet	
Devil's Twin, The	Leo Maloney	Pathe	5478 feet	
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists	8400 feet	Jan. 7
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	4295 feet	
Fashion Madness	C. Windsor-R. Howes	Columbia	5513 feet	
Flying Luck	Monty Banks	Pathe	6403 feet	Nov. 18
Gay Defender, The	R. Dix-T. Todd	Paramount	6376 feet	Dec. 31
Get Your Man	C. Bow-C. Rogers	Paramount	5889 feet	
Golden Clown, The	G. Ekman-K. Bell	Pathe	7913 feet	
Grandma's Boy (re-issue)	H. Lloyd-M. Davis	Pathe-De Mille	4750 feet	
Ham and Eggs at the Front	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Haunted Ship, The	D. Sebastian-M. Love-R. Hallor-Santschi	Tiffany-Stahl	4753 feet	Feb. 4
Hero for a Night, A	G. Tryon-P. R. Miller	Universal	5711 feet	Dec. 2
Her Wild Oat	C. Moore-L. Kent-G. Lee-H. Cooley	First National	6118 feet	Dec. 2
Honeymoon Hate	F. Vidor-T. Carmenati	Paramount	5415 feet	Feb. 11
Husbands for Rent	H. Costello-O. Moore	Warner Bros	5200 feet	Jan. 7
If I Were Single	M. McAvoy-C. Nagel	Warner Bros	6320 feet	Dec. 31
Irresistible Lover, The	N. Kerry-L. Moran	Universal	6958 feet	Sept. 16
Land of the Lawless	J. Padian-P. Montgomery-T. Santschi	Pathe	4131 feet	Dec. 30
Law and the Man, The	G. Brockwell-Santschi-R. Ellis	Rayart (S. R.)	5916 feet	
Legionnaires in Paris	Al Cooke-Kit Guard-L. Lorraine	F. B. O.	5771 feet	
Little Mickey Grogan	F. Darro-J. Ralston-C. Nye	F. B. O.	6515 feet	Mar. 3
London After Midnight	L. Chaney-C. Nagel-M. Day-Walthall	M-G-M	5687 feet	Dec. 23
Lovelorn, The	S. O'Neill-L. Kent-M. O'Day	M-G-M	5950 feet	Dec. 30
Love Mart, The	B. Dove-G. Roland-N. Beery	First National	7388 feet	
Man's Past, A	C. Veidt-I. Keith-G. Siegmann-B. Bedford	Universal	6135 feet	Sept. 16
My Friend From India	F. Pangborn-E. Faire	Pathe-De Mille	5750 feet	
Polly of the Movies	G. Short-J. Robards	First Division (S. R.)	6900 feet	
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille	5880 feet	Mar. 10
San Francisco Nights	M. Busch-P. Marmont	Lumas	7000 feet	Dec. 31
Serenade	A. Menjou-K. Carver-L. Basquette	Paramount	5209 feet	Dec. 31
Silk Legs	M. Bellamy-J. Hall	Fox	5446 feet	
Silver Slave, The	I. Rich-A. Ferris-H. Herbert	Warner Bros	6124 feet	Dec. 9
Siren, The	D. Revier-T. Moore-N. Trevor	Columbia	5996 feet	
Slingshot Kid, The	"Buzz" Barton J. Morgan-F. Rice	F. B. O.	4486 feet	
Sorrell and Son	H. B. Warner-Nilsson-M. McBain-A. Joyce	United Artists	9150 feet	Nov. 25
South Sea Love	P. R. Miller-L. Shumway-A. Brooks	F. B. O.	6388 feet	Feb. 18
Spoilers of the West	T. McCoy-M. Daw-W. Fairbanks	M-G-M	4784 feet	
Streets of Shanghai	P. Starke-K. Harlan-J. Robards	Tiffany-Stahl	5276 feet	Mar. 3
Swift Shadow, The	Ranger (Dog)	F. B. O.	4892 feet	Dec. 23
Tea for Three	L. Cody-A. Pringle-O. Moore-D.Sebastian	M-G-M	6273 feet	Nov. 11
Temptations of a Shopgirl	B. Compson-Garon-A. Kaliz	First Division (S. R.)	5604 feet	
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	First National	7419 feet	Nov. 18
Two Flaming Youths	C. Conklin-W. C. Fields-M. Brian	Paramount	5319 feet	Jan. 7
Valley of the Giants	M. Sills-D. Kenyon	First National	6336 feet	
Wild Born	Tex Maynard	Rayart (S. R.)		
Wilful Youth	K. Harlan-E. Murphy	Peerless Pict. (S.R.)	5800 feet	
Wizard, The	L. Hyams-E. Lowe-G. Katsonaros-von Seyffertitz	Fox	5629 feet	
You'll Never Get Rich		First Division (S. R.)		

JANUARY

Feature	Players	Distributed by	Length	Reviewed
Air Patrol, The	Al Wilson	Universal	4259 feet	
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	Oct. 21
Baby Mine	G.K.Arthur-K.Dane	M-G-M	5139 feet	Jan. 14
Ballyhoo Buster, The	Buffalo Bill, Jr.	Pathe	4805 feet	Dec. 30
Beau Sabreur	E. Brent-G. Cooper-W. Powell-N. Beery	Paramount	6536 feet	Jan. 28
Beware of Married Men	I. Rich-R. Tucker-S. Holmes-M. Loy	Warner Bros.	5421 feet	Jan. 28
Boss of Rustlers Roost, The	D. Coleman-E. Gilbert	Pathe	4833 feet	Jan. 14
Branded Sombrero, The	B. Jones-L. Hyams	Fox Films	5612 feet	Jan. 14
Burning Up Broadway	H. Costello-R. Frazer	Sterling Pict. (S. R.)	5245 feet	
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal	5261 feet	
Casey Jones	R. Lewis-J. Robards-A. Sheridan	Rayart (S. R.)	6673 feet	
Circus, The	C. Chaplin-M. Kennedy	United Artists	6700 feet	Jan. 14
Cohens and the Kellys in Paris, The	G. Sidney-J. F. McDonald-V. Gordon-K. Price-S. Carrol-C. Delany	Universal	7481 feet	Feb. 18
Comrades	H.Costello-G.Hughes-D. Keith	First Division (S. R.)	5970 feet	Mar. 10
Coney Island	L. Wilson-L. Mendez	F. B. O.	6390 feet	Feb. 25
Cowboy Cavalier, The	B. Roosevelt O. Hasbrouck	Pathe	4526 feet	Jan. 28
Creole Love		First Division (S. R.)		
Dare Devil's Reward	T. Mix-N. Joyce	Fox	4987 feet	Jan. 21
Dead Man's Curve	Fairbanks, Jr.-S. Blane	F. B. O.	5511 feet	Dec. 23
Desperate Courage	W. Wales-O. Hasbrouck	Pathe	4398 feet	Jan. 21
Divine Woman, The	D. Garbo-L. Hanson-L. Sherman	M-G-M	7300 feet	Jan. 21
Driftin' Sands	Bob Steele	F. B. O	4770 feet	
Fearless Rider	F. Humes-B. Worth	Universal	4173 feet	
Four Flusher, The	G. Lewis-M. Nixon	Universal	6193 feet	Jan. 28
French Dressing	H. B. Warner-L. Wilson	First National	6344 feet	
Gateway of the Moon, The	Del Rio-Fenton-W. Pidgeon	Fox	5038 feet	Jan. 14
Gentlemen Prefer Blondes	A. White-F. Sterling-R. Taylor-Conklin-Friganza-Swain	Paramount	6871 feet	Jan. 21
Girl in Every Port, A	V. McLaglen-M. Casaiuana-M. Loy-N. Joyce-R. Armstrong	Fox	5882 feet	Mar. 3
Glory Girl, The	Esther Ralston	Paramount		
Heart of Broadway, The	P. Garon-R. Agnew	Rayart (S. R.)	5853 feet	
Laddie Be Good	B. Cody-R. Blossom	Pathe	4155 feet	Dec. 30
Lady Raffles	E. Taylor-R. Drew-L. Tashman	Columbia	5471 feet	
Last Command, The	E. Jannings-E. Brent-W. Powell	Paramount	8234 feet	Jan. 28
Let 'Er Go. Gallegher	J. Coghlan-H. Ford-E. Fair	Pathe-De Mille	5888 feet	Jan. 28
Leopard Lady, The	J. Logan-A. Hale	Pathe-De Mille	6650 feet	Mar. 10
Love	G. Garbo-J. Gilbert	M-G-M	7365 feet	Dec. 16
Love and Learn	E. Ralston-L. Chandler-H. Hopper	Paramount	5737 feet	Feb. 25
Merry Wives of New York	P. Garon	First Division (S.R.)		

Feature	Players	Distributed by	Length	Reviewed
Nameless Men	C. Windsor-A. Moreno	Tiffany-Stahl	5708 feet	
Noose, The	R. Barthelmess-L. Basquette-A. Joyce	First National	7331 feet	Jan. 7
On to Reno	M. Prevost-C. Landis	Pathe-De Mille	6 reels	
Peaks of Destiny, The (Ufa film)	E. Peterson-L. Riefenstahl-L. Trenker	Paramount	5582 feet	Jan. 21
Perfect Gentleman, A	M. Banks-R. Dwyer	Pathe	5626 feet	Jan. 14
Pioneer Scout, The	F. Thomson-N. Lane	Paramount	6118 feet	Mar. 10
Private Life of Helen of Troy, The	M. Corda-L. Stone-R. Cortez	First National	7694 feet	Dec. 23
Race For Life, A	Rin-Tin-Tin-V. B. Faire-C. Nye	Warner Bros	4777 feet	Feb. 11
Rawhide Kid, The	H. Gibson-G. Hale	Universal	4777 feet	
Sadie Thompson	G. Swanson-L. Barrymore-R. Walsh	United Artists	8700 feet	Feb. 11
Sailors' Wives	Astor-Hughes	First National	5485 feet	Mar. 10
Satan and the Woman	C. Windsor-C. Keefe	Excellent Pict. (S. R.)	6400 feet	Mar. 10
Sharpshooters	G. O'Brien-L. Moran	Fox	5573 feet	Jan. 28
Shepherd of the Hills, The	A. B. Francis-M. O'Day-J. Boles	First National	8188 feet	Feb. 25
Striving for Fortune	G. Walsh-B. Roberts	Excellent Pict. (S.R.)	5337 feet	
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M	9566 feet	Oct. 7
That Certain Thing	V. Dana-R. Graves	Columbia	6047 feet	Mar. 10
Tragedy of Youth, The	Collier, Jr.-P. R. Miller-W. Baxter	Tiffany-Stahl	6361 feet	
West Point	W. Haines-J. Crawford	M-G-M	8134 feet	Jan. 7
What Price Beauty?	N. Naldi-P. Gendron-V. Pearson	Pathe	5 reels	Jan. 28
Wickedness Preferred	L. Cody-A. Pringle	M-G-M	5011 feet	
Wife Savers	W. Beery-R. Hatton-Z. Pitts	Paramount	5413 feet	Jan. 21
Wife's Relations, The	S. Mason-G. Glass-B. Turpin-A. Kaliz	Columbia	5508 feet	
Wizard of the Saddle	B. Barton-D. Thompson	F. B. O.	4805 feet	Dec. 30
Woman Against the World, A	G. Olmstead-H. Ford-G. Hale-S. Rand	Tiffany-Stahl	5283 feet	
Woman Wise	W. Russell-J. Collyer-W. Pidgeon	Fox	5050 feet	Mar. 10
Tillie's Punctured Romance	C. Conklin-W. C. Fields-Fazenda M. Swain-D. Hill	Paramount	5733 feet	
Traveling Salesman, The (tentative)	R. Dix-F. Sterling-G. Olmsted	Paramount		
Under the Tonto Rim	R. Arlen-M. Brian-J. Linden	Paramount	5991 feet	
Valley of Hunted Men	Buffalo Bill, Jr.-K. Collins	Pathe	4520 feet	Mar. 3
Wagon Show, The	Ken Maynard	First National		
Wall Flowers	H. Trevor-J. Arthur-L. Todd	F. B. O.		
Wedding March, The (road show)	von Stroheim-F. Wray	Paramount	12 reels	
When the Law Rides	T. Tyler-F. Darro	F. B. O		
Whip Woman, The	E. Taylor-A. Moreno-L. Sherman	First National		
Woman's Way, A	M. Livingston-W. Baxter	Columbia		
You Can't Beat the Law	L. Lee-C. Keefe	Rayart (S. R.)	5260 feet	

FEBRUARY

Feature	Players	Distributed by	Length	Reviewed
Across the Atlantic	M. Blue-E. Murphy	Warner Bros.		
Age of Sex, The		First Division (S. R.)		
Alice Through the Looking Glass	Special Cast	Pathe	5 reels	
Apache Raider, The	L. Maloney-E. Gilbert-D. Coleman	Pathe	5755 feet	Feb. 18
Bare Knees	V. L. Corbin-D. Keith-J. Winton-J. Walker	Lumas	5800f eet	Jan. 28
Battles of Coronel and Falkland Islands (English film)	Special Cast—Artlee	Pict. (S. R.)	8400 feet	
Big City, The	L. Chaney-M. Day-B. Compson-J. Murray	M-G-M	6838 feet	
Blonde for a Night, A	M. Prevost-H. Ford	Pathe-De Mille	6 reels	
Bronc Stomper, The	D. Coleman-E. Gilbert	Pathe	5408 feet	Mar. 3
Chaser, The	H. Langdon-G. McConnell	First National		
Clean Up Man, The	T. Wells-P. O'Day	Universal	4232 feet	
Crashing Through	J. Padjans-S. Rand-T. Santschi	Pathe	4480 feet	
Devil Dancer, The	G. Gray-C. Brook	United Artists	6765 feet	Dec. 30
Devil's Skipper, The	B. Bennett-M. Love-McAllister-C. Landis	Tiffany-Stahl	5510 feet	
Doomsday	F. Vidor-G. Cooper	Paramount	5665 feet	
Douglas Fairbanks as the Gaucho	D. Fairbanks-E. Southern-L. Valez	United Artists	9256 feet	Dec. 2
Enemy, The	L. Gish-R. Forbes	M-G-M	8189 feet	Dec. 31
Fangs of the Wild	Ranger (Dog)-S. Nelson-D. Kitchen	F. B. O	4578 feet	Jan. 14
Finders Keepers	La Plante-Harron	Universal	6081 feet	Mar. 17
Feel My Pulse	B. Daniels-R. Arlen-W. Powell	Paramount	5889 feet	Mar. 3
Fleetwing	B. Norton-D. Janis	Fox		
Flying Romeos	C. Murray-G. Sidney	First National		
Free Lips		First Division (S. R.)		
Her Summer Hero	D. Thompson-H. Trevor-S. Blane-J. Pierce	F. B. O	5146 feet	Dec. 30
Latest From Paris, The	N. Shearer-G. Sidney-R. Forbes	M-G-M	7743 feet	Mar. 3
Little Snob, The	M. McAvoy-R. Frazer-A. B. Francis	Warner Bros.		
Midnight Rose	L. de Putti-K. Harlan	Universal	5689 feet	Mar. 10
Napoleon (French Film)	Special Cast	M-G-M		
Night Flyer, The	W. Boyd-J. Ralston	Pathe-De Mille	6 reels	
Painted Trail, The	Buddy Roosevelt	Rayart (S. R.)	4571 feet	
Passion Island	Special Cast	Pathe-De Mille	7 reels	
Phantom Flyer, The	Al Wilson	Universal	4253 feet	
Port of Missing Girls, The	B. Bedford-M. McGregor	Brenda Pict. Corp	7270 feet	Mar. 3
Riding Renegade, The	Bob Steele	F. B. O.		
Rose-Marie	J. Crawford-J. Murray-H. Peters	M-G-M	7745 feet	Feb. 18
Secret Hour, The	P. Negri-Hersholt-K. Thomson	Paramount	7194 feet	Mar. 17
Shield of Honor, The	R. Lewis-D. Gulliver-N. Hamilton	Universal	6172 feet	Dec. 30
Show Down, The	Bancroft-Brent-N. Hamilton	Paramount	7616 feet	Mar. 10
Smart Set, The	W. Haines-A. Day-J. Holt-H. Bosworth	M-G-M	6476 feet	Mar. 10
Soft Living	M. Bellamy-J. Mack Brown	Fox	5629 feet	Mar. 3
So This Is Love	V. Dana-W. Collier, Jr.-J. Walker	Columbia		
Sporting Goods	R. Dix-G. Olmstead	Paramount	5951 feet	Feb. 18
Stand and Deliver	La Rocque-L. Valez-W. Olnad	Pathe-De Mille		
Stronger Will, The	P. Marmont-E. La Bissioniere-R. Carewe	Excellent Pict. (S.R.)	6600 feet	
That's My Daddy	R. Denny-B. Kent-J. La Verne	Universal	6073 feet	

MARCH

Feature	Players	Distributed by	Length	Reviewed
Adventure Mad (Ufa film)	E. Barclay-N. Asther-L. Hall-Davis	Paramount	5897 feet	
Arkansas	Gardner James	First Division (S. R.)	6000 feet	
Bachelor's Paradise	S. O'Neill-R. Graves	Tiffany-Stahl		
Beauty Doctor, The	Adolphe Menjou	Paramount		
Beyond London's Lights	L. Shumway-G. Elliott-J. Gadsden H. Evans-A. Dore	F. B. O.	5573 feet	Feb. 25
Blue Danube, The	L. Joy-R. LaRocque-J. Schildkraut	Pathe-De Mille	7 reels	
Bringing Up Father	F. Macdonald-G. Olmsted-P. Moran	M-G-M		
Brunettes Preferred		First Division (S. R.)	6551 feet	
Buck Privates	de Putti-McGregor-Z. Pitts	Universal	6914 feet	Feb. 4
Bullet Mark, The	Jack Donovan	Pathe	5 reels	
Burning Daylight	M. Sills-D. Kenyon	First National	6500 feet	
Chicago	P. Haver-V. Varconi	Pathe-De Mille	9992 feet	Dec. 30
Chicago After Midnight	J. Mendez-R. Ince-Seiter	F. B. O.	6249 feet	Mar. 17
Crowd, The	J. Murray-E. Boardman-B. Roach	M-G-M	8548 feet	Feb. 25
Domestic Troubles	L. Fazenda-C. Cook-B. Blythe-A. Rankin	Warner Bros.		
Dressed to Kill	E. Lowe-M. Astor-C. Morton-B. Bard	Fox	6566 feet	Mar. 17
Faithless Lover, The	G. Hulette-E. O'Brien	Krelbar Pict. (S.R.)	5600 feet	Mar. 3
Forbidden Hours	R. Novarro-R. Adoree	M-G-M		
Four Footed Ranger, The	Dynamite (Dog)	Universal	4426 feet	
Freckles	J. Fox, Jr.-G. Stratton-H. Bosworth	F. B. O.	6131 feet	Jan. 28
Garden of Eden, The	C. Griffith-C. Ray-L. Sherman	United Artists	7532 feet	Jan. 4
Golden Shackles	Priscilla Bonner	Peerless Pict. (S. R.)	5600 feet	
Heart of a Follies Girl, The	B. Dove-L. Kent-L. Sherman-M Harris	First National	5957 feet	Mar. 17
Legion of the Condemned, The	G. Cooper-F. Wray-L. Chandler-F. McDonald-B. Norton	Paramount	7415 feet	
Little Buckaroo, The	Buzz Barton	F. B. O		
Love Me and the World Is Mine	Philbin-Kerry	Universal	6813 feet	Feb. 11
Mad Hour, The	S. O'Neil-L. Kent-L. Sherman-A. White	First National		
Marlie the Killer	Klondyke (Dog)-Bushman, Jr.-B. Mehaffey	Pathe	4600 feet	Mar. 3
Marry the Girl	B. Bedford-R. Ellis-D. W. Jennings	Sterling Pict. (S. R.)	5300 feet	Mar. 10
Masked Angel, The	B. Compson	First Division (S. R.)	5900 feet	
Matinee Idol, The	J. Walker-B. Love-A. Forrest	Columbia		
Midnight Madness	J. Logan-C. Brook	Pathe-De Mille	6 reels	
My Home Town	G. Rockwell-G. Glass	Rayart (S. R.)		
Old Ironsides	E. Ralston-C. Farrell-W. Beery-G. Bancroft	Paramount	7910 feet	Dec. 18, '26
Partners in Crime	W. Beery-R. Hatton-W. Powell-M. Brian	Paramount		
Patsy, The	M. Davies-O. Caldwell-L. Gray	M-G-M		
Phantom of the Turf, The	H. Costello-R. Lease	Rayart (S. R.)		
Powder My Back	I. Rich-A. Ferris-A. Beranger-C. Nye	Warner Bros.		
Put 'Em Up	Fred Humes	Universal	4200 feet	
Ramona	D. Del Rio-W. Baxter-R. Drew-V. Lewis	United Artists	8200 feet	Feb. 4
Red Hair	C. Bow-W. Austin-L. Chandler	Paramount		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pict. (S.R.)	5032 feet	
Saddle Mates	W. Wales-P. Montgomery	Pathe	4520 feet	Mar. 17
Something Always Happens	E. Ralston-N. Hamilton	Paramount		
Souls Aflame	G. James-G. Lard-R. Wells	First Division (S. R.)		
Square Crooks	R. Armstrong-J. M. Brown-D. Dwan	Fox		
Speedy	Harold Lloyd	Paramount		
Stop That Man	A. Lake-B. Kent-E. Gribbon	Universal	5389 feet	
Surrender	M. Philbin-I. Moskine	Universal	8249 feet	Mar. 10
Tempest	J. Barrymore-C. Horn-Wolheim	United Artists	(about) 9000 feet	
Their Hour	D. Sebastian-J. Harron-J. Marlowe	Tiffany-Stahl		
Trick of Hearts, A	H. Gibson	Universal	5495 feet	
Turn Back the Hours	M. Loy-W. Pidgeon-S. Hardy	Lumas	6500 feet	Mar. 17
Under the Black Eagle	Flash (Dog)-M. Day-R. Forbes	M-G-M		
Women Who Dare	H. Chadwick-C. Delaney	Excellent Pict. (S.R.)		
Wyoming	T. McCoy-W. Fairbanks-D. Sebastian	M-G-M		

APRIL

Feature	Players	Distributed by	Length	Reviewed
Bell of Avenue A		First Division (S. R.)		
Bit of Heaven, A		Excellent Pict. (S. R.)		
Breed of the Sunsets	R. Steele-N. Drexel	F. B. O.		
Canyon of Adventure	K. Maynard-U. B. Faire	First National		
Chinatown Charlie	J. Hines-L. Lorraine	First National		
Chorus Kid, The	V. B. Faire-B. Washburn-H. Hopper	Lumas	6 reels	
Circus Rookies	K. Dane-G. K. Arthur L. Lorraine	M-G-M		
Cossacks, The	J. Gilbert-R. Adoree-E. Torrence-M. Alden	M-G-M		
Crooks Can't Win	R. Lewis-T. Hill-S. Nelson	F. B O.		
Danger Patrol, The	W.Russell-V.B.Faire	Rayart (S. R.)		
Devil's Trade Mark, The	B. Bennett-W. V. Mong-M. Douglas	F. B O.		
Drums of Love	E. Taylor-D. Alvarado-M. Philbin-L. Barrymore	United Artists	9500 feet	Jan. 28
Fagasa (South Seas Isle film)	L. Kelly-G. Kelton-Mr. & Mrs. R. Wells	First Division (S. R.)		
Five and Ten Cent Annie	L. Fazenda-C. Cook-G. Astor-W. Demarest	Warner Bros.		
Gypsy of the North	H. Gordon-G. Hale	Rayart (S. R.)		
House of Scandal, The	D. Sebastian-P. O'Malley	Tiffany-Stahl		
Ladies' Night in a Turkish Bath	Mackaill-Mulhall	First National	6592 feet	
Laugh Clown, Laugh	Chaney-L. Young-N. Asther	M-G-M		
Law of Fear, The	Ranger (Dog)-P. R. Miller-C. Byer	F. B. O.	4769 feet	Mar. 10
Lilac Time	C. Moore-G. Cooper	First National		
Little Shepherd of Kingdom Come	Barthelmess-G. James-O'Day-Seyffertitz	First National		
Little Yellow House, The	O. Caldwell-M. Sleeper	F. B. O.		
Love Hungry	L. Moran-L. Gray	Fox		
Phantom of the Range, The	T. Tyler-D. Thompson-F. Darro	F. B. O.	4781 feet	Feb. 11
Pinto Kid, The	B. Barton-H. Trevor-G. Lee	F-B-O	4884 feet	Jan. 7
Red Riders of Canada, The	P. R. Miller-C. Byer	F. B. O	6419 feet	Dec. 28
Scarlet Dove, The	J. Borio-R. Frazer-L. Sherman M. Livingston	Tiffany-Stahl		
Steamboat Bill, Jr	Keaton-E. Torrence	United Artists	(about) 6800 feet	
Street of Sin, The	E. Jannings-F. Wray	Paramount		
Thanks For the Buggy Ride	L. La Plante .-G. Tryon	Universal	6197 feet	Feb. 4
Thirteen Washington Square	A. Joyce-J. Hersholt-Z. Pitts	Universal	6274 feet	Feb. 4
Three-Ring Marriage	M. Astor-L. Hughes	First National		
Thunder Riders, The	Ted Wells	Universal	4353 feet	
Two Lovers	R. Colman-V. Banky	United Artists	(about) 7500 feet	

MAY

Feature	Players	Distributed by	Length	Reviewed
Alex the Great	"Skeets" Gallagher	F. B. O.	5872 feet	
Clothes Make the Woman	E. Southern-W. Pidgeon	Tiffany-Stahl		
Harold Teen	A. Lake-M. Brian-W. Bakewell-J. Duffy	First National		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
It's All Greek to Me	C. Murray-L. Fazenda-T. Todd	First National		
Ladies of the Night Club	B. Leonard-R. Cortez	Tiffany-Stahl		
Man in the Rough, The	B. Steele-M. King	F-B-O		
Pay As You Enter	C. Cooke-L. Fazanda	Warner Bros		
Rinty of the Desert	Rin-Tin-Tin-A. Ferris-C. Nye	Warner Bros.		
Skinner's Big Idea	B. Washburn-M. Sleeper-H. Trevor	F. B. O.	5967 feet	Mar. 17
United States Smith	Special Cast	Lumas	7000 feet	

JUNE

Feature	Players	Distributed by	Length	Reviewed
Dog Justice	Ranger (Dog)-E. Hearn-N. Martan	F. B. O.		
Lady Be Good	D. Mackaill-J. Mulhall	First National		
Lingerie		First Division (S. R.)		
Loves of Ricardo	George Beban	F. B. O.	7477 feet	Sept.4'26
Man Higher Up, The		Lumas		
Roulette	Richard Barthelmess	First National		
Texas Tornado, The	Tom Tyler	F. B. O.		
Upland Rider, The	K. Maynard-M. Douglas	First National		

JULY

Feature	Players	Distributed by	Length	Reviewed
Count of Ten, The	C. Ray-J. Gleason	Universal		
Fighting Redhead, The	Buzz Barton	F. B. O.		
Flyin' Cowboy, A	H. Gibson-O. Hasbrouck	Universal		
Head of the Family, The		Lumas		
Kelly's Kids	Charlie Murray	First National		
Trail of Courage, The	R. Steele-M. Bonner	F-B-O		

AUGUST

Feature	Players	Distributed by	Length	Reviewed
Bantam Cowboy, The	Buzz Barton	F. B. O		
Barker, The	Milton Sills	First National		
Oh Kay	Colleen Moore	First National		
Thru the Breakers		Lumas		

Coming Attractions

Feature	Players	Distributed by	Length	Reviewed
Abie's Irish Rose	F. McDonald-J. Hersholt-N. Carroll-C. Rogers	Paramount		
Abie of the U. S. A.	George Jessel	Lumas		
Ace High	Hoot Gibson	Universal		
Across From Singapore	R. Navarro-J. Crawford-E. Torrence	M-G-M-		
Actress, The	N. Shearer-R. Forbes-G. Lee-O. Moore-D'Arcy	M-G-M		
Adventurer, The	T. McCoy-D. Sebastian-C. Delany	M-G-M	3709 feet	
Adventures in Pygmy Land	Jungle Film	W. W. Hodkinson	6800 feet	
After the Storm	H. Bosworth-E. Gilbert-C. Delaney	Columbia		
Albany Night Boat, The		Tiffany-Stahl		
Baby Cyclone, The	L. Cody-A. Pringle	M-G-M		
Battle of the Sexes, The	B. Bennett-J. Hersholt	United Artists		
Bellamy Trial, The		M-G-M		
Better Man, The		F. B. O.		
Betty's a Lady	J. Ralston-C. Ray	Universal		
Be Yourself	R. Denny-M. Nolan	Universal		
Big Game Hunt, The	W. Beery-R. Hatton	Paramount		
Big Gun, The	George Lewis	Universal		
Big Noise, The	A. White-C. Conklin-S. Hardy	First National		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Big Top, The		M-G-M		
Black Ace, The	D. Coleman-J. Loff	Pathe		
Blossom Time (Movietone)	J. Gaynor-C. Farrell	Fox		
Body Punch, The	J. Dougherty-V. B. Faire	Universal		
Boss of Little Arcady, The	Charlie Murray	First National		
Bride of the Colorado	J. Boles-D. Blossom	Pathe		
Brides Will Be Brides	Laura La Plante	Universal		
Bright Aisle, The		Lumas		
Broadway Daddies	J. Logan-R. Lease-A. B. Francis	Columbia		
Broken Hearts		Hercules Film Prod. (S. R.)		
Butter and Egg Man, The	J. Mulhall	First National		
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		
Chinatown	Lon Chaney	M-G-M		
Circus Rookies	K. Dane-G. K. Arthur	M-G-M		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
Clown, The (Vitaphone)	Al Jolson	Warner Bros.		
Cock-Eyed World, The	V. McLaglen-E. Lowe	Fox		
Code of the Scarlet, The	Ken Maynard	First National		
Companionate Marriage		First Division (S. R.)		
Cop, The	W. Boyd-J. Logan	Pathe-De Mille		
Craig's Wife		Pathe-De Mille		
Cream of the Earth, The	M. Nixon-C. Rogers	Universal		
Crimson City, The	M. Loy-L. Hyams-R. Tucker-J. Miljan	Warner Bros.		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Dance Fever (Ufa film)		Brill, Inc.		
Dancing Girl	J. Crawford-J. M. Brown-D. Sebastian	M-G-M		
Date With a Duchess, A	A. Menjou-E. Brent	Paramount		
Deadline, The	Flash (Dog)	M-G-M		
Desert Bride, The	B. Compson-A. Forrest-O. Mattieson	Columbia		
Detectives	K. Dane-G. K. Arthur-M. Day	M-G-M		
Diamond Handcuffs	C. Nagel-E. Boardman-L. Gray-D. Sebastian	M-G-M		
Dirty Work	Johnny Burke	Pathe		
Divine Lady, The	C. Griffith-V. Varconi-M. Dressler	First National		
Dolorosa		Tiffany-Stahl		
Domestic Relations		Tiffany-Stahl		
Don't Marry	L. Moran-N. Hamilton	Fox		
Doubling for Trouble	Hoot Gibson	Universal		
Down Grade, The	Wm. Fairbanks-A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O		
Dragnet, The	G. Bancroft	Paramount		
Eagle's Talons, The	Tom Tyler	F. B. O		
Easy Come, Easy Go	R. Dix-N. Carroll	Paramount		
Empty Saddle, The	Fred Humes	Universal		
Escape, The	V. Valli-W. Russell	Fox		
Enemy, The	L. Gish-R. Forbes	M-G-M	8189 feet	Dec. 31
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Excess Baggage	Wm. Haines	M-G-M		
Fallen Angels	N. Kerry-P. Starke-K. Harlan	Universal		
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Fazil	C. Farrel G Nissen-M. Busch	Fox		
Foreign Legion, The	N. Kerry-L. Stone-J. Marlowe	Universal		
Four Devils, The	F. Macdonald-M Duncan-C. Morton-N. Drexel-J. Gaynor	Fox		
Four Sons	J. Hall-M. Mann-Bushman, Jr.-C. Morton-E. Foxe-J. Collyer	Fox	9412 feet	Feb. 18
Four Walls	John Gilbert	M-G-M		
Freedom of the Press	L. Stone-M. Day-D. Keith	Universal		
Girl Downstairs, The	L. Moran-G. O'Brien	Fox		
Give and Take	G. Sidney-S. Lynn-G. Lewis-J. Hersholt	Universal		
Glorious Betsy	D. Costello-C. Nagel	Warner Bros		
Godless Girl, The	L. Basquette-G. Duryea-Prevost-N. Beery	Pathe-De Mille		

Feature	Players	Distributed by	Length	Reviewed
Good Morning Judge	R. Denny-M. Nolan-D. Gulliver	Universal		
Green Grass Widows		Tiffany-Stahl		
Gun Shy (tentative)	Beery-Hatton-M. Brian-G. James	Paramount		
Gypsy Love (tentative)		Lumas		
Hangman's House	V. McLaglen-J. Collyer-L.Kent-E.Foxe	Fox		
Has Anybody Here Seen Kelly?	T. Moore-B. Love	Universal		
Hawk's Nest, The	M. Sills-D. Kenyon-A. Stone	First National		
Hawk, The	M. Sills	First Nationa.		
Heat (tentative)	Greta Garbo	M-G-M		
Hello, Cheyenne!	T. Mix-C. Lincoln	Fox		
Hell's Angels	B. Lyon-J. Hall-G. Nissen	United Artists		
He Learned About Women	W. Haines-E. Percy-A. Page-Sojin	M-G-M		
Her Cardboard Lover	Marion Davies	M-G-M		
His Country	R. Schildkraut-M. Dressler	Pathe-De Mille		
Hold 'Em Yale	R. La Rocque-J. Loff-H. Allan	Pathe-De Mille		
Hold Everything (tentative)	J. Hall	Paramount		
Home, James		Universal		
Honor Bound	G. O'Brien-E. Taylor-L. Hyams-Santschi	Fox		
Hoofbeats of Vengeance	Rex (Horse)	Universal		
Hot Heels	G. Tryon-P. R. Miller	Universal		
Horseman of the Plains	T. Mix-S. Blane	Fox	4397 feet	
Hyprocrite, The (Ufa film)		Brill, Inc.		
I'll Tell the World	Colleen Moore	First National		
Innocent, The	Vilma Banky	United Artists		
Ivan the Terrible (Russian film:	Spcial Cast	Amkino (S. R.)	8500 feet	
Jazz Mad	J. Hersholt-Nixon-G. Lewis	Universal		
Jealousy (Ufa film)		Brill, Inc.		
Jungle Rose	Dolores Del Rio	Fox		
King of Kings, The	Special Cast	Pathe-De Mille	13600 feet	April 29
Knocking 'Em Over	R. Dix-J. Arthur	Paramount		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Ladies of Leisure		Tiffany-Stahl		
Ladies of the Mob	C. Bow-R. Arlen-M. Alden	Paramount		
Ladies Prefer Bonds (tentative)	C. Nagel-M. McAvoy	Warner Bros.		
Land of the Silver Fox, The (tentative)	Rin-Tin-Tin-L. Hyams-C. Nye-Santschi	Warner Bros.		
La Piava	Lupe Valez	United Artists		
Last Cab, The	Rudolph Schildkraut	Pathe-De Mille		
Last Moment, The	O. Matieson-G. Hale-L. La Verne	Zakoro (S. R.)	5800 feet	
Law of the Range, The	McCoy-Crawford-R. Lease	M-G-M		
Leave It to Me	Glenn Tryon	Universal		
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict. (S.R.)		
Lion and the Mouse, The (Vitaphone)	M. McAvoy-L. Barrymore-A. B. Frances-Collier, Jr	Warner Bros.		
Little Wild Girl, The	L. Lee-C. Landis-F. Merrill	Hercules Film Prod. (S. R.)		
Lonesome	G. Tryon-B. Kent	Universal		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Magnificent Flirt, The	F. Vidor	Paramount		
Man About Town, The	L. Cody-N. Trevor	M-G-M		
Man-Made Woman	L. Joy-J. Boles	Pathe-De Mille		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Marriage of Tomorrow (tentative)		Tiffany-Stahl		
Masked Stranger, The (tentative)	Tim McCoy	M-G-M		
Meet the Prince	Glenn Tryon	Universal		
Michigan Kid, The	C. Nagel-R. Adoree	Universal		
Miracle Girl, The	Betty Compson	First Division (S. R.)		
Modern Du Barry, The (Ufa film)	Maria Corda	Brill, Inc		
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox	6863 feet	Mar. 17
Mr. Romeo	F. Sterling-N. Carroll-G. Meeker	Fox		
Naughty Marietta	Marion Davies	M-G-M		
Navy Blues	Arthur Lake	Universal		
News Parade, The	N. Stuart-S. Phipps	Fox		
Night of Mystery, A	A. Menjou-N. Lane-Collier, Jr.-E. Brent	Paramount		
Noah's Ark (Vitaphone)	Dolores Costello	Warner Bros.		
Odd Fellows	Fields-Conklin	Paramount		
One Way Street, The (tentative)	Myrna Loy	Warner Bros.		
Outcast Souls	P. Bonner-C. Delaney	Sterling Pict. (S.R.)		
Out of the Night	C. Palmer-F. Stanley-A. Ayres	Rayart (S. R.)		
Painted Post, The	T. Mix-N. Kingston	Fox		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National	11412 feet	Aug. 26
Patriot, The	E. Jannings-L. Stone-F. Vidor-N. Hamilton	Paramount		
Pay As You Enter	L. Fazenda-C. Cook	Warner Bros		
Phantom Buster, The	Buddy Roosevelt	Pathe		
Phyllis of the Follies	M. Nixon-C. Rogers	Universal		
Pigskin	D. Rollens-S. Carrol	Fox		
Play Girl, The	M. Bellamy-J. M. Brown	Fox		
Polly Preferred	Marion Davies	M-G-M		
Port of Missing Children, The		Sierra Pictures (S. R.)		
Power (tentative)	D. Fairbanks, Jr.-J. Ralston	Tiffany-Stahl		
Quick Lunch	Fields-Conklin-M. Alden-S. Blane-J. Luden	Paramount		
Rachel	P. Negri-G. Cooper	Paramount		
Red Dancer of Moscow, The	D. Del Rio-C. Farrell-D. Revier	Fox		
Red Mark, The	G. von Seyffertitz-N. Quartaro	Pathe-De Mille		
Riders of the Dark	T. McCoy-D. Dwan	M-G-M		
Ridin' Like Fury	Hoot Gibson	Universal		
Rip Van Winkle	Rudolph Schildkraut	Pathe-De Mille		
Robert Flaherty's Southern Skies	M. Blue-R. Torres	M-G-M		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Sally of the Scandals	B. Love-A. Forrest	F. B. O.		
Sally of the South Seas		Hercules Film Prod. (S. R.)		
Shadows of the Night		Hercules Film Prod. (S. R.)		
Show Boat		Universal		
Side Show, The	Fields-Conklin-Brian	Paramount		
Simba	Jungle Film	Martin Johnson Afrian Expedition Corp.	8000 feet	Feb 4
Sin Town	H. Allen-E. Fair	Pathe-De Mille		
Skyscrapers, The	S. Carroll-W. Boyd-A. Hale	Pathe-De Mille		
Span of Life, The	Lon Chaney	M-G-M		
Sport Girl, The	M. Bellamy-J. M. Brown	Fox		
Sporting Age, The	B. Bennett-C. Nye-H. Herbert	Columbia		
Stocks and Blondes	J. Logan-"Skeets" Gallagher-G. Astor	F. B. O.		
Street Angel, The	J. Gaynor-C. Farrell	Fox		
Streets of Algers (Ufa film)	Camilla Horn	Brill, Inc.		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox	8729 feet	Oct. 16
Sunset Legion, The	F. Thomson-E. Murphy	Paramount		
Survival of Slim, The	W. Wales-P. Montgomery	Pathe		
Tartuffe, the Hyprocrite	Emil Jannings	Brill, Inc.		
Tenderloin (Vitaphone)	D. Costello-C. Nagel	Warner Bros	7782 feet	
Tenth Avenue	P. Haver-V. Varconi	Pathe-De Mille		
Thief in the Dark, The	G. Meeker-D. Hill-G. Lee	Fox		
Three Sinners	P. Negri-W. Baxter	Paramount		
Thoroughbreds	M. Nixon-R. Walling	Universal		
Thrill Seeker, The	R. Clifford-J. Fulton	Superlative Pict. (S.R.)		
Tide of Empire	J.Crawford-J.Murray	M-G-M		
mes Square		Tiffany-Stahl		
Tomorrow (tentative)	Colleen Moore	First National		
Trail of '98	K Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Two Brothers (Ufa film)		Brill, Inc.		
Uncensored Woman, The		Lumas		
Uncle Tom's Cabin	Special Cast	Universal		Nov. 19
Valley Beyond the Law, The	D. Coleman-J Loff	Pathe		
Vamping Venus	C. Murray-Fazenda-T. Todd	First National		
Vanishing Pioneer, The	J. Holt-S. Blane	Paramount		
Victory	George Bancroft	Paramount		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
Walking Back	S. Carroll-R. Walling	Pathe-De Mille	6 reels	
Watch My Speed	R. Denny-B. Worth	Universal		
We Americans	G. Sidney P. R. Miller-G. Lewis	Universal		
Western Suffragettes	H. Gibson-G. Hale	Universal		
What Holds Men	Leatrice Joy	Pathe-De Mille		
When Danger Calls	W. Fairbanks-E. Sedgwick	Lumas	5000 feet	
When Fleet Meets Fleet (British Film)	H. Stuart-B. Goetzke-N. Asther	Hi-Mark (S. R.)	7953 feet	
Whip, The	D. Mackaill-L. Sherman	First National		
White Hands	E. Ralston-R. Arles	Paramount		
Why Sailors Go Wrong	S. Cohen	Fox		
Wild West Romance	R. King-L. Gilmore	Fox		
Wild West Show, The	H. Gibson	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
Woman Between, The		Lumas		
Woman Disputed, The	N. Talmadge-G. Roland	United Artists		
Yellow Contraband	L. Maloney-G. Goatz	Pathe		
Yellow Lily, The	B. Dove-C. Brook-Seyferrtitz	First National		

Comedies and Short Subjects

BRAY PRODUCTIONS

Title	Star	Rel. Date	Length	Reviewed
Bare Co-Ed, The	Murdock-Cavalier-Lancaster	Feb. 10	2 reels	Jan. 7
Barnyard Rivals	W. Lantz-M. Shaw-T. Ward	Mar. 10	2 reels	Mar. 17
Cat Tales	McDougall Kids	Feb. 20	2 reels	
Cutting Up	McDougall Kids	Mar. 20	2 reels	Mar. 17
Daze of '49	J. Cooper-L. Carver	Jan. 1	2 reels	Feb. 4
Duke's Dirty Doings	P. Murdock-N. Cavalier	Feb. 1	2 reels	Mar. 17
Fat and the Canary	McDougall Kids	Dec. 20	2 reels	Dec. 9
Fowl Play	McDougall Kids	April 20	2 reels	
Fresh and a Devil	Clyde-Malone-Irving	Sept. 1	2 reels	Oct. 21
Here's Another One	Novelty	Oct. 15	1 reel	Oct. 7
Here's Another One	Novelty	Dec. 15	1 reel	Dec. 2
His Ticklish Predicament	Jack Cooper	Oct. 1	2 reels	Oct. 21
Iron Derby, The	Eddy Featherstone	Oct. 10	2 reels	Oct. 21
Lost in a Pullman	Perry Murdock	July 13	2 reels	
Lost in the Lurch	P. Murdock-N. Cavalier	Mar. 1	2 reels	Mar. 17
Magic Game, The	McDougall Kids	Nov. 20	2 reels	Dec. 2
Mr. Pooh	McDougall Kids	Jan. 20	2 reels	Jan. 7
Orphans, The	McDougall Kids	Sept. 6	2 reels	
Way of All Fish, The	J. Cooper-N. Cavalier	Dec. 1	2 reels	Dec. 9

EDUCATIONAL

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Ain't Nature Grand	Eddie Quillan		Nov. 20	1 reel	Nov. 25
All Bear	Curiosities		April 29	1 reel	
All Set	W. Lupino-Sargent-L. Hutton		Jan. 29	1 reel	Feb. 4
Always a Gentleman	Lloyd Hamilton		Feb. 5	2 reels	Feb. 18
Angel Eyes	"Big Boy"		Dec. 25	2 reels	Dec. 31

Title	Star	Rel. Date	Length	Reviewed
At Ease	Lloyd Hamilton	Sept. 4	2 reels	Sept. 2
Back Home	Curiosities	Sept. 25	1 reel	Sept. 23
Batter Up	George Davis	Sept. 11	2 reels	Sept. 16
Between Jobs	Lloyd Hamilton	Mar. 18	2 reels	
Blazing Away	Lloyd Hamilton	April 22	2 reels	
Builders of Bridges—When Twilight Comes	Bruce Outdoor Sketch	Feb. 26	1 reel	Mar. 10
Brunettes Prefer Gentlemen	Jerry Drew	Nov. 6	2 reels	Oct. 28
Burning Timber — Rough Country	Bruce Outdoor Sketch	Oct. 23	2 reels	Oct. 7
Call of the Sea, The (Color Film)	H. Hampton-M. Valles-N. Kelley	Jan. 1	2 reels	Dec. 31
Character Studies	Carter De Haven	Nov. 20	1 reel	Jan. 14
Chilly Days	"Big Boy"	Feb. 19	2 reels	Feb. 18
Circus Blues	Dorothy Devore	Mar. 25	2 reels	Mar. 17
Count Me Out	Barney Hellum	Mar. 11	1 reel	Mar. 3
Cry of Winter, The—Hot Place, The	Bruce Outdoor Sketch	Sept. 18	1 reel	Sept. 2
Cutie	Dorothy Devore	Jan. 15	2 reels	Feb. 18
Delving Into the Dictionary	Hodge-Podge	Sept. 11	1 reel	Sept. 23
Dog Days—The Sun and the Rain	Bruce Outdoor Sketch	Jan. 29	1 reel	Feb. 25
Dummies	Larry Semon	Jan. 1	2 reels	Dec. 23
Eats for Two	Dunham-Thompson	Oct. 9	1 reel	Oct. 14
Fall In	Monty Collins	Jan. 1	1 reel	Dec. 23
Felix the Cat Hits the Deck	"Sullivan Cartoon"	Dec. 11	1 reel	Feb. 11
Felix the Cat in Behind in Front	"Sullivan Cartoon"	Dec. 25	1 reel	Jan. 14
Felix the Cat in Comicalities	"Sullivan Cartoon"	April 1	1 reel	
Felix the Cat in Daze and Knights	"Sullivan Cartoon"	Oct. 30	1 reel	Nov. 18
Felix the Cat in Draggin' the Dragon	"Sullivan Cartoon"	Jan. 22	1 reel	Feb. 25
Felix the Cat in Eskimotive	"Sullivan Cartoon"	April 29	1 reel	
Felix the Cat in Flim Flam Films	"Sullivan Cartoon"	Sept. 18	1 reel	Oct. 7
Felix the Cat in Japanicky	"Sullivan Cartoon"	Mar. 4	1 reel	
Felix the Cat in No Fuelin'	"Sullivan Cartoon"	Oct. 16	1 reel	Nov. 11
Felix the Cat in Ohm Sweet Ohm	"Sullivan Cartoon"	Feb. 19	1 reel	Mar. 17
Felix the Cat in Polly-tics	"Sullivan Cartoon"	Mar. 18	1 reel	
Felix the Cat in Sure-Lock Holmes	"Sullivan Cartoon"	April 15	1 reel	
Felix the Cat in the Oily Bird	"Sullivan Cartoon"	Feb. 5	1 reel	Mar. 10
Felix the Cat in the Smoke Screen	"Sullivan Cartoon"	Jan. 8	1 reel	Feb. 18
Felix the Cat Switches Witches	"Sullivan Cartoon"	Oct. 2	1 reel	Oct. 21
Felix the Cat in Uncle Tom's Crabbin'	"Sullivan Cartoon"	Nov. 13	1 reel	Dec. 2
Felix the Cat in Whys and Otherwise	"Sullivan Cartoon"	Nov. 20	1 reel	Dec. 30
Felix the Cat in Wise Guise	"Sullivan Cartoon"	Sept. 4	1 reel	Sept. 23
Feline Frolics—The Tonquin Valley	Bruce Outdoor Sketch	Mar. 25	1 reel	Mar. 10
Fighting Orphans, The—Evening Mist	Bruce Outdoor Sketch		1 reel	
Follies of Fashion	Curiosities	Sept. 25	1 reel	
For Men Only	Curiosities	Oct. 30	1 reel	Oct. 21
Fox Tales	Drew-Dunham	Sept. 25	2 reels	Sept. 23
Green-Eyed Love	Ruby McCoy-George Hall	Apr. 8	1 reel	
Half-Pint Hero, A	Lupino Lane	Sept. 18	2 reels	Sept. 2
Hello Sailor	Lupino Lane	Dec. 25	2 reels	Dec. 16
Here and There in Travel Land	Hodge-Podge	Oct. 16	1 reel	Oct. 28
He Tried to Please	Monty Collins	Aug. 12	1 reel	
High Strung	Jerry Drew	Jan. 29	2 reels	Feb. 4
Hints on Hunting—A Day By the Sea	Bruce Outdoor Sketch	April 22	1 reel	
His Maiden Voyage	George Davis	Feb. 26	2 reels	Feb. 18
Hope Hampton Displaying Creations Parisienne in Color (Color Film)	Hope Hampton	Dec. 4	1 reel	Dec. 9
How to Please the Public	Hodge Podge	Mar. 11	1 reel	Mar. 17
Indiscrete Pete	Jerry Drew	Mar. 11	2 reels	Mar. 10
Injun Food—Moods of the Sea	Bruce Outdoor Sketch	Dec. 25	1 reel	Dec. 23
It's Me	Monty Collins	Dec. 4	1 reel	Dec. 9
Kilties	Dorothy Devore	Oct. 9	2 reels	Oct. 7
Kitchen Talent	George Davis	April 15	2 reels	
Listen Sister	Lupino Lane	Mar. 25	2 reels	
Little Rube, The	Dorothy Devore	Nov. 20	2 reels	Nov. 11
Love's Springtime (Color Film)	H. Hampton-J. Catalaine	Feb. 12	2 reels	Mar. 17
Lovingly Yours	Curiosities	Dec. 4	1 reel	Dec. 9
Lucky Dog	P. Dunham-L. Billetts	Sept. 11	1 reel	Sept. 23
Many Wings—Beside the Still Waters	Bruce Outdoor Sketch	Nov. 20	1 reel	Nov. 4
Models in Mud	Hodge-Podge	Nov. 13	1 reel	Dec. 16
Mother Birds	Curiosities	Mar. 4	1 reel	Feb. 18
Mysterious Night, A	Monty Collins	Feb. 12	1 reel	Feb. 4
New Wrinkles	Lloyd Hamilton	Oct. 30	2 reels	Oct. 21
New York's Sweetheart	Curiosities	Jan. 1	1 reel	Feb. 11
Nicknames	Hodge-Podge	April 8	1 reel	
No Fare	"Big Boy"	April 8	2 reels	
Nothing Flat	George Davis	Dec. 11	2 reels	Dec. 16
Off Again	J. Lloyd-B. Boyd	Sept. 25	1 reel	Oct. 14
Off Balance	Monty Collins	April 22	1 reel	
Oh, What a Man!	Larry Semon	Dec. 4	2 reels	Nov. 25
Papa's Boy	Lloyd Hamilton	Dec. 18	2 reels	Dec. 9
Paris Fashions in Color (Color Film)	Hope Hampton	Dec. 25	1 reel	Jan. 7
Peculiar Pair of Pups, A—Nobody Home	Bruce Outdoor Sketch		1 reel	
Penny Postals	Curiosities	April 1	1 reel	Mar. 17
Pretty Baby	Monty Collins	Feb. 26	1 reel	Feb. 18
Racing Mad	Al St. John	Jan. 8	2 reels	Jan. 28
Recollections of a Rover	Hodge-Podge	Jan. 8	1 reel	Feb. 4
Red Hot Bullets	Eddie Quillan	Nov. 27	2 reels	Nov. 18
Rest Day	Monty Collins	Nov. 27	1 reel	Nov. 18
Rubbernecking	Curiosities	Feb. 5	1 reel	Feb. 4
Running Ragged	Lewis Sargent	Jan. 29	1 reel	Feb. 4
Say Ah-h	Charley Bowers	Feb. 19	2 reels	Feb. 18
Scared Silly	Johnny Arthur	Nov. 13	2 reels	Nov. 11
Seeing Stars	George Davis	Oct. 16	2 reels	Oct. 7
Shamrock Alley	"Big Boy"	Nov. 27	2 reels	Nov. 25
She's a Boy	"Big Boy"	Oct. 2	2 reles	Oct. 7
Shooting Wild	Jack Lloyd	Oct. 23	1 reel	Oct. 21
Simple Sap, A	Larry Semon	Feb. 12	2 reels	Feb. 25
Slippery Head	Johnny Arthur	April 29	2 reels	
Some Scout	Lupino Lane	Nov. 6	2 reels	Oct. 21
Spring Has Came	Monty Collins	Mar. 25	1 reel	Mar. 17
Star Shots	Hodge-Podge	Feb. 5	1 reel	Feb. 4
Stunt Man, The	Larry Semon	Oct. 23	2 reels	Sept. 30
Sword Points	Lupino Lane	Feb. 12	2 reels	Dec. 31
There It is	Charley Bowers	Jan. 1	2 reels	Jan. 7
Thoughts While Fishing—Silver Shadows	Bruce Outdoor Sketch		1 reel	
Visitors Welcome	Johnny Arthur	Mar. 4	2 reels	Mar. 10
Wedding Slips	Monty Collins	Jan. 15	1 reel	Feb. 11
Whirl of Activity, A	Hodge-Podge	Dec. 11	1 reel	Dec. 31
Whoozit	Charley Bowers	April 1	2 reels	Mar. 17
Wildcat Valley	Johnny Arthur	Jan. 22	2 reels	Feb. 4
Wild Wool—Night Clouds	Bruce Outdoor Sketch		1 reel	

F B O

Title	Star	Rel. Date	Length	Reviewed
After the Squall	Al Cooke	April 16	2 reels	
Alice Cartoons (Released Twice a Month)			1 reel	
All Alike	Carr-Alexander-Ross	April 9	2 reels	
All Washed Up	Al Cooke		2 reels	Feb. 28
Beloved Rogue, The	Eason-Hill-Cooke-Guard	Oct. 5	2 reels	
Chin He Loved to Lift	Eason-Hill-Cooke-Guard	Sept. 14	2 reels	
Fleshy Devils	Carr-Alexander-Ross	Nov. 14	2 reels	Oct. 7
Fresh Hair Fiends	Eason-Hill-Cooke-Guard	Sept. 21	2 reels	
Krazy Kat Cartoons (released twice a month)			1 reel	
Mickey's Battle	Mickey Yule	Dec. 5	2 reels	Dec. 9
Mickey's Circus	Mickey Yule	Sept. 4	2 reels	
Mickey's Eleven	Mickey Yule	Nov. 7	2 reels	
Mickey's Little Eva	Mickey Yule	April 2	2 reels	
Mickey's Pals	Mickey Yule	Oct. 3	2 reels	Oct. 7
Mickey's Parade	Mickey Yule	Jan. 2	2 reels	
My Kingdom For a Hearse	Al Cooke	April 2	2 reels	
New Faces for Old	Eason-Hill-Cooke-Guard	Oct. 12	2 reels	Dec. 16
Panting Papas	Karr-Ross-Alexander	Jan. 9	2 reels	
Peter's Pan	Eason-Hill-Cooke-Guard	Sept. 28	2 reels	Nov. 25
Rah! Rah! Rekie	Al Cooke		2 reels	Feb. 18
Restless Bachelors	Al Cooke	April 30	2 reels	
She Troupes to Conquer	Eason-Hill-Cooke-Guard	Oct. 19	2 reels	
Social Error, A	Al Cooke		2 reels	Feb. 11
Tanks of the Wabash	Karr-Ross-Alexander	Oct 10	2 reels	
Three Missing Links	Karr-Ross-Alexander	Dec. 12	2 reels	Nov. 11
Toupay or Not To Pay	Eason-Hill-Cooke-Guard	Sept. 7	2 reels	
Wanderers of the Waistline	Karr-Ross-Alexander	Sept. 11	2 reels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Argentina, The Rich	Variety	Oct. 2	1 reel	Nov. 4
Arkansas Traveler	Variety	Jan. 8	1 reel	
Art Treasures of the Vatican	Variety	Dec. 25	1 reel	
Capt. Kidd's Kittens	Animal Comedy	Oct. 23	2 reels	Nov. 4
Desert Blooms, The	Variety	Feb. 5	1 reel	
Exploring Norway	Variety	Aug. 7	1 reel	
Fool and His Honey	Tyler Brooke	Sept. 25	2 reels	Nov. 4
Four Faces West	Tyler Brooke	Nov. 6	2 reels	Dec. 16
Headhunters of Ecquador, The	Variety		1 reel	Feb. 4
Her Blue Black Eyes	M. Casajuana-E. Clayton	Oct. 9	2 reels	Nov. 4
Hot House Hazel	T. Brooke-T. Hill	Jan. 1	2 reels	
Jack and Jilted	P. Cunning-M. King		2 reels	
Jungles of the Amazon	Variety		1 reel	Jan. 21
Kiss Doctor, The	T. Brooke-D. Thompson		2 reels	Mar. 17
Lady Lion	C. Lincoln-E. Clayton-B. Bletcher		2 reels	
Lights and Shadows of Sicily	Variety	Nov. 27	1 reel	
Lords of the Back Fence	Variety	Jan. 22	1 reel	
Love Is Blonde	D. Ellis-D. Rollens	Dec. 18	2 reels	Mar. 17
Low Necker, A	Marjorie Beebe		2 reels	Jan. 14
Moose Country, The	Variety	Nov. 13	1 reel	
Mum's the Word			2 reels	Sept. 2
Northern Alaska Today	Variety	Oct. 16	1 reel	
Old Wives Who Knew	Hallam Cooley		2 reels	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Romantic Alhambra, The	Variety	Oct. 30	1 reel	
Silly Sailor, A	G. Cameron	Nov. 20	2 reels	
Sky Frontiers	Variety	Sept. 4	1 reel	
Solitudes	Variety	Dec. 11	1 reel	
Too Many Cookies	T. Brooke-L. Miller		2 reels	
Twenty Legs Under the Sea	R. Walling-J. Lorraine	Sept. 11	2 reels	Oct. 7
Under Colorado Skies	Variety	Sept. 18	1 reel	
Wild Puppies	Kid Comedy	Dec. 4	2 reels	Jan. 28

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
Aching Youth	Charley Chase	Mar. 17	2 reels	
African Adventure, An	Ufa Oddities	Aug. 2		
All For Nothing	Charley Chase	Jan. 21	2 reels	Jan. 14
Amazing Lovers	Ufa Oddities	Mar. 10	1 reel	
Assorted Babies	Ufa Oddities	Nov. 5	1 reel	Nov. 25
Barnum and Ringling, Inc.	"Our Gang"	April 7	2 reels	
Battle of the Century	Laurel-Hardy	Dec. 31	2 reels	
Bird Man, The	Charley Chase		2 reels	
Blow by Blow	Max Davidson	Mar. 31	2 reels	
Buffalo Bill's Last Fight (Technicolor)	Special Cast	Nov. 26	2 reels	Dec. 9
Call of the Cuckoo, The	Max Davidson	Oct. 15	2 reels	
Came the Dawn	Max Davidson	Mar. 3	2 reels	
Children of the Sun	Ufa Oddities	Feb. 11	1 reel	
Czarina's Secret, The Technicolor)	O. Baklanova-D. Mir-S. Rand	Mar. 17	2 reels	
Death Traps	Ufa Oddities	Oct. 22	1 reel	
Dog Days	Ufa Oddities	Oct. 8	1 reel	
Dog Heaven	"Our Gang"	Dec. 17	2 reels	
Dumb Daddies	Max Davidson	Feb. 4	2 reels	Feb. 25
Edison, Marconi and Co	"Our Gang"	Mar. 10	2 reels	
Fair and Muddy	"Our Gang"	May 5	1 reel	
Family Group, The	Charley Chase	Feb. 18	2 reels	Feb. 18
Fight For Life, A	Ufa Oddities	Nov. 19	1 reel	
Fighting Feathers	Max Davidson	Dec. 10	2 reels	
Finishing Touch, The	Laurel-Hardy	Feb. 25	2 reels	
Fishing With a Microscope	Ufa Oddities		1 reel	
Flag, The (Technicolor)	E. Bennett-F. X. Bushman-J. Walker-A. Calhoun	Oct. 1	2 reels	Feb. 18
Forty Thousand Miles With Lindbergh	Aviation Film	Mar. 4	3 reels	
From Soup to Nuts	Laurel-Hardy	Mar. 24	2 reels	
Golden Fleeces	Ufa Oddities	May 19	1 reel	
Happy Omen, A	Ufa Oddities	July 14	1 reel	
Hats Off	Davidson-Hardy	Nov. 5	2 reels	
Heavenly Bodies	Ufa Oddities		1 reel	
Heebee Jeebees	"Our Gang"	Nov. 19	2 reels	Dec. 9
Hidden Death Traps	Ufa Oddities	Oct. 22	1 reel	Dec. 11
Jewels of Venus	Ufa Oddities	Sept. 10	1 reel	
Jungle Round-Up, A	Ufa Oddities	Jan. 28	1 reel	Oct. 9

Title	Star	Rel. Date	Length	Reviewed
Lady of Victories, The (Technicolor)	A. Ayres-O. Matiesen-G. Irving	Jan. 21	2 reels	Feb. 25
Leave 'Em Laughing	Laurel-Hardy	Jan. 28	2 reels	
Let George Do It	Laurel Hardy		2 reels	Mar. 3
Lighter That Failed, The	Charley Chase	Oct. 1	2 reels	
Limousine Love	Charley Chase	April 00	2 reels	
Lion Hunt, The	Ufa Oddities	Dec. 17	1 reel	Dec. 9
Love 'Em and Feed 'Em	Max Davidson	Nov. 12	2 reels	Dec. 9
Monarch of the Glen, The	Ufa Oddities	Mar. 24	1 reel	Jan. 21
Nature's Wizardry	Ufa Oddities	July 28	1 reel	
Never the Dames Shall Meet	Charley Chase	Dec. 24	2 reels	Dec. 9
Old Wallop, The	"Our Gang"	Oct. 22	2 reels	Mar. 3
Palace of Honey, The	Ufa Oddities	June 16	1 reel	
Pathfinders, The	Ufa Oddities		1 reel	
Parasol Ant, The	Ufa Oddities	Dec. 31	1 reel	
Pass the Gravy	Max Davidson	Jan. 7	2 reels	Jan. 14
Perfume and Nicotine	Ufa Oddities	Jan. 14	1 reel	
Pets and Pests	Ufa Oddities	Jan. 28	1 reel	Mar. 3
Primitive Housekeeping	Ufa Oddities	April 21	1 reel	
Putting the Pants on Phillip	Laurel-Hardy	Dec. 3	2 reels	Dec. 9
Rainy Days	"Our Gang"	Feb. 11	2 reels	
Sanctuary	Ufa Oddities	May 5	1 reel	
Second Hundred Years, The	Laurel-Hardy	Oct. 8	2 reels	
Secrets of the Sea	Ufa Oddities	Feb. 25	1 reel	May 3
Sleeping Death	Ufa Oddities	June 30	1 reel	
Soaring Wings	Ufa Oddities	Sept. 24	1 reel	
Spook-Spoofing	"Our Gang"	Jan. 14	2 reels	Jan. 14
Sting of Stings, The	Charley Chase	Sept. 3	2 reels	
Sugar Daddies	All Star Cast	Sept. 10	2 reels	
TallyHo	Ufa Oddities		1 reel	
Tokens of Manhood	Ufa Oddities	June 2	1 reel	
Us	Charley Chase	Nov. 26	2 reels	
Way of All Pants, The	Charley Chase	Oct. 29	2 reels	
What Every Iceman Knows	Max Davidson	Sept. 17	2 reels	
Wicked Kasimir, The	Ufa Oddities	April 7	1 reel	
Winged Death	Ufa Oddities	Dec. 3	1 reel	Dec. 9
Wonders of the Blue Gulf of Mexico	Ufa Oddities		1 reel	
Yale vs. Harvard	"Our Gang"	Sept. 24	2 reels	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Adoration	Novelty	Feb. 25	2 reels	
Behind the Counter	E. E. Horton	Mar. 3	2 reels	
Bugs My Dear (Christie)	Bobby Vernon	April 21	2 reels	
Campus Cuties	Billy Dooley	April 7	2 reels	
Crazy to Fly (Christie)	Bobby Vernon	Sept. 17	2 reels	
Dad's Choice	E. E. Horton	Jan. 7	2 reels	
Dizzy Sights (Christie)	Billy Dooley	Dec. 17	1 reel	
Easy Curves (Christie)	Billy Dooley	Nov. 12	2 reels	
Fantasy	Novelty	Oct. 15	2 reels	
Fighting Fanny (Christie)	Featured Cast	Jan. 21	2 reels	
Find the King	E. E. Horton	Nov. 5	2 reels	
For Crime's Sake	Krazy Kat Cartoon	Nov. 19	1 reel	
French Fried (Christie)	Neal Burns	Sept. 3	2 reels	
Frenzy	Novelty	Jan. 14	2 reels	
Gallant Gob, A (Christie)	Billy Dooley	May 26	2 reels	
Goofy Ghosts (Christie)	Jimmie Adams	April 28	2 rees	
Grid Ironed	Krazy Kat Cartoon	Dec. 31	1 reel	
Halfback Hannah (Christie)	Ann Cornwall	April 14	2 reels	
Hold 'Er Cowboy (Christie)	Bobby Vernon	June 2	2 reels	
Holy Mackerel (Christie)	Jimmie Adams	Feb. 11	2 reels	
Hot Papa (Christie)	Jack Duffy	Oct. 1	2 reels	
Hunger Stroke, A	Krazy Kat Cartoon	Feb. 25	1 reel	
Ice Boxed	Krazy Kat Cartoon	Feb. 11	1 reel	
Just the Type (Christie)	Neal Burns	Feb. 18	2 reels	
Ko-Ko Kicks	Inkwell Cartoon	Nov. 26	1 reel	
Ko-Ko's Bawth	Inkwell Cartoon	Feb. 18	1 reel	
Ko-Ko Chops Suey	Inkwell Cartoon	Oct. 29	1 reel	
Ko-Ko Explores	Inkwell Cartoon	Oct. 15	1 reel	Nov. 11
Ko-Ko Hops Off	Inkwell Cartoon	Sept. 17	1 reel	
Ko-Ko's Jerm Jam	Inkwell Cartoon	Feb. 4	1 reel	
Ko-Ko's Earth Control	Inkwell Cartoon	Mar. 31	1 reel	
Ko-Ko's Kink	Inkwell Cartoon	Jan. 7	1 reel	
Ko-Ko's Klock	Inkwell Cartoon	Nov. 12	1 reel	
Ko-Ko's Kozy Korner	Inkwell Cartoon	Jan. 21	1 reel	
Ko-Ko's Smoke	Inkwell Cartoon	Mar. 3	1 reel	
KoKo's Tattoo	Inkwell Cartoon	Mar. 17	1 reel	
Ko-Ko's Quest	Inkwell Cartoon	Dec. 10	1 reel	
Ko-Ko the Kid	Inkwell Cartoon	Dec. 24	1 reel	
Ko-Ko the Knight	Inkwell Cartoon	Sept. 3	1 reel	
Ko-Ko the Kop	Inkwell Cartoon	Oct. 1	1 reel	
Loco Motifs	Krazy Kat Cartoon	Sept. 24	1 reel	
Love Sunk	Krazy Kat Cartoon	Mar. 24	1 reel	
Long Hose (Christie)	Jack Duffy	Mar. 17	2 reels	
Love's Young Sream (Christie)	Anne Cornwall	May 12	2 reels	
Love Shy (Christie)	Jimmie Adams	Mar. 24	1 reel	
Mad Scrambles (Christie)	Neal Burns	Nov. 26	2 reels	
Milk Made	Krazy Kat Cartoon	Dec. 3	1 reel	
Moony Mariner, A (Christie)	Billy Dooley	Sept. 24	2 reels	
Nifty Nags (Christie)	Jack Duffy	Dec. 24	2 reels	
Ocean Blues (Christie)	Jimmie Adams	Nov. 19	2 reels	
Oh Mummy (Christie)	Jimmie Adams	Oct. 8	2 reels	
Pie Curs, The	Krazy Kat Cartoon	Nov. 5	1 reel	
Pig Styles	Krazy Kat Cartoon	Jan. 14	1 reel	
Rail Rode	Krazy Kat Cartoon	Sept. 24	1 reel	Oct. 4
Save the Pieces (Christie)	Bobby Vernon	Jan. 28	2 reels	
Say Uncle (Christie)	Jack Duffy	June 9	2 reels	
Scared Pink (Christie)	Jack Duffy	Oct. 29	2 reels	
School Daze	Krazy Kat Cartoon	Sept. 10	1 reel	
Sea Food (Christie)	Billy Dooley	July 14	2 reels	
Shadow Theory	Krazy Kat Cartoon	Jan. 28	1 reel	
Short Tail, A	Novelty	Sept. 10	2 reels	
Slick Slickers (Christie)	Neal Burns	July 7	2 reels	
Slippery Heels (Christie)	Jimmie Adams	June 16	2 reels	
Splash Yourself (Christie)	Bobby Vernon	Dec. 3	2 reels	
Stork Exchange, The	Krazy Kat Cartoon	Dec. 17	1 reel	
Sweeties (Christie)	Bobby Vernon	Mar. 10	2 reels	
Swiss Movements (Christie)	Jimmie Adams	Dec. 31	2 reels	
Tired Wheels	Krazy Kat Cartoon	Oct. 8	1 reel	
Toddles	Novelty	Dec. 10	1 reel	Oct. 7
Topsey Turvey	Krazy Kat Cartoon	Oct. 22	1 reel	
Uncle Tom's Caboose	Krazy Kat Cartoon	Oct. 22	1 reel	
Water Bugs(Christie)	Billy Dooley	Feb. 4	2 reels	
Wedding Wows (Christie)	Bobby Vernon	Oct. 22	2 reels	
Wired and Fired	Krazy Kat Cartoon	Mar. 10	1 reel	

PATHE-DE MILLE

Title	Star	Rel. Date	Length	Reviewed
Alien Antics	Sportlight	Nov. 13	1 reel	Nov. 11
All Bull and a Yard Wide	"Aesop Fables"	Oct. 9	1 reel	Oct. 7
Assistant Wives	Charley Chase	Dec. 4	2 reels	Dec. 2
Beach Club, The	Bevan-Hurlock	Jan. 22	2 reels	Jan. 14
Benares (Educational)	Geographical Number	Jan. 24	1 reel	
Best Man, The	Bevan A Bennett-V. Dent	Feb. 19	2 reels	Feb. 11
Bicycle Flirt, The	Bevan V. Dent D. Farley C. Lombard	Mar. 18	2 reels	Mar. 10
Big Tent, The	"Aesop Fables"	Oct. 23	1 reel	Oct. 21
Blaze of Glory, A	"Aesop Fables"	Feb. 26	1 reel	
Boats and Fishermen of the Arctics and Tropics (Educational)	Science Number	Mar. 4	2 reels	
Boy Friend, The	"Aesop Fables"	Jan. 22	1 reel	
Brave Heart, A	"Aesop Fables"	Oct. 30	1 reel	
Broncho Buster, The	"Aesop Fables"	Jan. 1	1 reel	
Bucking the Handicap	Sportlight	Dec. 25	1 reel	Dec. 23
Buddhists of Burma, The (Educational)	Geographical Number	Feb. 5	1 reel	
Bull Fighter, The	Bevan-Hurlock	Nov. 27	2 reels	Dec. 2
Busy Bodies	Sportlight	Jan. 8	1 reel	Dec. 31
Calcutta (Educational)	Geographical Number	Dec. 11	1 reel	
Carnival Week	"Aesop Fables"	Dec. 4	1 reel	
Chicken Feed	"Our Gang"	Nov. 6	2 reels	Nov. 4
Christmas Cheer	"Aesop Fables"	Dec. 18	1 reel	
Comrades in Work	Mabel Normand		2 reels	
County Fair, The	"Aesop Fables"	Mar. 4	1 reel	
Crowned Heads	Sportlight	Feb. 19	1 reel	
Cups and Contenders	Sportlight	Nov. 27	1 reel	Nov. 25
Cutting a Melon	"Aesop Fables"	Sept. 11	1 reel	Sept. 2
Daddy Boy	Ben Turpin	Oct. 23	2 reels	Oct. 21
Defensive Ends, The	"Football Sense"	Nov. 27	1 reel	
Defensive Half, The	"Football Sense"	Nov. 6	1 reel	
Delhi (Educational)	Geographical Number	Feb. 2g	1 reel	
Do Detectives Think?	Stan Laurel	Nov. 20	2 reels	Nov. 18
Do Monkeys Manicure?	Stan Laurel	April 1	1 reel	
Down to the Sea	Sportlight	Oct. 30	1 reel	Oct. 28
Exploring England with Will Rogers	Travelesque	Dec. 18	1 reel	Dec. 16
Fair Catch, The	"Football Sense"	Nov. 13	1 reel	
Family Frolics	Sportlight	Jan. 22	1 reel	Jan. 14
Fiddlesticks	Harry Langdon	Nov. 7	2 reels	Nov. 25
Flying Elephants	Roach Stars	Feb. 12	2 reels	Feb. 11
Flying Fishers	"Aesop Fables"	Nov. 27	1 reel	
Flaming Fathers	Max Davidson	Dec. 18	2 reels	Dec. 16
Football Field Officials	"Football Sense"	Oct. 23	1 reel	Oct. 21
For Sale a Bungalow	Hurlock-Quillan	Oct. 30	2 reels	Oct. 28
Forward Pass, The	"Football Sense"	Oct. 9	1 reel	
Fox Hunt, The	"Aesop Fables"	Nov. 20	1 reel	
Frolics in Frost	Sportlight	Dec. 18	1 reel	
From Soup to Nuts	Rarebits	Oct. 23	1 reel	Oct. 21
Fundaments of Football	Sportlight Special	Oct. 23	1 reel	
Fun Afoot	Sportlight	Mar. 18	1 reel	
Galloping Ghosts	O. Carew-O. Hardy-J. Finlayson	Mar. 11	2 reels	Mar. 3
Girl From Everywhere	D. Pollard-S. Halloway	Dec. 11	2 reels	
Girl From Nowhere, The	D. Pollard-S. Holloway-Swain	Mar. 25	2 reels	
Gold Digger of Weepah, A	Bevan-Bennett-Burke	Oct. 2	2 reels	Sept. 30
Golf Nut, The	Bevan-Quillan-A. Bennett	Sept. 4	2 reels	
Good Ship Nellie, The	"Aesop Fables"	Feb. 5	1 reel	
Have a Drink	Rarebits	Nov. 20	1 reel	Dec. 2
Hawaii, the Beautiful (Educational)	Geographical Number	Nov. 27	1 reel	
High Stakes	"Aesop Fables"	Jan. 15	1 reel	
Honeymoon Hints	Rarebits	Jan. 15	1 reel	
Horses, Horses	Sportlight	Sept. 4	1 reel	
How Man Suits His Life to Differing Surroundings	Science Series		2 reels	
Houses of the Arctic and the Tropics (Educational)	Science Number	Feb. 12	2 reels	
Human Fly, The	"Aesop Fables"	Sept. 25	1 reel	Sept. 30
In Again, Out Again	"Aesop Fables"	Sept. 18	1 reel	
Jungle Days	"Aesop Cartoon"	Mar. 25	2 reels	
Junk Man, The	"Aesop Fables"	Dec. 25	1 reel	
Just Kidding	Rare-Bits	Dec. 18	1 reel	Dec. 23
Kashmir, Old and New (Educational)	Geographical Number	Jan. 10	1 reel	
Keeping Fit	Sportlight Special	Nov. 20	1 reel	
Kick, The	"Football Sense"	Oct. 2	1 reel	
King Harold	L. Baird-T. Holmes	Nov. 13	2 reels	Nov. 11
Ladies' Day	Sportlight	Dec. 11	1 reel	Dec. 9
Lateral Pass, The	"Football Sense"	Oct. 16	1 reel	Oct. 14
Lindy's Cat	"Aesop Fables"	Oct. 16	1 reel	Oct. 28
Love at First Flight	Pollard-Hurlock-Cowley	Jan. 29	2 reels	Jan. 21
Love in a Police Station	E. Quillan-M. Hurlcok	Dec. 25	2 reels	Dec. 23
Man Without a Face (Serial)	A. Ray-W. Miller	Jan. 15	10 episodes	Jan. 14
Mark of the Frog, The (Serial)	M. Morris-D. Reed	Mar. 25	10 episodes	
Masked Menace, The (Serial)	L. Kent-J. Arthur	Nov 6	10 episodes	Nov. 4
Nature's Cathedral (Educational	Geographical Number	Dec. 18	1 reel	
Now I'll Tell One	Chase-Laurel	Oct. 9	2 reels	Oct. 14
Olympic Games	"Our Gang"	Sept. 11	2 reels	Sept. 2
On the Ice	"Alsop Fables"	Mar. 11	1 reel	
Outwitting Time	Sportlight	Oct. 2	1 reel	
Over the Bounding Blue with Will Rogers (Travelesque)		Feb. 12	1 reel	Feb. 11
Playing Hookey	"Our Gang"	Jan. 1	2 reels	
Prowling Around France with Will Rogers	Travelesque	Sept. 18	1 reel	
Rats in His Garret	"Aesop Fables"	Dec. 11	1 reel	
Reeling Down the Rhine with Will Rogers	Travelesque	Jan. 15	1 reel	Jan. 7
River of Doubt, The	"Aesop Fables"	Oct. 2	1 reel	Sept. 30
Run Girl, Run	Sennett Girls	Jan. 15	2 reels	Jan. 14
Scaling the Alps	"Alsop Fables"	April 1	1 reel	
Sailors, Beware!	Stan Laurel	Sept. 25	2 reels	Sept. 30
Saved By a Keyhole	"Aesop Fables"	Nov. 13	1 reel	
Season to Taste	Sportlight	Mar. 4	1 reel	
Shalimar Gardens, The (Educational)	Geographical Number	Mar. 18	1 reel	
Signs of Spring	"Aesop Fables"	Nov. 6	1 reel	
Should a Mason Tell?	L. Baird-T. Holmes	Sept. 18	2 reels	
Should Second Husbands Come First?	Max Davidson	Oct. 23	2 reels	Oct. 21
Should Tall Men Marry?	Roach Stars	Jan. 15	2 reels	Jan. 7
Small-Town Sheriff, The	"Aesop Fables"	Sept. 4	1 reel	Sept. 2
Smile Wins, The	"Our Gang"	Feb. 26	2 reels	Mar. 3
Smith's Army Life	Hiatt-McKee-Jackson	Feb. 5	2 reels	Feb. 4
Smith's Bargain	Hiatt-McKee-Jackson		2 reels	
Smith's Candy Shop	Hiatt-McKee-Jackson	Aug. 21	2 reels	
Smith's Cook	Hiatt-McKee-Jackson	Oct. 16	2 reels	Oct. 21
Smith's Cousin	Hiatt-McKee-Jackson	Nov. 13	2 reels	Nov. 11
Smith's Farm Days	Hiatt-McKee-Jackson	Mar. 4	2 reels	Mar. 3
Smith's Holiday	Hiatt-McKee-Jackson	Jan. 8	2 reels	Dec. 31
Smith's Modiste Shop	Hiatt-McKee-Jackson	Dec. 11	2 reels	Dec. 9
Smith's Pony	Hiatt-McKee-Jackson	Sept. 18	2 reels	
Smith's Restaurant	Hiatt-McKee-Jackson	April 1	1 reel	
Soldier Man	Harry Langdon			
Son Shower, The	"Aesop Fables"	Mar. 18	1 reel	

Title	Star	Rel. Date	Length	Reviewed
Spider's Lair, The	"Aesop Fables"	Feb. 19	1 reel	Feb. 18
Sunnyside (Re-issue)	Charlie Chaplin	Dec. 25	3 reels	
Swim Princess, The	D. Pollard-A. Clyde-C. Lombard	Feb. 26	2 reels	Mar. 3
Tackles and Touchdowns	Sportlight	Sept. 18	1 reel	
Tail Waggers	Sportlight	April 1	1 reel	
Their Second Honeymoon	Baird-Holmes	Oct. 16	2 reels	
Trees	Rarebits	Mar. 11	1 reel	
Twenty-Four-Dollar Island	Novelty		1 reel	Dec. 23
Up the Ladder	Sportlight	Oct. 16	1 reel	Oct. 21
Versatility	Sportlight	Feb. 5	1 reel	Jan. 28
Volcanoes (Educational)	Geological Number	Feb. 19	1 reel	
Wandering Minstrel, The	"Aesop Fables"	Jan. 29	1 reel	
Weaker Sex, The	Rarebits	Sept. 25	1 reel	
Winging Around Europe With Will Rogers	Travelesque	Nov. 20	1 reel	Nov. 18
Women Workers of Ceylon (Educational)	Geographical Number	Dec. 27	1 reel	
Work of Running Water (Educational)	Geological Number	Mar. 11	1 reel	
Yellow Cameo, The (Serial)	Allene Ray		10 episodes	
Young Hollywood	Special Cast	Nov. 27	2 reels	Dec. 9

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Bear Escape, A	Parker-Reavis	Capitol Prod.		2 reels	Aug. 1
Berth Mark	Tarbell-Finch-Shaw	Red Seal		2 reels	
Dream of the Sea, A (Binocolor)		Film Dist. Corp		1 reel	May 27
Helpless Helper	Al Joy	Cranfield-Clarke		2 reels	
Here Comes the Bride	Sketchograf	Cranfield-Clarke		1 reel	
Heroes of the Wild (Serial)	Jack Hoxie	N. Levine	Dec. 1	10 episodes	
His Off-Day	Tommy Albert	Cranfield-Clarke		2 reels	
Isle of Sunken Gold, The (Serial)	A. Stewart	Nat Levine	Sept. 1	10 episodes	
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal		1 reel	July 22
Lunches and Punches	Sid Smith	Capitol Prod		2 reels	Sept. 1
Ma and the Auto (Guest Jewel)		A. C. A		1 reel	
Mysterious Airman, The (Serial)		Weiss Bros		10 episodes	
Nothing to Live For	Al Joy	Cranfield-Clarke		2 reels	
Police Reporter, The (Serial)	W. Miller-E. Gilbert-	Weiss	Mar.	10 episodes	
She Beast, The	Sid Smith	Capitol Prod		2 reels	July 1
Silence of the Snows (Guest Jewel)		A. C. A.		1 reel	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark			
Spooky Money	Al Joy	Cranfield-Clarke		2 reels	
Who's Who	Al Joy	Cranfield-Clarke		2 reels	
Yellow Dog, The (Guest Jewel)		A. C. A		1 reel	April 15
You Can't Win (Serial)		Weiss Bros		10 episodes	

TIFFANY-STAHL

Title	Star	Rel. Date	Length	Reviewed
Bridal of Pennacock, The	Color Classic	Nov. 1	1 reel	Dec. 2
Comrades	Color Classic	Nov. 15	1 reel	Dec. 2
King of Sports	Color Classic	Sept 15	1 reel	
Marcheta	Color Classic	Mar. 15	1 reel	
Medallion, The	Color Classic	Mar. 1	1 reel	
Memories	Color Classic	Oct. 1	1 reel	Sept. 9
Mission Bells	Color Clause	April 1	1 reel	
North of Suez	Color Classic	Jan. 1	1 reel	
Roaming 'Round the Carribbean	Color Classic	Oct. 15	1 reel	
Romany Love	Color Classic	Dec. 1	1 reel	Feb. 18
Rose of Killarney	Color Classic	Dec. 15	1 reel	
Scarface	Color Classic	Jan. 15	1 reel	
Souvenirs	Color Classic	Feb. 15	1 reel	
Treasure Land	Color Classic	Feb. 1	1 reel	

UNIVERSAL

Title	Star	Rel. Date	Length	Reviewed
Africa Before Dark	Oswald Cartoon	Feb. 20	1 reel	
All Balled Up (O. R. Cohen story)	Charles Puffy	Feb. 27	2 reels	Feb. 4
All For Uncle	C. King-C. Doherty	Oct. 19	2 reels	Oct. 7
All Wet	Oswald Cartoon	Oct. 31	1 reel	
And How	"The Gumps"	Oct. 31	2 reels	
Andy Knows His Onions	"The Gumps"	Dec. 12	2 reels	Dec. 9
Any Old Count	"The Gumps"	Jan. 23	2 reels	
Back to Nature	Arthur Lake	Feb. 27	1 reel	Feb. 11
Banker's Daughter, The	Oswald Cartoon	Nov. 28	2 reels	
Bare Fists	Jack Perrin	Jan. 14	2 reels	Dec. 23
Battle Scarred Hero, A	"The Gumps"	Oct. 3	2 reels	Sept. 30
Battling Buckaroo, The (Western)	Bob Curwood	Nov. 10	2 reels	
Battling Justice	Fred Gilman	Mar. 24	2 reels	Feb. 25
Blind Man's Bluff	Jack Perrin	Nov. 19	2 reels	Oct. 28
Boss of the Rancho	Bob Curwood	Jan. 7	2 reels	
Brand of Courage, The	B. Curwood-P. Montgomery	Feb. 4	2 reels	Jan. 7
Bright Lights	Oswald Cartoon	Mar. 19	1 reel	
Buckskin Days	Newton House	Feb. 18	2 reels	Jan. 28
Buster's Big Chance	Trimble, Turner and Dog	Jan. 11	2 reels	Dec. 23
Buster Come On	Trimble, Turner and Dog	Sept. 14	2 reels	Sept. 9
Buster's Home Life	Trimble, Turner and Dog	Oct. 12	2 reels	Sept. 30
Buster Shows Off	Trimble, Turner and Dog	Mar. 14	2 reels	
Buster Steps Out	Trimble, Turner and Dog	Feb. 8	2 reels	Jan. 28
Buster, What's Next?	Trimble, Turner and Dog	Nov. 16	2 reels	Oct. 28
By Correspondence	Arthur Lake	Jan. 30	1 reel	Jan. 14
Case of Scotch, A	"The Gumps"	Jan. 9	2 reels	Dec. 23
Clearing the Trail (Western)	Newton House	Nov. 26	2 reels	
Cloud Buster, The	"The Gumps"	Feb. 6	2 reels	Jan. 21
Crimson Colors	Lewis-Gulliver	Sept. 12	2 reels	June 17
Dancing Fools	C. King-C. Doherty-E. Clair	Sept. 21	2 reels	Sept. 2
Danger Ahead (Western)	Jack Perrin	Sept. 24	2 reels	Sept. 2
Dangerous Double, The (Western)	Bob Curwood	Oct. 15	2 reels	Sept. 23
Dates for Two	C. King-C. Doherty	Jan. 18	2 reels	Dec. 31
Daze of the West (Mustang)	Fred Gilman	Sept. 3	2 reels	
Dazzling Co-Eds	Lewis-Gulliver	Oct. 10	2 reels	
Disordered Orderly, The	Sid Saylor-Jean Doree	Nov. 9	2 reels	
Empty Socks	Oswald Cartoon	Dec. 12	1 reel	
Fighting Finish, The	Lewis-Sullivan-Phillips	Oct. 24	2 reels	
Fighting Texan, The (Mustang)	Fred Gilman	Sept. 10	2 reels	Aug. 19
Gauge of Battle, The	Fred Gilman	April 21	2 reels	
George's False Alarm	Sid Saylor	Feb. 29	2 reels	Feb. 4
George Steps Out	Sid Saylor	Sept. 28	2 reels	
Great Guns	Oswald Cartoon	Oct. 17	1 reel	Aug. 19
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster	Mar. 26	10 episodes	
Harem Scarem	Oswald Cartoon	Jan. 9	1 reel	
Her Only Husband	Long-Adams-Laymon-McPhaill	April 4	2 reels	Mar. 17
High Flyin' George	Sid Saylor	Jan. 25	2 reels	
His In Laws (O. R. Cohen story)	Charles Puffy	Mar. 12	2 reels	Feb. 18
Horns and Orange Blossoms (O. R. Cohen story)	Charles Puffy	Jan. 29	2 reels	Jan. 7
Horse Play	Long-Adams-Laymon-McPhaill	Jan. 4	2 reels	Dec. 16
Hot Stuff	Ben Hall	Oct. 24	1 reel	Oct. 14
Indoor Golf	Long-Adams-Layman-McPhail	Mar. 7	2 reels	Feb. 11
Keeping in Trim	Long-Adams-Laymon-McPhail	Sept. 7	2 reels	Aug. 19
King of Hearts (Northwest Series)	Jack Perrin	Dec. 17	2 reels	Dec. 9
Law Rider, The (Western)	Fred Gilman	Nov. 5	2 reels	
Lone Ranger, The	Fred Gilman	Dec. 31	2 reels	
Looters, The	Bob Curwood	Mar. 3	2 reels	Feb. 4
Love Wallop, The	Arthur Lake	Nov. 7	1 reel	
Madden of the Mounted	Jack Perrin	Mar. 10	2 reels	Feb. 11
Man of Letters, A	Sid Saylor	Feb. 15	2 reels	Jan. 28
Married Bachelors (O. R. Cohen story)	Charles Puffy	April 9	2 reels	Mar. 17
Mechanical Cow, The	Oswald Cartoon	Oct. 3	1 reel	Aug. 19
Mild West, The	"The Gumps"	Dec. 26	2 reels	
Mistakes Will Happen	Ben Hall	Feb. 13	1 reel	Jan. 21
Model George	Sid Saylor	Dec. 28	2 reels	
Monkey Shines	Ben Hall	Dec. 26	1 reels	
Neck n' Neck	Oswald Cartoon	Jan. 23	1 reel	
Newlyweds' Advice		Jan. 2	2 reels	Dec. 16
Newlyweds Christmas Party, The	Snookums-Saylor-Clair	Dec. 5	2 reels	Nov. 4
Newlyweds' Friends, The	Snookums-Bartlett-McPhaill	April 1	2 reels	Mar. 10
Newlyweds' Mistake, The	Snookums-Saylor-Clair	Nov. 7	2 reels	
Newlyweds' Servant, The	Snookums-Bartlett-McPhaill	Feb. 6	2 reels	Feb. 4
Newlyweds Success, The	Snookums-Bartlett-McPhaill	Mar. 5	2 reels	Feb. 11
Newlyweds' Surprise, The	Snookums-Saylor-Clair	Oct. 3	2 reels	Sept. 10
Newlyweds' Troubles, The	Snookums-Saylor-Clair	Sept. 5	2 reels	Aug. 19
No Blondes Allowed	C. King-C. Doherty	Mar. 21	2 reels	Feb. 25
Ocean Bruises	"The Gumps"	Nov. 14	2 reels	Oct. 28
Ocean Hop, The	Oswald Cartoon	Nov. 14	1 reel	Oct. 28
Ole Swimmin' 'Ole, The	Oswald Cartoon	Feb. 6	1 reel	Feb. 25
On Deck	Sid Saylor-Jean Doree	Nov. 30	2 reels	
Oh Mabel!	C. King-C. Doherty	Nov. 23	2 reels	
Oh Teacher!	Oswald Cartoon	Sept. 19	1 reel	Sept. 9
On Special Duty (Western)	Fred Gilman	Oct. 8	2 reels	Sept. 30
Out in the Rain	"The Gumps"	Feb. 20	2 reels	Jan. 28
Passing the Joneses	Long-Adams-Laymon-McPhail	Nov. 2	2 reels	
Payroll Roundup, The	Bob Curwood	Mar. 31	2 reels	Mar. 3
Picking on George	Sid Saylor	Oct. 26	2 reels	Oct. 14
Prince and the Papa (O. R. Cohen story)	Charles Puffy	Feb. 12	2 reels	Jan. 21
Racing Wizard, The	Newton House	Dec. 24	2 reels	
Rattling Good Time, A	Ben Hall	Dec. 19	1 reel	Dec. 16
Red Warning (Western)	Newton House	Oct. 29	2 reels	Oct. 14
Rickety Gin	Oswald Cartoon	Dec. 26	1 reel	
Ride 'Em Plowboy	Oswald Cartoon	April 15	1 reel	
Riding Gold	Newton House	Jan. 21	2 reels	
Riding Whirlwind, The (Western)	Newton House	Oct. 1	2 reels	Sept. 28
Riding Wild	Bob Curwood	Dec. 10	2 reels	
Ring Leader, The	Jack Perrin	April 7	2 reels	Mar. 10
Ringside Romeos	Arthur Lake	Mar. 26	1 reel	Mar. 10
Rival Romeos	Oswald Cartoon	Mar. 5	1 reel	
Run Buster!	Trimble, Turner and Dog	Dec. 14	2 reels	Dec. 9
Running Wild	Lewis-Gulliver-Phillips	Dec. 5	2 reels	Nov. 18
Sagebrush Sadie	Oswald Cartoon	April 1	1 reel	
Samson at Calford	Lewis-Gulliver	Nov. 7	2 reels	June 17
Saxophobia	Arthur Lake	Oct. 10	1 reel	Sept. 30
Scarlet Arrow, The (Serial	F. X. Bushman Jr.)		10 episodes	
Scrambled Honeymoon, The	Ben Hall	Nov. 21	1 reel	
Scrappin' Fool, The (Mustang)	Bob Curwood	Sept. 17	2 reels	Sept. 9
Sealed Orders	Jack Perrin	Feb. 11	2 reels	Jan. 28
Shady Rest	"The Gumps"		2 reels	
Showing Off	Long-Adams-Laymon-McPhail	Dec. 7	2 reels	Nov. 18
Sliding Home	Lewis-Gulliver-Phillips	Jan. 16	2 reels	Dec. 30
Smiling Wolf, The (Western)	Fred Gilman	Dec. 3	2 reels	
Social Lions	Ben Hall	Mar. 12	1 reel	
Society Breaks	Long-Adams-Laymon-McPhail	Oct. 5	2 reels	Sept. 30
Sodas and Shebas	Arthur Lake	Sept. 12	1 reel	Sept. 9
Some Babies (O. R. Cohen story)	Charles Puffy	Mar. 26	2 reels	Mar. 3
Some Pets	Arthur Lake	Jan. 2	1 reel	Dec. 16
Son of the Frontier, A	Newton House	April 14	2 reels	Mar. 17
So This Is Sapp Center	Ben Hall	Jan. 16	1 reel	Dec. 30
South of Northern Lights (Western)	Jack Perrin	Oct. 22	2 reels	Oct. 7
Special Edition	Ben Hall	April 9	1 reel	Mar. 17
Splashing Through	Lewis-Gulliver-Phillips	Dec. 19	2 reels	
Start Something	Long-Adams-Laymon-McPhaill	Feb. 1	1 reel	Jan. 14
Swell Clothes	Arthur Lake	Dec. 5	1 reel	Nov. 18
Taking the Count	C. King-C. Doherty	April 18	2 reels	
Terrors of the Unknown (Serial)			10 episodes	
That's That	Trimble-Turner and Dog	April 11	2 reels	Mar. 17
There's a Will	C. King-C. Doherty	Dec. 21	2 reels	
Too Much Sleep	"The Gumps"	Sept. 19	2 reels	Sept. 9
Total Loss, A	"The Gumps"	Nov. 28	2 reels	
Trail of the Tiger, The (Serial)	Jack Daugherty	Nov. 7	2 reels	Aug. 5
Trolley Troubles	Oswald Cartoon	Sept. 5	1 reel	Aug. 19
Unexpected Hero, An	F. Gilman-M. King	Feb. 25	2 reels	Jan. 28
Valiant Rider, The (Western)	Bob Curwood		2 reels	
Vanishing Rider, The (Serial)	Wm. Desmond	Jan. 16	10 episodes	
Watch George	Sid Saylor	Mar. 28	2 reels	Mar. 3
What a Party	C. King-C. Doherty	Feb. 22	2 reels	Feb. 4
When Greek Meets Greek	"The Gumps"	Oct. 17	2 reels	Oct. 7
Winged Hoofs	Newton House	Mar. 17	2 reels	Fdb. 25
Winning Five, The	Lewis-Gulliver-Phillips	Sept. 26	2 reels	Sept. 19
Winning Goal, The	Lewis-Gulliver-Phillips	Jan. 2	2 reels	
Winning Punch, The	Lewis-Gulliver-Phillips	Nov. 21	2 reels	
Wolves of the Range	Fred Gilman	Jan. 28	2 reels	

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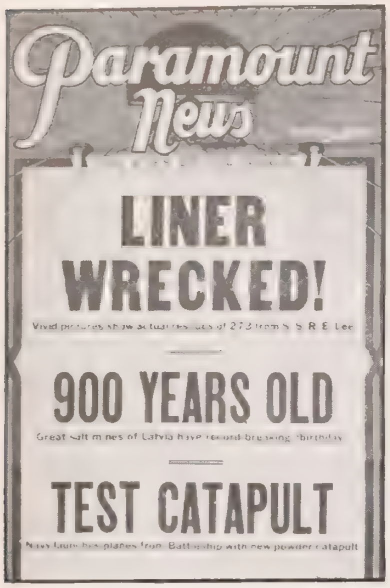
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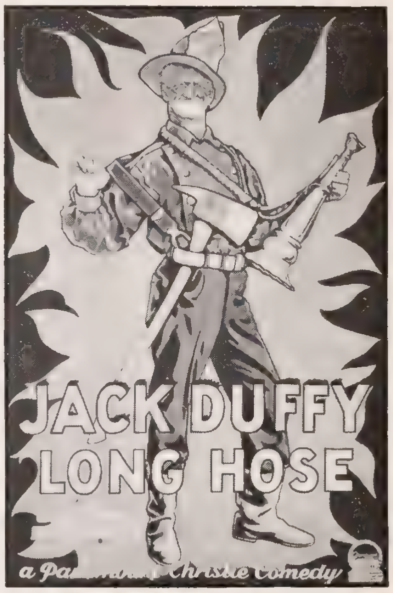

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March 31, 1928

Motion Picture News

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Vol. XXXVII No. 13

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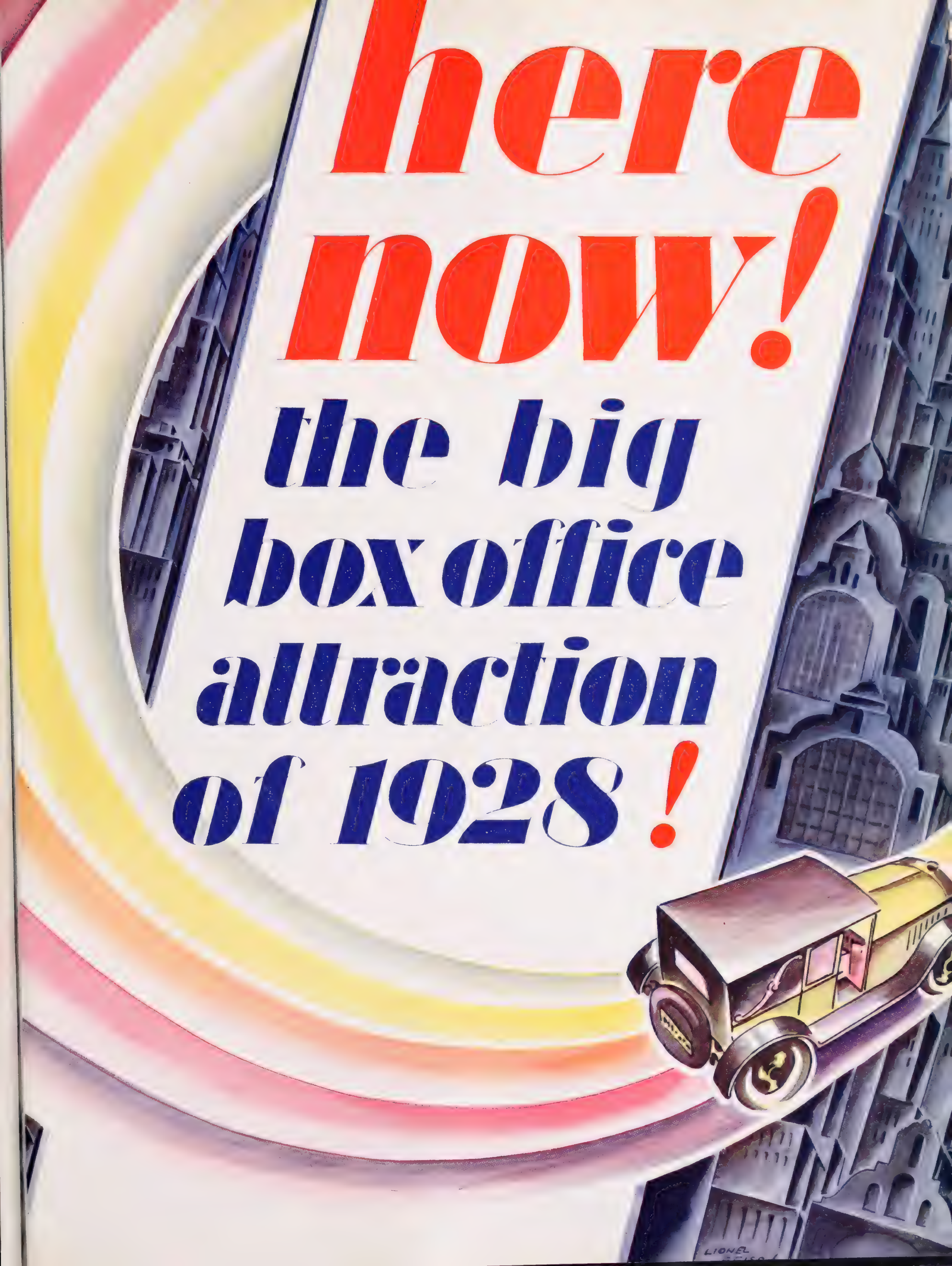
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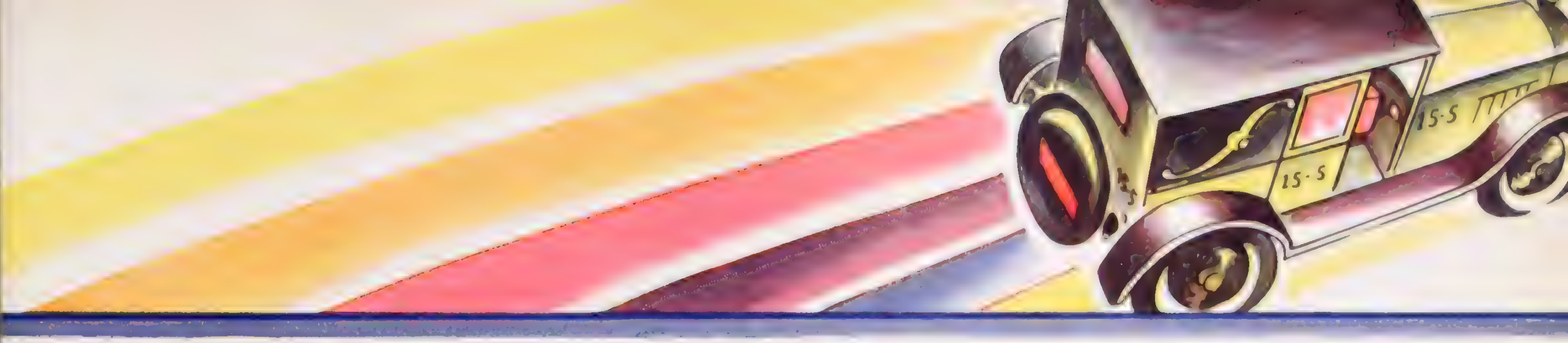

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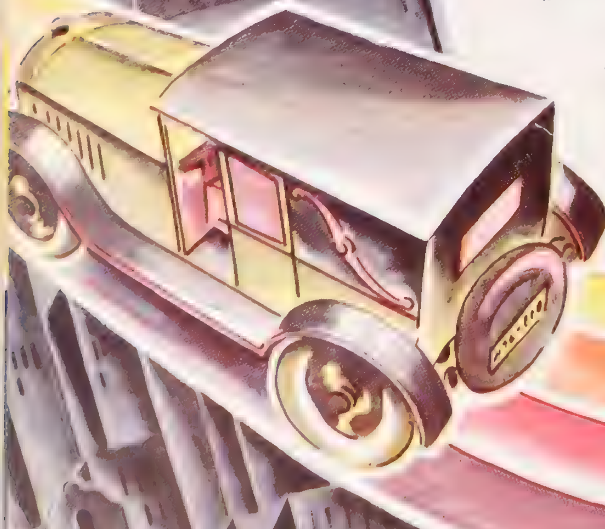

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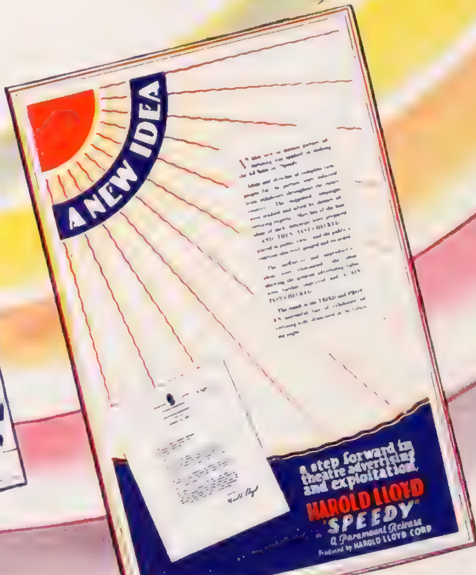
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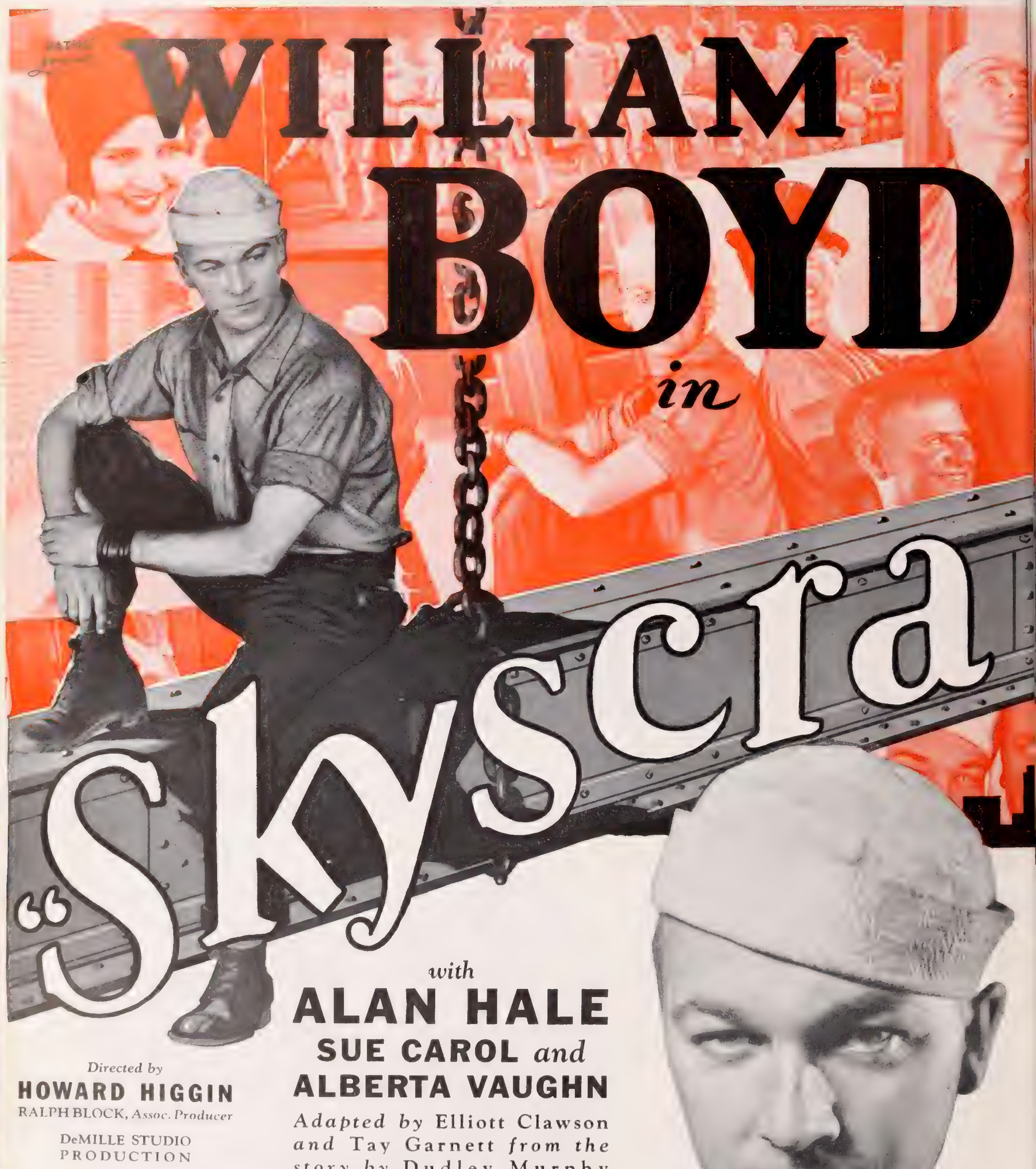

WILLIAM BOYD

in

"Skyscra

with

ALAN HALE

SUE CAROL *and*

ALBERTA VAUGHN

Adapted by Elliott Clawson and Tay Garnett from the story by Dudley Murphy

Directed by

HOWARD HIGGIN

RALPH BLOCK, *Assoc. Producer*

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Holds the Record for More Broken Records Than Any Other Production Ever Made

PREME TRIUMPH

SETTING NEW LAUGH AND ATTENDANCE RECORDS

MACK SENNETT
PRESENTS

"LOVE AT FIRST FLIGHT"

MADELINE
HURLOCK

FEATURING

DAPHNE POLLARD
MADELINE HURLOCK
AND THE WORLD'S FAMOUS
SENNETT GIRLS

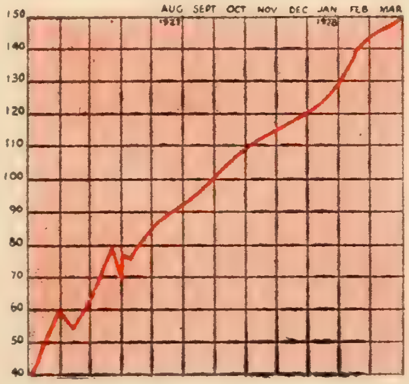
DAPHNE
POLLARD

ONE of the series of sensational Mack Sennett two reel Girl Comedies now being released on the Pathe Program, featuring the world famous Sennett Bathing Beauties and a host of inimitable Sennett Funmakers. A Headline Attraction in Any Theatre.

Pathé
has the best comedies

THEY DIDN'T DO RIGHT BY NELL!

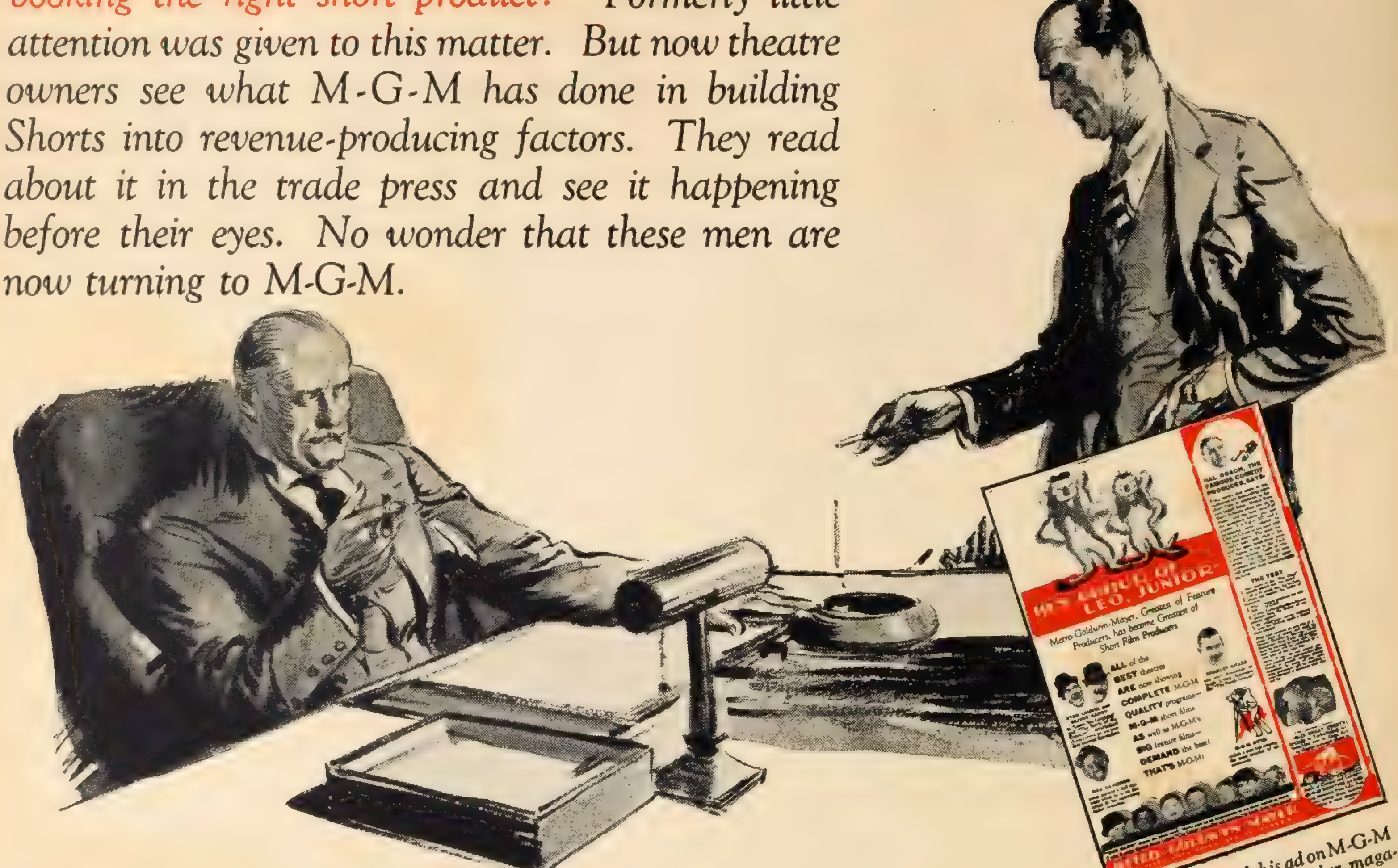
Do you realize that up to the time Metro-Goldwyn-Mayer entered the Short Subject field, these important little attractions were the step-children of the industry—



A nation-wide survey reveals the fact that within eight months M-G-M has climbed to leadership in distribution of Shorts and News-reels. The period is from last August to March. M-G-M's lead over this field is increasing daily.

IT took time and effort
FOR M-G-M to prove
TO exhibitors that Shorts
COULD be made to mean
REAL cash at the box-office
INSTEAD of just filling time
ON a program—
THE result is that

IN the executive offices of every important theatre circuit today this question is arising: "Are we booking the right short product?" Formerly little attention was given to this matter. But now theatre owners see what M-G-M has done in building Shorts into revenue-producing factors. They read about it in the trade press and see it happening before their eyes. No wonder that these men are now turning to M-G-M.



LEO, JUNIOR

Metro-Goldwyn-Mayer, Greatest of Feature Producers, has become Greatest of Short Film Producers

ALL of the
BEST theatres
ARE now showing
COMPLETE M-G-M
QUALITY programs—
M-G-M short films
AS well as M-G-M's
BIG feature films—
DEMAND the best!
THAT'S M-G-M!

HAL ROACH, THE FAMOUS COMEDY PRODUCER, SAYS

THE TEST

Millions will read this ad on M-G-M Shorts appearing in popular magazines, circulating nationally.

EXHIBITORS NOW LOOK TO M-G-M FOR THEIR SHORT PRODUCT TOO!

THE EDITOR of M. P. News *says:*

"Reviewers of short subjects are inclined to be blase in a projection room. It is a rare occurrence when a peep is heard. It was most astounding, therefore, when at a showing of a trio of Roach M-G-M comedies the usually silent projection room was in a continuous uproar. Laughs were as continuous and hearty as is heard from a whole theatreful at the usual comedy. The pictures were "Spook-spoofing" (*Our Gang*), "All For Nothing" (*Chase*), and "Pass the Gravy" (*Davidson*).

YOU cannot help but
MARVEL
AT the consistency
WITH which M-G-M has
DELIVERED Short Subjects
SETTING a standard of

"OUR GANG" *delivers happiness to every box-office. These rascals on your program draw like a feature. Their latest is "Edison, Marconi & Co." A masterpiece of laughs. Your folks get the fun, you get the mon! M-G-M is proud to give its customers Hal Roach's world-famous joy artists.*

QUALITY in production
THAT has never been approached
IN this field hitherto—
THE industry now realizes
THAT M-G-M has come into
SHORT Subjects
WITH the same intensity
AND enthusiasm with which
M-G-M revolutionized
FEATURE production
AND became
THE talk of the industry.
NO question now
BUT that M-G-M has become
THE new
SHORT Subject force
TO reckon with!

A PREDICTION FOR THE FUTURE!

(Read next page carefully –you'll agree!)

STAN LAUREL-OLIVER HARDY *are the new comedy team sensation whose hit after hit have made them a sure-fire draw.*

CHARLEY CHASE *(above) is in the de luxe class. He's got a great following.*

MAX DAVIDSON *(right) is unique in the comedy field. A master of laugh-getting.*

M-G-M NEWS *swept into the newsreel field with typical Young Blood dash. Through its superior organization and more modern ideas it has won an amazing exhibitor following.*

M-G-M GREAT EVENTS *in Technicolor has won exhibitor approval as a most distinctive and beautiful dramatic series.*

The Czarina's Secret

The Battle of Octopus and Lobster

M-G-M ODDITIES *are showing on thousands of screens. These little life dramas caught by UFA the world over, are fascinating audiences everywhere.*

10 POINTS

which from now on must necessarily influence all buyers of film service—

1—**THE NEW SHORT SUBJECT.** M-G-M's aggressive and successful activities in Shorts have given Shorts a new money-value at the box-office.

2—**THE FUTURE OF SHORTS.** Naturally the future of Shorts is in the hands of M-G-M to whom exhibitors now look for continued profits in this field.

3—**THE IMPORTANCE OF SPECIALS.** The effect on the public of M-G-M's five great Specials in one season is tremendous. *"The Big Parade", "Ben-Hur", "The Student Prince", "The Enemy", "Love"*—they stamp M-G-M as the most important name of all.

4—**WEEK-TO-WEEK RELEASES.** Exhibitors base their security on dependability of product. Again M-G-M averages higher in regular release than any other company.

5—**STAR VALUES.** The past year has proven that star values are of increased importance in drawing patronage to box-offices.

6—**THE LEADING STARS.** M-G-M is better equipped with important star names than all others: *John Gilbert, Greta Garbo, Lon Chaney, William Haines, Marion Davies, Ramon Novarro, Norma Shearer, Syd Chaplin, Buster Keaton, McCoy, Dane-Arthur, etc.*

7—**IMPORTANCE OF SHOWMANSHIP.** M-G-M is consistent in its promotional efforts. M-G-M's "Blonde-Brunette" emotional test tie-up with "*Love*" was one of the year's publicity sensations.

8—**FUTURE PROMOTION.** Among future promotional activities for M-G-M is the forthcoming tour of Leo, the M-G-M lion.

9—**SUCCESSFUL BUYING.** Exhibitors who booked M-G-M Shorts together with M-G-M features report that their whole program quality standard was raised, with attendant profits.

10—**NEXT SEASON.** Word has already gone forth that the smart buying for next year will be a *complete* M-G-M *Quality Show.*

METRO-GOLDWYN-MAYER

The Top of the Industry

Again Universal Has The PICTURES

REGINALD **DENNY**

in the best DENNY yet

"GOOD MORNING JUDGE"

with Mary Nolan, Dorothy Gulliver, Otis Harlan, Bull Montana, Sailor Sharkey. A WILLIAM SEITER PRODUCTION. Story by Harry O. Hoyt.

Laura **LA PLANTE**

the screens great comedienne in her latest and greatest

"FINDERS KEEPERS"

Starring GEORGE SIDNEY, J. FARREL MacDONALD with VERA GORDON, Kate Price, Gertrude Astor, Charles Delaney, Sue Carol. Screen adaptation and continuity by Al Cohn. Story supervision by Joseph Poland.

A WILLIAM BEAUDINE PRODUCTION. Supervised by Julius Bernheim. Presented by Carl Laemmle.

"THE COHENS and KELLYS IN PARIS"

the year's greatest box office comedy clean-up

from the Saturday Evening Post story by Mary Roberts Rinehart with Johnny Harron, Arthur Rankin, Edmund Breese, Capt. Duncan. A WESLEY RUGGLES PRODUCTION Presented by Carl Laemmle.

The whole Industry Knows That

Again---Universal has the pictures!

FOTO ART PRODUCTIONS, Inc.

presents

"TRACY THE OUTLAW"

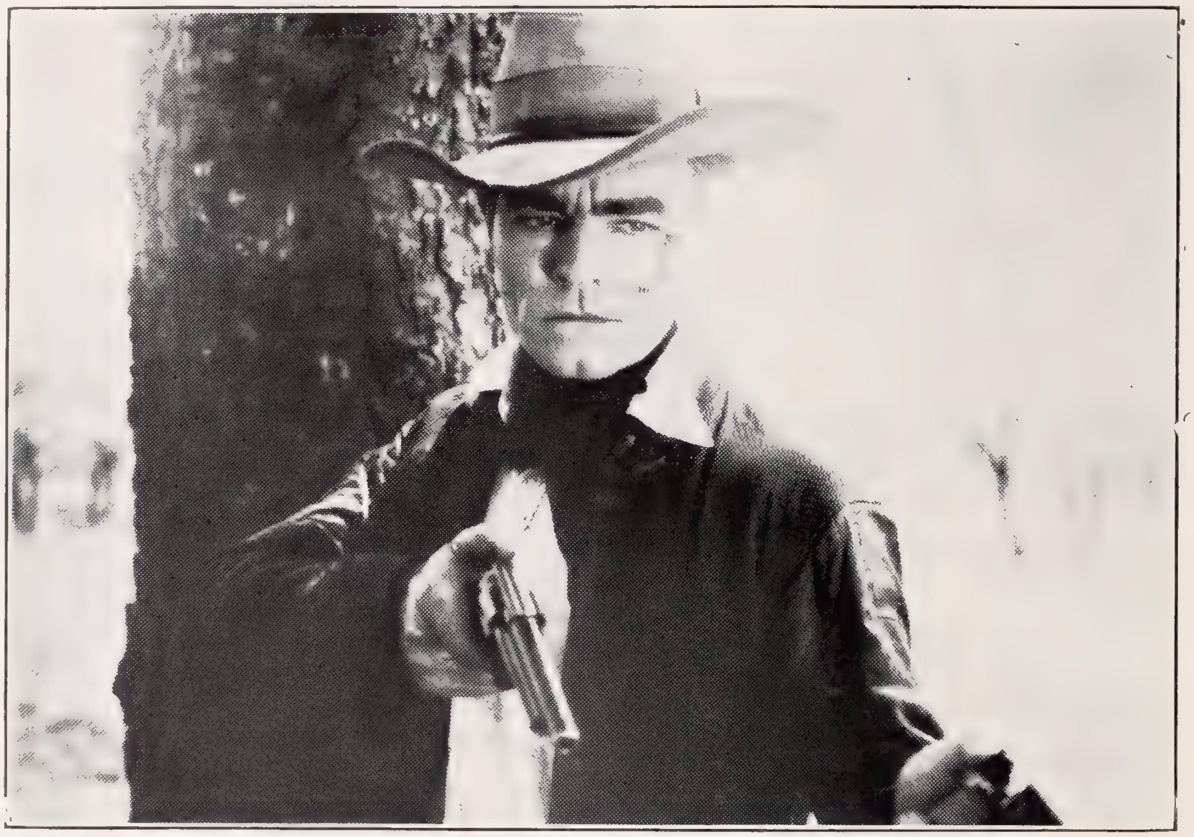
A Graphic and Powerful Pictorial Record Of

THE GREATEST MAN-HUNT IN HISTORY

HOW FATE CHANGED A RECKLESS, FUN-LOVING, DEVIL-MAY-CARE LAD INTO A HUNTED ANIMAL IN THE FLASH OF A GAMBLER'S GUN AND TRANSFORMED A HARMLESS, HAPPY-GO LUCKY YOUTH INTO A REPUTED "KILLER" OVERNIGHT, AGAINST WHOM THE HAND OF EVERY HONEST MAN WAS TURNED.

A fact narration of the life and tragic ending of

HARRY TRACY - *OUTLAW*



The most famous desperado of modern times

RELENTLESSLY PURSUED FOR A CRIME HE DID NOT COMMIT, BETRAYED AND FALSELY, ACCUSED, TRACY AT LAST BECAME A "KILLER" THROUGH SHEER FORCE OF CIRCUMSTANCE IN SELF DEFENSE. HE DIED AT LAST BY HIS OWN HAND, THE HERO OF A HUNDRED HAIRBREADTH ESCAPES AND THRILLING ADVENTURES AND THE VICTIM OF THE MOST AMAZING SERIES OF MISFORTUNES THAT HAVE EVER BEFALLEN ANY MAN.

His life is an epic of the Great West, which time cannot dim, the like of which could never happen again.

"TRACY THE OUTLAW"

THE BIGGEST BALLY-HOO PICTURE OF THE YEAR

(In 6 Parts)

Write or Wire for Your Territory Now

NEW-CAL FILM CORPORATION

220 West 42nd St., New York City

A message from the director of
"THE COVERED WAGON," "OLD IRONSIDES," "THE PONY EXPRESS," "THE FIGHTING COWARD," "RUGGLES OF RED GAP," "THE OLD HOMESTEAD" AND FIFTY OTHER OUTSTANDING SCREEN SUCCESSES.

JAMES CRUZE

ANNOUNCES

(turn the page)

A SERIES OF TWENTY JAMES CRUZE PRODUCTIONS

TO BE RELEASED DURING THE SEASON 1928-'29

MR. CRUZE will personally direct four super-features. The remaining sixteen productions will be filmed under his personal supervision and will be of a standard that will qualify them for release under the banner of **James Cruze.**

Veteran exhibitors know that Cruze productions are box-office winners. This master director has no "flops" registered against his record. Add to this fact, the guarantee that all pictures of the new series will be produced at a cost compatible with the purse of the independent exhibitor, and you have the ideal sales and releasing proposition.

James Cruze, Inc. is the name of the new producing concern and **James Cruze** is the man back of each of the twenty pictures.

PUBLISHED STORIES + FEATURE CASTS

Published fiction—the works of well known writers—will be the basis of every picture filmed by James Cruze, Inc. Famous and popular film players are to be cast in each of the twenty productions. Add to this the Cruze master touch of direction and you have the ideal motion picture—artistry and box-office appeal combined in a perfect blend.

Bear in mind that practical business administration is to parallel all production activity, assuring economy and saneness in the filming and handling of each of the twenty releases. However, there will be no skimping in production and every dollar spent will be reflected on the SCREEN.

(turn the page)

INQUIRIES INVITED

We will be pleased to consider applications for franchise from the leading independent film exchanges in the various key cities. All such correspondence will be regarded as confidential and applications will be filed for consideration in the order received.

We invite inquiries from reputable and adequately financed distributing organizations only—exchanges with a record of square dealing that have inspired the confidence of the exhibitors in their respective communities.

❦

ALLIED DISTRIBUTING CORP.

distributor for

JAMES CRUZE, INC.

729-7th Ave., New York

Exclusive Agent for Foreign Rights
S. GORDON MICHIE, 729 7th Ave., New York

THE BIG LITTLE FEATURE

Pathé Review

THE MAGAZINE OF THE SCREEN

No. 13 RELEASED MARCH 25th

52 ISSUES · ONE A WEEK

EDITED BY – S. BARRET McCORMICK

THREE GENTLEMEN from INDIANA

{Heads list in diversified reel}

MEREDITH NICHOLSON

Author of "The House of a Thousand Candles"

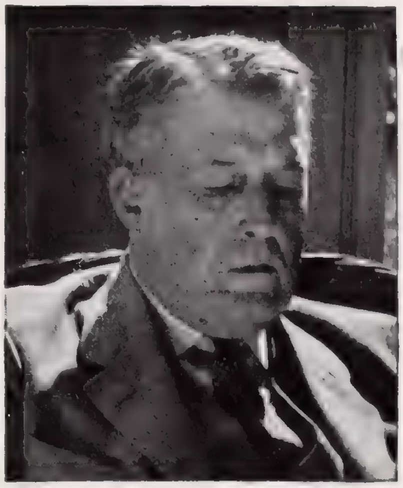
KIN HUBBARD

Creator of the rustic philosopher "Abe Martin"

GEORGE ADE

Dean of American Humorists

Famous Personalities—a Regular Feature in Pathe Review



MEREDITH NICHOLSON
Famous Author

Another Delightful Feature

WHEN DAY IS DONE

(Pathe Color)

A camera gem of gorgeous photography produced in color. The dying sun, sinking behind the hills and over the rim of the world leaves a golden path over land and sea. A subject particularly suitable for effective orchestral presentation and song accompaniment.

There is no other film just like Pathe Review. Pathe Review pays more for its film; it searches the World for ideas; it presents the photographic results of the World's greatest scientific and Adventure expeditions. It has balance, variety, novelty, beauty and combines satisfying entertainment with accurate and interesting facts of this fascinating world and people who live in it.

Also in This Issue

PARTY CLOTHES

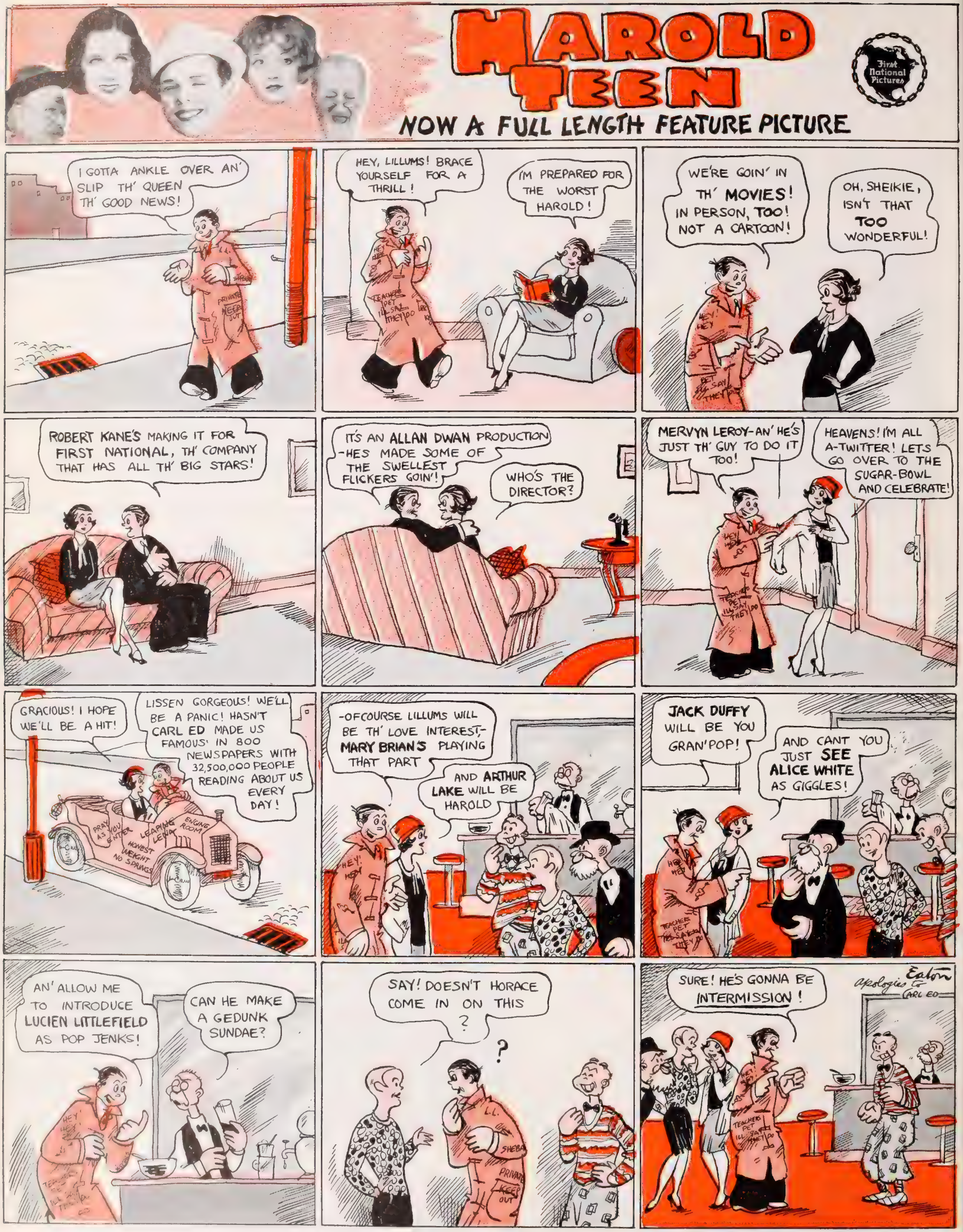
A humorous and clever half reel comparing the fashions of fifty years ago with those of today. An entertaining and really hilarious comedy sequence.

Mother, grandma, sisters and neighbors were required to dress a girl for the ball 50 years ago.

While the young lady dressed the sheik of the Horsehair Sofa waited and waited.

The Bustle

NEXT WEEK - - PITY THE POOR MOVIE STAR


HAROLD TEEN
First National Pictures
NOW A FULL LENGTH FEATURE PICTURE
I GOTTA ANKLE OVER AN' SLIP TH' QUEEN TH' GOOD NEWS!
SHEBA
PRIVATE KEEP OUT
HEY, LILLUMS! BRACE YOURSELF FOR A THRILL!
I'M PREPARED FOR THE WORST HAROLD!
TEACHER'S PET
I'LL SAY THEY DO
WE'RE GOIN' IN TH' MOVIES! IN PERSON, TOO! NOT A CARTOON!
OH, SHEIKIE, ISN'T THAT TOO WONDERFUL!
HEY! HEY
ROBERT KANE'S MAKING IT FOR FIRST NATIONAL, TH' COMPANY THAT HAS ALL TH' BIG STARS!
IT'S AN ALLAN DWAN PRODUCTION -HES MADE SOME OF THE SWELLEST FLICKERS GOIN'!
WHO'S THE DIRECTOR?
MERVYN LEROY-AN' HE'S JUST TH' GUY TO DO IT TOO!
HEAVENS! I'M ALL A-TWITTER! LETS GO OVER TO THE SUGAR-BOWL AND CELEBRATE!
GRACIOUS! I HOPE WE'LL BE A HIT!
LISSEN GORGEOUS! WE'LL BE A PANIC! HASN'T CARL ED MADE US FAMOUS IN 800 NEWSPAPERS WITH 32,500,000 PEOPLE READING ABOUT US EVERY DAY!
PRAY AS YOU ENTER
LEAPING LENA
ENGINE ROOM
HONEST WEIGHT NO SPRINGS
-OFCOURSE LILLUMS WILL BE TH' LOVE INTEREST,- MARY BRIAN'S PLAYING THAT PART
AND ARTHUR LAKE WILL BE HAROLD
JACK DUFFY WILL BE YOU GRAN'POP!
AND CANT YOU JUST SEE ALICE WHITE AS GIGGLES!
AN' ALLOW ME TO INTRODUCE LUCIEN LITTLEFIELD AS POP JENKS!
CAN HE MAKE A GEDUNK SUNDAE?
SAY! DOESN'T HORACE COME IN ON THIS ?
?
L.L.
SURE! HE'S GONNA BE INTERMISSION!
Eaton apologies to CARL ED

With Hedda Hopper, Jack Duffy, and Jack Eagan
Adaptation by Tom Geraghty

Motion Picture News

Volume XXXVII NEW YORK CITY, MARCH 31, 1928 No. 13

Needed: An Awakening

Spirit, Energy, Progressiveness Made This Industry

By William A. Johnston

WE were talking the other day with an independent producer who stated forcefully the thought that the industry is in the doldrums.

"Apathy on every hand", he remarked.

"What's the answer?" we inquired.

"For one thing—lack of advertising," he replied. "The exhibitor is getting unsold on the industry. So are people in other branches. It's a serious situation, but few seem to realize it."

He also pointed out that stock companies were springing up in many sections, and giving real competition to picture houses.

"'Stock' is coming back—no mistake about it", he added. "Some of the theatres which used to give us good prices are no longer picture houses".

He named several of these—some right in New York, others in the Middle West.

"What does it all mean?" he asked us.

Well, we don't know that we are qualified to give the answer in full; but one thing is sure:

The apathy and smug self-satisfaction that exist in some quarters had better disappear—and soon.

We have written along these lines before, but it's a subject that needs a lot of comment, it seems.

The whole point appears to us to be this: the motion picture industry takes too much for granted.

Remember: we're dealing in entertainment. That's what the public expects and pays for. Good entertainment; novelty; flash; stuff with life and color in it properly advertised and presented.

We've been hearing for years what a big industry this is. Well, that's true. But you can't put your big studios or your real estate investments or the pictures of your millionaires on the screen.

When all is said and done, the industry is, in the minds of the public which pays the money that supports the industry, just as big as and no bigger than the picture they saw last night or they will see tomorrow.

All the maneuvers; all the mergers; all the politics of the business don't necessarily mean good pictures. You can't put mergers on the screen and make a dime on them.

The public is entirely familiar with the screen now. They don't get excited over "just a picture".

If you think that's a trite observation, we'll agree with you. But some of the production people act as if they had never heard it, judging by the pictures they turn out.

Nobody quarrels for a moment with the idea that waste must go and business practices be put into effect. It's not an easy job.

But, remember again: these internal moves don't mean a thing to the public—in themselves. The public is buying entertainment. It will have entertainment in some form and the motion picture is not the only form, by any means.

That's not pessimism. It's merely the statement of plain fact. Some fine pictures are made. But not enough.

That's one side of the story. The other is: it's a blunder of the first magnitude to get your industry into an apathetic condition.

It was made by spirit and energy and new ideas and progressiveness. And it needs a large quantity of those very qualities right now.

J. D. Williams Forms Company to Distribute British and Continental Films in U. S.

ANNOUNCEMENT was made this week in London by J. D. Williams of the formation of United Motion Picture Producers, Ltd., Company, organized for the specific purpose of distributing British and Continental films in the United States and Canada.

The company has already purchased six pictures and is negotiating for several others.

The company's capital is all-British and has been subscribed by one of the strongest financial groups in the City of London, Mr. Williams announced.

Jaydee Williams is managing director of the new company. He will come to America shortly, bringing the pictures already brought for distribution by United M. P. Producers, Ltd., and will be accompanied by Cecil Harrison, his former associate in British National.

The company will handle the product of the leading British and Continental producers for distribution here and in Canada.

This announcement by Mr. Williams is of great importance because it marks the definite determination to come into the American market with European pictures, under a plan directed by an outstanding executive in the international industry. His achievements in the American industry, as well as abroad, are of course, well known.

Cruze Tells New Plans

Hits Present Production Methods in Outlining Details of His Independent Cooperative Movement

JAMES CRUZE, noted as director of "The Covered Wagon," "Old Ironsides" and others of the big screen successes, in casting his lot with the independents, makes some caustic comment regarding production activities and the high costs attending them.

Cruze is launching a new organization which has as its basis an alliance with the exchange men connected with independent theatres throughout the country, and which will be conducted on a co-operative plan. According to the announcement, the exchange men, numbering about twenty-eight, who serve the independent theatres are to be Cruze's business associates and share with him in the profits.

Harry Sherman, who purchased the exhibition rights from D. W. Griffith on "The Birth of a Nation," is the man who induced Cruze to enter on this pioneering effort. As the result of their negotiations two new concerns have come into existence. They are James Cruze, Inc., the production end of the combination, which will be headed by Cruze as president, and a distributing organization to be known as Allied Distributors Corporation, over which Sherman will preside. The Cruze product and that of his four directors will be distributed to Allied at cost plus a small percentage of Allied's gross. Cruze, it is said, will accept a comparatively low salary, fixed in the agreement, with a promise not to raise that salary during the five-year life of the contract.

Discussing his plans, Cruze hit at present production along the following lines:

"Another evil in the studios is the politics which permit a director to cinch his own job by saying 'No' to any great creative thought of another man. He is willing and often able to wreck everybody else in order to keep his own job.

"Another thing. As things now stand in some of the big studios, if a producer gets it in for a director, he will charge the cost of other pictures on the films of the director he doesn't like.

"The picture business has been a little too fast for the people in it. They haven't yet got down to a sound basis."

"We aim to keep the cost of our pictures around $100,000, and we shall deliver the pictures at cost, plus a low percentage, and sending a sworn statement as to that cost to the distributors.

"We also promise there will be no high-priced so-called supervisors and no deadwood in the offices drawing tremendous salaries which they do not earn."

Northwest T. O. to Meet in May in Minneapolis

The Board of directors of the Northwest Theatre Owners Association will hold the next annual convention of the association May 1 and 2 in Minneapolis. It had previously been decided to hold the meeting on a boat between Duluth and Port Arthur, but it was found it would be well into the season before a suitable boat could be secured and suitable weather conditions be counted upon. There are so many important problems needing attention that it was thought best to call an early meeting.

President Steffes predicts the largest attendance in the history of the organization, as a drive will get under way immediately to bring in at least 500 theatre owners of the territory. A number of the officers of the organization are planning to make personal tours of the district to call on exhibitors and urge them to attend.

Quebec Establishing Board of Censors

Legislative arrangements have been made by the Provincial Government of Quebec for the establishment of a Provincial Board of Censors for all moving picture display posters to be used in any city or town of Quebec, the bill providing for this board having received its third reading in the Quebec House.

With the authorization of the Provincial poster censorship, the civic poster censors at Montreal, Quebec City and other centers automatically cease to exist. The Provincial Board will be distinct from the film censor board, but will work in co-operation with that bureau at Montreal.

The result is that all theatre posters, still photographs and advertising matter will be censored for the whole Province. This is the first poster censor board in any Canadian Province.

Merritt Crawford Titling and Editing Films

Merritt Crawford, who recently withdrew from the publicity and advertising activities to specialize on editing and titling, has just completed work on "Tracy, the Outlaw," a six-part drama of the life of this famous character based on the play by Pierce Kingsley. William Steiner holds the world right in the picture.

Crawford has begun editing "Shooting Stars," the Anthony Acquith film, produced by British Instructional Pictures. The American rights are held by Arthur Lee.

Crawford has several other foreign films, which he is revising and retitling for this market, which shortly will be announced.

Jacob Fabian of Stanley-Fabian Seriously Ill

Jacob Fabian, vice-president of the Stanley-Fabian Company, is seriously ill at his home in Newark, and his son, Simon Fabian, vice-president of the Stanley Company, has been absent from his duties on account of his father's illness.

Inside
Slants
on the
Industry

PICTURES AND PEOPLE

The
Mirrors
of
Filmdom

RETURNING to Hollywood for a short stay preliminary to winding up his directorial affairs in London, England, Marshall Neilan paused long enough in New York City to emphatically declare that he wished to issue a warning to all Americans engaged in motion picture studio work to stay out of England at the present time unless they held an iron bound contract and advances on transportation both ways and other expenses. Neilan said that there are approximately 150 Hollywood actors and actresses practically marooned in London right now and further gave his opinion that the present "quota" law would end in being a complete "flop"; that there could never be any such thing as a "quota picture," the public being at all times the determining factor in a move of this nature.

* * *

MR. NEILAN is of the opinion that American pictures are too firmly intrenched with the British public to let an inferior grade of product be calmly thrust upon it. He cited the case of a recent W. C. Fields feature, chock full of Yankee slang, at which an English audience ''fairly howled their heads off.'' It was not so long ago, Neilan said, that the English could not understand slangy American subtitles, but that now they are as well understood as here in the United States.

Five years from now, Neilan thinks, conditions in English studios will be greatly improved and will permit a more amicable understanding between that country's picture executives and those of Hollywood but that at present the majority of the studios are hopelessly inadequate, being where ours were 15 years ago, only a few permitting more than three or four sets to be put in work at one time.

The plants of Herbert Wilcox and, also, Elstree, were mentioned as outstanding exceptions, both being well equipped and working along standardized lines.

Two pictures also claimed Neilan's attention—''Shooting Stars,'' a British Instructional Film made by Anthony Asquith, which he said was equal technically to any motion picture, and ''Dawn,'' which recently came in for front page publicity in the newspapers.

* * *

MR. NEILAN expressed the opinion that with the present number of stars in Hollywood not now under contract to the big American producers, the Independent producer has the opportunity of his lifetime. He also thinks that the Independent has given evidence (and such that it has excited interest on the part of our biggest executives) that good pictures can be turned out by them and far more cheaply. The case of Columbia's "Blood Ship" was cited, a picture that cost, he said, around $65,000 and brought in a gross of $600,000. Neilan's future plans will shortly be announced on his next return from London.

* * *

THE English press lately revealed two quite extraordinary instances, setting forth the ameliorative effect of the motion picture on the sordid side of life, firstly of London and secondly of Edinburgh. J. A. R. Cairns, a magistrate who presides over the police court in the meanest part of London lately, in an address in the wealthy west end of London, said:

''If it is the human story told in the human way, of virtue and goodness triumphing over vice and filth, that will make for good. I am certain the cinema is the greatest civilizing factor among us. Childhood is introduced into a world of harmonies and beauty, and adolescence and middle age have consolations and vistas of a bigger world than that of work and toil.''

Rodney Ross, the chief constable of Edinburgh, lately reported a remarkable diminution in the number of street offenses, basing the facts on an examination made by the Street Offences Committee. Mr. Ross said he ''did not hesitate to name the cinema as one of the chief contributory causes. Official witnesses stated that prosecutions had declined in Edinburgh from 419 in 1920 to 129 last year, and in Glasgow from 2,700 in 1902 to 283 last year. Well might Dr. Hensley Henson say, 'the diminution was very remarkable,' and clamoured for an explanation. There cannot be the slightest doubt in the minds of reasonable people that the cinemas are a purifying influence on the streets of any town.''

* * *

WELFORD BEATON, in his "Film Spectator," writes: "The other day I sat in a projection-room and viewed a picture that took three weeks to shoot and cost the stupendous sum of ninety-seven dollars. It is a one-reeler that was directed, photographed, and edited by Robert Florey, assistant to Henry King, and S. Vorkapich, the Serbian painter, both of whom had a hand in writing the story. Most of the photography was done with a De Vry camera, and the only light used was a three hundred-watt globe. A large number of sets were used, the most elaborate taking almost three hours to build. The materials used were cardboard, cigar boxes, and tin cans. Jules Raucourt and Voya Georges compose the cast and both give satisfactory performances. The picture gives a glimpse of the life of a motion picture extra in Hollywood and is exceedingly clever both in conception and execution."

The picture is entitled "The Clues—a Rhapsody of Hollywood." A music score has been written by Dr. Hugo Riesenfeld and the film will be shown in the United Artists theatres.

* * *

EX-GOVERNOR CARL E. MILLIKEN, secretary of the Hays organization, addressed 300 members of the Cleveland Federated Women's Club on March 21st. The greater part of his talk was devoted to an exposition of the Federal Trade meeting in New York and its findings, and to the Blind-Block Booking situation. After comparing blind and block booking to the purchase of a year's subscription to a magazine, Governor Milliken said that ''the exhibitor has the same privilege (as a magazine subscriber) of picking his product one by one if he wants to.''

''Block booking is the alibi of an exhibitor for a poor picture,,'' Gov. Milliken told his hearers. He did point out, however, that all magazine subscribers can get the magazine at the same time. For reasons, one exhibitor gets a picture ahead of another exhibitor. Competition sets in. And competition urges an exhibitor to buy a block of pictures so that his competitor shall not buy them. Following the formal meeting, Governor Milliken held an open forum for asking and answering questions of interest. Pictures for children were dealt with at length, with the conclusion that pictures must be selected for children, either by the parent or by the parent teachers' associations.

Mrs. Georgia Moffett, secretary of the Cleveland Film Board of Trade, was among the speakers. Mrs. Moffett told the members that 69 Cleveland institutions had received free motion picture programs through the Film Board of Trade.

June Collyer is a former society bud now blooming on the Fox lot. She was particularly fortunate this year as she was chosen a Wampas baby star, and cast for the principal feminine role in the Fox special, "Hangman's House." More choice assignments are on the way

"Lordy, that's just the part for me," says George Bancroft to Rena Vale, who had him in mind when she wrote "Swag," the winning story in the Paramount-Photoplay Magazine idea contest. Rena is a Los Angeles girl

Louis Wolheim rivals John Barrymore when it comes to a question of profiles. His rugged countenance will be seen opposite the handsome John's in "Tempest," the United Artists picture. Besides being an excellent heavy, Wolheim is a comedian of talent, as witness his "Two Arabian Knights"

On a dock at the "Golden Gate" harbor, from whence they embarked for the glamorous South Sea Isles stand, left to right: Robert Anderson, Raquel Torres, Monte Blue and Rena Bush. They are the principals of "Southern Skies," the film Directors Robert Flaherty and W. S. Van Dyke are making for M-G-M

In the Columbia production, "Broadway Daddies," Jacqueline Logan is seen as a cabaret dancer and jazz baby

Just before starting actual shooting a motion picture comedy troupe take their ease. This little force of Educational workers on location consists of George Davis, the comedian, and Muriel Evans (standing up and facing the camera) and Stephen Roberts, the director, and John Lockert, gagman sprawled in the camp chair

La Jana, European dancer, and Betty Bird lend their feminine charm to the scenes of "My Girl's in Paris," a new Defu First National production. La Jana is the star and Miss Bird, a Viennese discovery of Ray Rockett, one of the featured players

John G. Adolphi, director, and Raymond Schrock, writer, talk over the possibilities of a new story by the former which will be produced by Tiffany-Stahl. The director is scheduled to direct a story by Jack London which will have the title of "Prowlers of the Sea"

Little Eddie Quillan and Lina Basquette and (of all things!) a love thermometer. Eddie's pulse has quickened so much because of Lina's ravishing smiles that it has skyrocketed to the smoking point. The two of them are in Pathe's "The Godless Girl"

Hays to Handle French Crisis

M. P. P. D. A. Head Sails for Paris to Negotiate with French Government Commission on Recent Film Decree

WILL H. HAYS sailed March 24 on the Leviathan for Paris to handle for the American industry the serious situation brought about by the recent Government decree which would compel American film firms to buy one French film for every four American pictures distributed in France.

At a meeting of the members of the Hays organization and foreign managers of the member companies on the preceding day it was decided that immediate action was necessary.

Before sailing, Mr. Hays said he regarded the French situation as a difficult problem, and that the State Department was assisting in the effort to solve it.

Before sailing, Mr. Hays communicated with Senator Nye, chairman of the Public Lands Committee of the Senate. Senator Nye declared that there was no objection to Mr. Hays' trip to France, provided he was not gone more than four or five weeks, or would hold himself in readiness to return after a month's absence if the Committee desired to question him further.

Chairman Nye also thanked Mr. Hays for the co-operation he has given the committee.

At the pier to see Mr. Hays off were several prominent producers, including Adolp Zukor, Harry M. Warner, C. B. Howley, J. Robert Rubin, the foreign managers.

The report from Paris that the American industry would refuse to do business in France unless the restrictions were modified was said, in some quarters, to be "too strong." It was said that the American action would be decided after Mr. Hays had negotiated with the French Cinema Commission.

Under the present terms of the restrictions, only five hundred pictures would be admitted to France and her colonies from March 1, this year, to September 30, 1929. The Commission has the authority to change this figure in its discretion, however.

Broad powers of censorship are also given the Commission, which can revoke the license of any person, producer or distributor which shall have produced, distributed or exhibited outside France any film regarded as reflecting unfavorably on France.

The New York Times printed a special copyrighted cable in its issue of March 25 which read in part:

"According to a reliable report, the big American companies are seriously considering the advice of those in close touch with the French situation, to boycott the market until matters have clarified sufficiently to permit normal trade.

"A boycott would cost the Americans a considerable sum of money, but it probably would prove much more serious for the French cinema owners. As soon as the present stock of approved American films was exhausted the exhibitors would find themselves in a position where they would not have half enough films to complete their programs. Wholesale closings might be necessary.

"However, before the problem is permitted to become so complicated, it is believed the French will be willing to modify their new rules. If the rules are put into effect, the American film interests will be forced to purchase more than half of all French pictures made each year in order to obtain the necessary number of Government visas for American pictures. It is estimated that this would cost the Americans between $800,000 and $1,000,000, an amount approximately equal to the net profit taken in this market each year by American concerns.

"The American State Department is closely watching developments, and unless concessions are forthcoming the American Government may see fit to make an unofficial protest on the grounds that the French motion picture regulations violate the Geneva convention against trade barriers to which France and the United States are signatories."

News Reel Propaganda Denied

Hays Answers Charges by Rembusch; Official Statement Also Issued by Gov. Milliken for Organization

CHARGES by Frank J. Rembusch that news reels were being used by Will H. Hays to aid the presidential aspirations of Herbert Hoover were denied by Mr. Hays prior to sailing for France March 24. A denial of the charges was also made in a formal statement by Carl E. Milliken, secretary of the Hays organization.

Mr. Hays was asked about the Rembusch charges by the ship news reporters of the New York newspapers and declared: "In the first place, the charges aren't true, and in the second place they couldn't be true, as is well known to these gentlemen here."

He referred to more than a dozen film executives who were at the pier and they agreed with his statement.

Following is the statement issued by Gov. Milliken:

"Statements appearing in today's newspapers to the effect that the news reels are being used for political propaganda in behalf of any individual, party, or institution are not based upon the facts.

"The news reels are the press services of the motion picture industry. They have not and cannot be used by anyone for propaganda or advertising purposes. It is a well recognized fact within the industry that the news reels to be successful must be absolutely impartial and this policy has been followed and is followed by the news reel editors. The statement has likewise been quoted as coming from an Indiana exhibitor that the exhibitors are not allowed 'under our contract to cut out parts of the films.' The fact is that it has long been a recognized custom for the exhibitors to eliminate any parts of the news reels which they did not desire to show. Many theatres examine the news reels produced by all the leading news reel companies and select what they think is best, just as a newspaper selects its news from various press associations and correpondents. This custom has been recognized for so long within the industry that when the new standard contract was agreed upon by producers and exhibitors in Chicago in February of this year, it was specifically provided in article twelve that 'the exhibitor agrees to run photoplays (excepting news reels) as delivered without alterations.' Therefore the reported Indiana statement is fundamentally inaccurate.

"Furthermore, the news reels of the six leading companies during the last six months of 1927 alone, which is the latest available record, featured Governor Alfred E. Smith and Mayor James J. Walker upon seventy-nine different occasions.

"As the millions of persons who see the news reels twice each week in the thousands of motion picture theatres will recall all of the presidential candidates, including Vice President Charles G. Dawes, Secretary Hoover, Governor Lowden, Governor Ritchie, Senators Watson, Willis, Walsh and others, have appeared on the screen and no partiality has been shown to anyone."

The Rembusch charges were contained in a letter to Senator Brookhart, in which he asked the latter for a Senatorial investigation of the picture business. Mr. Rembusch also sent a letter to Senator Watson, of Indiana, charging use of the newsreels for political propaganda.

The letter to Senator Brookhart said in part:

"We now find more boldly every day our screens being surreptitiously used for political purposes. Last year the news reels under the Hays control had an unusual amount of showing of President Coolidge. A few months ago Mr. Hoover was brought out and fifteen millions of people are having a look at Mr. Hoover. It is neither practical nor are we allowed under our contract to cut out parts of our film.

"We now can easily see where the ramifications extend. Mr. Hays is boosting Mr. Hoover. . . . What chance has either Senators Watson, Willis, Walsh or Gover-

(Continued on Following Page)

New Minnesota Opened

Notables Attend Initial Performance At Largest and Finest Minneapolis Picture Palace

MINNEAPOLIS witnessed the opening of its largest and finest theatre last Friday night when the Minnesota, the new $2,000,000 Publix-Finkelstein & Ruben theatre, opened its doors. The initial performance was an invitation affair, but Saturday morning the theatre was thrown open to the general public.

Friday night saw a brilliant turnout of society to the new theatre. The affair was formal, and the theatre, which seats 4,050, was filled almost to capacity. Mayor George E. Leach of Minneapolis gave the dedicatory address, while a number of local celebrities occupied the stage with him. Sumner T. McKnight, president of the Minneapolis Theatre corporation, was the only other speaker. Film notables who attended the invitation performance included Sam Katz, president of the Publix theatre corporation; Morris Katz, vice president of Balaban & Katz, Sam Dembow, vice president of Publix theatres and Eugene Zukor, vice president of Famous Players Lasky corporation. Other notables included Barney Balaban, Mr. and Mrs. Max Balaban, A. H. Blank, Robert Lieber, former president of First National Pictures, Spyros Skouras, St. Louis theatre magnate, and Frank Cambira, producer of "Treasure Ships," the Publix unit show which was on the first program at the Minnesota.

In addition to "Treasure Ships," the program included Richard Dix in "Sporting Goods," and "Plymouth Rock," an operatic spectacle under the direction of Oscar F. Baum, guest orchestra conductor, who was formerly at the Capitol theatre in St. Paul. Eddie Dundstedter, popular State organist, was at the console of the Minnesota's organ, and will remain there for a few weeks. He offered the novelty "Organs I Have Played."

The grand opening of the theatre on Saturday was preceded by a parade through the loop district. All day long the theatre was crowded with thousands of eager Minneapolitans who had waited almost a year for the opportunity to glimpse this magnificent showhouse.

The Minnesota theatre is the fifth largest in the United States. Its seating capacity is excelled only by the Roxy and the Paramount in New York, the Uptown in Chicago and the Michigan in Detroit.

The Minnesota is located at Ninth Street and La Salle Avenue, two blocks from the State theatre, up to this time Minneapolis' biggest movie house, and about a block from the Hennepin-Orpheum, Minneapolis' largest vaudeville house. It is a massive structure of brick and buff terra cotta, and its canopy is the largest in the northwest. It has a towering sign nearly 100 feet high.

Topeka Has Novel Way of Evading Blue Law

WHILE the Midland theatre, Kansas City's largest house, seating 4,000, was reducing its admission price from 60 cents to 50 cents this week, theatre owners of Topeka, Kas., were successfully combating a blue law code of ancient standing.

Kansas blue laws provide that benefits only, at which no admission can be charged, can be staged on Sundays. Therefore, the exhibitors, with the exception of the Grand and Jayhawk theatres, have esablished what is known as "silver offering" performances on Sunday. The patrons make their offering at the box office and receive a ticket which passes them through the door. The Princess, Cozy, Orpheum and Gem theatres successfully have been operating under that policy several months. This week the Novelty theatre joined the group which remains open on Sundays. There is no law on the state statutes under which the showmen can be prosecuted as long as no established admission price is charged.

Loew Seeking Site for New Cincinnati House

Although those with a flair for statistics shake their heads negatively as they contend that Cincinnati is suffering from a condition of overseating, it has come to light that the Loew interests are now attempting to make greater Cincinnati greater by establishing a house in the Queen City. Representatives from the Loew offices, who were in the city recently in search of a desirable location for a picture house, inspected Taft Auditorium in the newly-completed Masonic Temple, and, according to reports, were greatly impressed with the possibilities of the place. However, it appears that they are more desirous of becoming established in close proximity to Fountain Square, which is the very heart of the business district, and, incidentally, very close to the new Albee Theatre.

One report now in circulation is to the effect that A. L. Erlanger is contemplating leasing his Grand Opera House to Loew's, and will, in turn, lease Taft Auditorium for the legitimate attractions which are now playing the Opera House. As far as is known, no ddfinite action has as yet been taken.

Famous Canadian Starting New Ottawa Theatre

Official announcement has been made by Clarence Robson, Toronto, Eastern Division manager of Famous Players Canadian Corp., that the company is making an immediate start on the erection of a magnificent moving picture theatre in Ottawa, Ontario. The theatre, which will be known as the Capitol Theatre, will cost $1,225,000. There will be 2,500 seats and the interior of the house will embody the atmospheric treatment of decoration. The new Capitol is to be opened January 1, 1929.

The site already purchased for the new Ottawa house takes in seven stores on Sparks Street, and the tenants of all stores and offices are vacating within the next few weeks. Coincident with the announcement from Famous Players comes the announcement from the owners of the Russell Theatre, Ottawa, a 1,700-seat house, which has been in operation for many years, that the Russell will close its doors forever on April 14, the building having been expropriated by the Canadian Government for a park scheme.

Mrs. Pickford Dies After Lingering Illness

Mrs. Charlotte Pickford, mother of Mary, Lottie and Jack Pickford, died at her home in Beverley Hills, March 21st, after having suffered for three years from a lingering illness. Present at her bedside at the end were all the members of her family. She is survived by a sister, Elizabeth Ryder; a granddaughter, Rosemary Pickford; two nieces, Mabel Benson (whose husband F. E. Benson is manager of the U. A. exchange in Los Angeles), and Verna Chalif, in addition to her three children.

Production activity of the Mary Pickford and Douglas Fairbanks units have been suspended temporarily owing to the death. As a special meeting on March 23rd the board of directors of United Artists Corporation passed resolutions of condolence on the death of Miss Pickford's parent.

J. J. Cassady, Pioneer in Motion Pictures, Dead

James J. Cassady, former executive connected with the Motion Picture branch of Actors' Equity, a popular actor on the speaking stage and a pioneer in the motion picture industry, died in Spokane last week. Cassady joined the old Lubin Stock Company and has appeared in prominent support of many of the best known stars of the screen. He went into vaudeville when the Paramount Studio on Long Island closed, and at the time of his death was appearing in an act with Kerr & Weston. Funeral services were held on March 28th in New York.

Mechanical Device to Be Used by Brown in Studio

Instead of listening to a small orchestra, film players seeking incentive for their emotions in music will in the near future be listening to a new machine, the Cinephone, if the plan of Clarence Brown, Metro-Goldwyn-Mayer director, is realized. By the use of this device phonograph records, electrically recorded, are played and rebroadcasted through loud speakers; the volume of a full orchestra may be obtained, it is claimed.

Hays Denies News Reel Propaganda

(Continued from Preceding Page)

nor Smith to become the idol of the movie fans when the screens of America are under the control of the Czar Hays?

"Certainly, Senator Brookhart, you are right in saying the motion picture industry needs a Senatorial investigation. The hearing before the Interstate Commerce Committee was just a glimpse of what is going on."

Seattle Exhibitor Is Elected Mayor

FRANK EDWARDS, exhibitor, of Seattle, Washington, last week was elected mayor of that city for the two-year term to begin this June. The election, according to reports from the Pacific Northwest city, brought out a new record vote of more than 100,000 persons. Mrs. Bertha K. Landes, winner in the primaries, was defeated by Mr. Edwards by a majority of almost 20,000.

Mr. Edwards has not been active in the picture field for the last year or more since he disposed of his downtown Winter Garden Theatre and a string of ten suburban theatres to Universal.

New Film Firms Chartered at Albany, New York

Motion pictures chartered by the secretary of state at Albany, during the past week, and entering the business in New York state, included the following: Rudman Amusement Corporation, Mt. Vernon, capitalization not stated, Max Rudnick, Manny and Sol Feinberg, Brooklyn; Lincoln National Enterprises Incorporated, $10,000, Everett C. and Mildred V. Whitmyre, Isidor Siegel, Utica; Truvision Projection Screen Corporation, capitalization not stated, Maurice B. Rich, Samuel Adler, Ruth Shoemaker, New York City; F. & M. Amusement Co., Inc., $10,000, Aaron Rzersky, Nathan Goldman, Irving L. Hahn, New York City; Northeast Theatre Corporation, Rochester, $25,000, George Dilger, Harry Tishkoff, Arthur A. Kohl, Rochester; New Pearl Theatre Co. Incorporated, $10,000, Alexander L. Taks, A. M. Brownstein, H. Irwin Brownstein, Jamaica.

Film Exports Decreased During January

January motion picture exports totaled 24,811,794 linear feet valued at $727,188, against 26,556,649 feet valued at $719,710 in December, according to figures just made public by the Department of Commerce, Washington, D. C. Shipments of positive film were below the December total, amounting to 18,573,524 feet valued at $466,401 as compared with 19,011,897 feet valued at $479,833, while negative exports dropped from 967,807 feet valued at $118,714 in December to 925,302 feet valued at $115,524 in January. A decrease was recorded also in exports of raw stocks from 4,810,525 feet valued at $100,338 to 4,654,500 feet valued at $128,499. Exports to non-contiguous territories amounted to 658,468 feet valued at $16,764, as compared with 1,766,420 feet valued at $20,825 in December.

Yeggs Force Theatre Man to Open Safe for Them

Harry Nortman, of Fecher & Nortman, owners of the Drexel, Lexington, Harvard and Kimbark Theatres, Chicago, was taken for a ride Sunday night by bandits, who picked him up at the door of his home and drove him to his Lexington Theatre, where they forced him to open the safe. The robbers secured Saturday's and Sunday's receipts, amounting to $2,000.

Conspiracy Charged In Chicago Strike

Department of Justice Charges Restraint of Trade Against Eleven Companies and Exhibitor Body

IT is announced by the Department of Justice that in March, 1928, an information was filed in the District Court of the United States for the Eastern Division of the Northern District of Illinois against eleven defendant corporations: Metro-Goldwyn-Mayer Distributing Corporation, Paramount Famous Lasky Corporation, First National Pictures, Inc., Universal Film Exchanges, Inc., United Artists Corporation, Fox Film Corporation, Pathe Exchange, Inc., F B O Pictures Corporation, Vitagraph, Inc., Columbia Pictures Corporation, and Renown Pictures, Inc., and against twelve individuals, each of whom was the manager of the Chicago exchange of one of the defendant corporations during August and September, 1927.

The information also named as defendants the Motion Picture Exhibitors' Association of Chicago, Inc., which has a membership of approximately 175 individuals, copartnerships and corporations engaged in the business of operating motion picture theatres in Chicago, and together operating approximately 300 motion picture theatres in that city, or approximately 80 per cent of all the motion picture theatres in Chicago, E. D. Miller and Edwin Silverman, respectively the president and the secretary of the Exhibitors' Association.

The information alleges that about August 29, 1927, a labor dispute arose in Chicago between the Orpheum Circuit, Inc., a member of the defendant Exhibitors' Association, and the Motion Picture Operators' Union, and that the Union called a strike against all the theatres operated by the Orpheum Circuit. On the same date, August 29, 1927, the Exhibitors' Association and its members agreed to close all their motion picture theatres in Chicago and to institute a lockout for the duration of the labor dispute against all members of the Union employed in said motion picture theatres. The information then alleges that the defendant Exhibitors' Association and its members, for the purpose of making effective their lockout of union employees, agreed to induce and to compel the closing of each and every motion picture theatre in Chicago whether operated by a member or non-member of the Exhibitors' Association, and that on August 30, 1927, the defendant exchange managers, acting within the scope of their authority from the defendant distributors, entered into an understanding and agreement with the Exhibitors' Association in accordance with which they refused to release, transport, supply, and deliver motion picture films to any and all motion picture theatres in Chicago in accordance with pre-existing contracts therefor, and to make new contracts to supply, transport and deliver motion picture films to such motion picture theatres during the period of the duration of the lockout, which lasted from August 29, 1927, to September 5, 1927. The information alleges that the agreement to refuse to deliver motion picture films and to refuse to contract to deliver such films constituted a conspiracy in restraint of interstate trade and commerce in motion picture films carried on by the defendant distributors, and that the defendant distributing corporations are responsible for the acts of their agents and employees in entering into that agreement.

Alfred S. Austrian, Counsel for the motion picture distributing companies, and Weymouth Kirkland for the Chicago Theatre Owners Association, named as defendants in an action brought by the Government in the United States District Court for the Northern District of Chicago charging a violation of the Sherman Act, said that the action is based upon the alleged acts of practically all of the theatre owners in Chicago and of the Chicago Branch Managers of the distributing companies during the recent motion picture theatre operators' strike in Chicago; but that the public interest was in no way involved or affected, and that in their opinion the alleged acts were not in violation of the Sherman Act. Whatever action these Branch Managers are alleged to have taken was entirely without knowledge of the Home Offices of the distributing companies in New York City.

Rumored Deal Between Chicago Firms Denied

PUBLISHED reports that Balaban & Katz had closed a deal with Marks Brothers, whereby they secured control of their Granada and Marbro Theatres, Chicago, have been denied by the interested parties, who declare that no such deal has been consummated. There have also been persistent rumors that Fox Film Corporation was negotiating with Marks Brothers for these theatres, but this was also denied.

Fires Harm Two Theatres in Albany District

Two more theatres in the Albany, N. Y., district were the scenes of fire last week. A fire in the projection booth at the Eagle theatre in Albany, N. Y., resulted in an estimated damage of $2,500. Miss Marie Ruff, the organist at the theatre, used her head and herded about 100 children, who were seated in the front rows, to an exit, aided by an usher. The fire was partly extinguished by the operator, who was finally driven from the booth, however, with face and arms burned.

About $15,000 damage was done to the Strand in Amsterdam by a blaze that originated from an unknown cause. Every piece of fire fighting apparatus in the city was summoned to the theatre building. It took the firemen more than two hours before the blaze could be extinguished.

Radio-Victor Combine to Produce Talking Pictures

THE deal now reported to be under way by which the Radio Corporation of America will acquire the Victor Talking Machine Company would bring about the biggest combine so far recorded for the production of talking pictures. Recently the Radio Corporation purchased stock in F B O. This latest deal will assure the use of Victor stars for broadcasting also.

When the Radio Corporation secures control of Victor it will permit the former to produce talking pictures through F B O, using Victor artists on an extensive scale. The Radio-Victor deal was first rumored in Wall street as being responsible for the tremendous rise in Victor Talking Machine stock.

Expulsion From Board Is Carried to Court

Atlanta Distributor Charges Film Board of Trade Acted Against Rules Governing Action

THOMAS A. BRANON, doing business as Eltabran Film Company, has filed a petition in Fulton Superior Court at Atlanta asking that the Atlanta Film Board of Trade be enjoined from carrying out its action in expelling him and that he be declared a member in good standing of the board. A temporary restraining order was signed by Judge Virlyn B. Moore, who set a hearing in the case for April 14th. His expulsion came on a charge of extending service to certain theatres on the board's blacklist.

Branon contends that his application for membership on September 30, 1926 was not acted upon until September 26, 1927, when he was admitted to membership on the board. At the time of his admission he says many of his customers were on the blacklist of the board for having failed to comply with awards rendered against them by the arbitration committee of the board, and he was required to write letters to each of his customers on this list demanding deposits. He declares he sent these letters under protest and that in each case the deposit was refused by the customer and the contract and service was therefor terminated. He claims that the requirements for deposits should not apply to exhibitors with whom he had contracts antedating his membership.

On December 5th last, Branon says that he was notified by the board's secretary that charges of violation of the arbitration rules had been brought against him in that he was still serving the accounts and had failed to send out deposit letters to them.

December 19th, he says the board passed a resolution imposing a fine of $50 on him for violation of the rules of the arbitration, the fine being subject to approval of the New York office of the board. The fine, he says, was not thus approved, and he, under protest, discontinued services to the theatres about which complaint has been made, with the exception of one, which he continued to serve, claiming that another member of the board was serving the same theatre on alternate weeks without objection from the board.

On January 30th of this year, Branon says the board voted to expel him, which, he contends, was contrary to the rules, which provide a $50 fine for a first offense, $100 for a second and expulsion for a third. He contends he was not subject to any fine except the one of $50, which was not approved by the New York office.

In his petition to the court Branon asks that the resolution for his expulsion be declared null and void and that the board be enjoined from circulating reports that he has been expelled. He also asks that the arbitration committee be restrained from discriminating against him in the matter of hearing his claims now listed for arbitration.

Bell Pictures, Inc., New Firm, to Release 7

A NEW state rights organization headed by Nathan Hirsh and called Bell Pictures, Inc., is the newest American distributing corporation to come into existence. At the present time, Hirsh plans to release seven features, the first of which is entitled "The Blue Danube," inspired by the Strauss waltz and starring Lya Mara, Viennese actress. The picture was made on the original locations along the Danube. The other six titles will be released shortly.

Reduction in Earnings of Loew's, Ltd., Toronto

Earnings of Marcus Loew's Theatres, Ltd., Toronto, Ontario, for the last fiscal year show a reduction from the preceding 12 months, according to the statement issued March 24. Earnings from the Yonge Street Theatre, Toronto, were $170,310, as compared with $221,227 during the previous fiscal year and with $212,416 in 1925. The company secured rental of $47,884 for the Uptown Theatre, Toronto, from Famous Players Canadian Corp., while net profits from Loew's Theatre, London, Ontario, totaled $2,322, the total income being $220,516.

The net profit for the fiscal year of 1927-28 was $86,729, as compared with $114,824 in the previous year. Total assets are slightly lower at $2,092,358, contrasted with $2,121,003 at the end of 1926. Bank loans are down by approximately $21,000 to $130,000. First mortgage bonds show a reduction from $345,720 to $302,505. The sum of $33,622 was added to surplus, bringing the profit and loss balance to $210,039.

Four April Features Set by Metro-Goldwyn-Mayer

The exchanges of the Metro-Goldwyn-Mayer company will distribute as April releases "Laugh, Clown, Laugh," "The Actress," "Across From Singapore" and "Riders of the Dark."

Lon Chaney stars in "Laugh, Clown, Laugh" under the direction of Herbert Brenon. "The Actress" is a screen adaptation of the play by Sir Arthur Wing Pinero. "Trelawney of the Wells;" Norma Shearer is the star and Sidney Franklin her director. Ramon Novarro is the foremost player in "Across From Singapore," directed by Will Nigh and adapted from a story by Ben Ames Williams. "Riders of the Dark" is another of Tim McCoy's western; it was directed by Nick Grinde as his first directorial assignment.

"Circus Rookies," set for March 31st, and starring Karl Dane and George K. Arthur, has been added to the March list of releases.

C. Brown to Direct New Gilbert-Garbo Film

In "The Son of St. Moritz," a new story to serve as a vehicle for John Gilbert and Greta Garbo, Clarence Brown will direct the stellar team. But before starting work on this feature each star will perform in an individual vehicle, Gilbert in "Four Walls" and Miss Garbo in "The War in the Dark." Fred Niblo will direct the Swedish actress in this latter story, an original by Ludwig Wolff, which is being scenarized by Bess Meredith. "The Son of St. Moritz" is also an original, a Viennese story by Paul Oskar Hocker which Willis Goldbeck is now preparing for screening.

Daab and Paramore Sell Play to Gene Buck

"Ringside," a play by Hyatt Daab, advertising manager of F B O, and Ted Paramore, Jr., former title writer for Paramount and Hal Roach, was sold last week to Gene Buck, New York theatrical producer, who has signed George Abbott to direct the play for presentation early in the autumn. Abbott wrote "Broadway," "Coquette" and "Four Walls." Paramore is the author of "Set a Thief," produced last season in New York.

Alma Rubens Signed for Two Gotham Specials

Gotham Productions has signed Alma Rubens to star in two specials for the announced schedule of thirty forthcoming Gotham pictures. "The River Woman," will be her first vehicle.

$124,010 Increase in First National

FOR the year ended December 31, 1927, the consolidated profit of First National Pictures, Inc., and subsidiaries, after taxes and charges, was $1,156,665, equivalent to $49.22 per share on 23,500 shares of 8 per cent cumulative participating first preferred outstanding. The year before the figures were $1,032,655 or $42.58 a share earned on 24,250 shares outstanding. The total income for the year 1927 was $24,155,863.

"The balance sheet shows total assets of $18,415,169," said Mr. Clifford B. Hawley, president of First National. "Current assets totaled $13,256,933 against current liabilities of $4,875,780, a ratio of approximately 3 to 1. Unappropriated surplus amounted to $6,433,897."

To Revive Northeast Pa. Exhibitors' Unit

The exhibitors' unit, formed in Northeastern Pennsylvania some time ago, will be revived at a convention of theatre owners to be held at the Sterling Hotel in Wilkes-Barre on Sunday. At the meeting officers will be elected and committees named to co-operate with the other exhibitor bodies in Pennsylvania, to take care of legislation and other situations.

This section of Pennsylvania is approximately 150 miles from New York or Philadelphia and exhibitors, finding it inconvenient to attend the meetings in either of the above cities, decided to revive their own organization.

Pathe's Roster of Shorts for Week of April 8th

An Aesop cartoon and a Topic of the Day release form the humorous portion and a new chapter of "The Mark of the Frog," a Pathe Review and two issues of the Pathe newsreel the serious context of Pathe program of short subjects set for release on April 8th.

"Barnyard Lodge No. 1" is the new Aesop fable. The new chapter of the serial is "The Jail Delivery." In the Review, No. 15, are: "Feathered Friends," "The Isle of Silver Hats" and "Interesting People." The new issues of the newsreel are Nos. 32 and 33.

"Desert Bride" Columbia's Third March Release

"The Desert Bride," a romance whose scene is the Arabian desert, is Columbia Pictures' third feature release for March; it was released on March 26th. In this version of a story entitled "The Adventuress" are Betty Compson and Allan Forrest.

Barrie Playlet Purchased by Tiffany-Stahl

Motion picture rights to "The Twelve Pound Look," a playlet by Sir James M. Barrie, author of "Peter Pan," have been acquired by Tiffany-Stahl Productions. The play served as a vehicle for Ethel Barrymore.

Cleveland Bans Films On First Run Protection

Exhibitors Pledge Boycott on Any Service Giving 56 Days as Part of Conditions

CLEVELAND motion picture exhibitors are up in arms over the 56 day protection granted first run theatres and have given their pledge not to buy any service for the coming season until more equitable protection terms have been arranged.

At a regular meeting of the Cleveland Motion Picture Exhibitors Association last Thursday, it was the unanimous opinion of the members present, representing 85 theatres, "that this long and unfair protection has played havoc with the receipts at the box office of the subsequent run theatres." George W. Erdmann, business manager of the association, made a survey of the following Cities: New York, Chicago, Philadelphia, Detroit, Baltimore, Pittsburgh, Buffalo, Minneapolis, St. Louis, Newark, Des Moines, New Haven and Columbus, and in not one instance, he said, was it discovered that there is so long protection given to the first runs as is given in Cleveland.

A committee of five members was appointed to effect some remedy. This is a matter which cannot be adjusted through the Film Board of Trade, because it does not affect all companies. All companies are not giving 56 days' protection. All first runs are not demanding 56 days' protection. All of the Keith houses are asking and getting 29 days' protection. Therefore the companies serving the Keith houses are not involved in the controversy. The exhibitor committee will approach each exchange individually for a reduction of first run protection privileges.

A letter, setting forth the condition of protection, the evils of this long protection period, and the hardship of it, has been sent to every exchange manager in the city as well as to the sales managers of the companies concerned.

Inasmuch as the first and second run situation, with Keith as the sole exception, is controlled by Loew's, all pictures played by the Loew houses are not available for subsequent distribution in Cleveland until the 57th day following the first run.

Cleveland exhibitors not only protest against the excessive period of protection as such, but further protest that even when the Loew houses have finished their run before the expiration of the 56 days, the pictures still are unavailable until the 57th day. As proof they cite the example of "The Noose," which played at Allen the week of Jan. 29, the Park the week of Feb. 5, the Doan and Liberty the week ending March 17, and which is not available for any other theatre until April 8.

De Mille Studios Working on Four New Features

"The Godless Girl," "The Cop," "Man-Made Woman" and "Tenth Avenue" are four feature productions nearing the finis line at the De Mille studios. The first, being personally directed by De Mille, is now on the last lap and will probably be completed inside of two weeks. One of the latest scenes of this picture taken showed the destruction of the girls' wing of a reformatory by fire, which scene was finished within five nights.

The climactic sequences of "The Cop" wherein a bank is robbed, have been finished by Director Donald Crisp. "Man-Made Woman" was really finished last St. Patrick's Day, Director Paul Stein having shot the picture in 22 days. William De Mille has but a few scenes to go on "Tenth Avenue," which deals with "Hell's Kitchen" in New York City.

C. Brook and I. Rich in New F B O Special

A story written by William Le Baron and based on the late Israel Zangwill's novel, "The Big Bow Mystery," was launched in production March 26th at the F B O studio in Hollywood with Clive Brook and Irene Rich heading a large cast. The screen adaptation is by Ewart Adamson and Bert Glennon will do the directing, his first attempt at megaphoning. Glennon has been responsible for the photography of many screen productions, the latest being "The Last Command."

Finkelstein Denies Fox Deal for F. & R. Near Closing

IT is rumored but denied by M. L. Finkelstein that Fox will close a deal and take over Northwest Theatres of Finkelstein & Ruben within the next few days. Conferences were held last week at which were present William Hamm, I. H. Ruben, M. L. Finkelstein and Herbert Charles, the latter as attorney for Finkelstein & Ruben.

It is said that as a result of these conferences, which came out of negotiations entered into several weeks ago, a point was reached where only the signing of the contracts remained for Fox to take over the circuit. In Minneapolis, however, Mr. Finkelstein gave out the information that the status of the deal was the same as it has been for some time, with negotiations still under way.

DeMille Confab Still On

Producer Said to Be Set With United Artists Under Contract to Make Two Yearly

WHILE no announcement of Cecil B. De Mille's forthcoming plans has been made, the general impression is that he will shortly sign a contract to produce under the United Artists' banner. Conferences between De Mille and Joseph P. Kennedy, out of which it is expected a settlement of some kind will be reached, have been held regularly for the past week or so, and are still continuing.

Word from the west coast is to the effect that De Mille is now making his last picture under his present contract with Pathe and that the latter company has agreed to a settlement of the De Mille contract, which still has about two years to run. Just what the terms of this settlement are is not known, but it has been reported that De Mille was demanding $1,000,000.

It is reported that when De Mille goes to United Artists it will be under contract to make two pictures yearly. It is also said the producer will take with him William Boyd, Phyllis Haver, Rod la Rocque and executives who have been with him a year or more, and that he will not renew his option on the De Mille studio property, which is located at Culver City. Contracts on stars and directors are beginning to expire and are not being renewed, with Pathe said to be making deals directly with some of the workers on the De Mille lot.

It is said that with the current pictures now in the final stages of production the De Mille studios are planning for a shutdown, which will come undoubtedly as soon as he has concluded his conferences with Mr. Kennedy, who is on the coast reorganizing the Pathe forces and putting into effect some production economies that will materially reduce the company's tremendous overhead.

Vitaphone for All Films

Warner Bros. Announce Entire Program for New Season Will Have Sound Accompaniment

WARNER BROS. are to make their entire program of special productions and feature pictures for the coming season with Vitaphone sound accompaniment, according to announcement from the home office of the company. The policy, however, will carry the same proviso that has gone with the production of Vitaphoned pictures before, that every picture will be made available with or without the sound records and will be produced in a manner that will make them as suitable to the exhibitor not yet equipped with Vitaphone as to the one already employing the invention in his theatre.

Warners first tried the Vitaphone sound with pictures in “The Jazz Singer,” in which Al Jolson sang a song. The Vitaphoned dialogue is now available with three other films ready for immediate release throughout the country. They are, “Tenderloin,” “The Lion and the Mouse” and “Glorious Betsy.”

“Tenderloin” had its premiere recently at the Warner Theatre in New York. Dolores Costello is the star, supported by Conrad Nagel, Mitchell Lewis, Dan Wolheim and Georgie Stone. In “The Lion and the Mouse,” new and heretofore untried effects are announced. May McAvoy and Lionel Barrymore have the stellar roles in this picture. Dolores Costello is also the star of “Glorious Betsy,” which brings the Vitaphone into active play through sequences in which both conversation and songs figure.

Al Jolson will arrive in California the latter part of April to prepare for his next film appearance as a Warner Bros. star. The picture, as yet untitled, it is said, will use even more elaborate Vitaphone effects than were employed in “The Jazz Singer.”

MacLean Will Star in Christie Features

AL CHRISTIE has secured the signature of Douglas MacLean to a contract whereby the latter will star in two feature productions to be made at the Christie plant in Hollywood for release through Paramount. The deal was negotiated by George W. Weeks, general Paramount-Christie representative.

In his two vehicles MacLean will be surrounded with supporting players, writers and directors from the Christie staff, as well as outside talent. Several stories and plays are now under consideration, and the titles will have been selected by the time the complete season program is announced about the first of May.

Laura La Plante to Star in “The Last Warning”

Laura La Plante will star in “The Last Warning,” which will be Paul Leni's next production for Universal. Alfred A. Cohn is now preparing the adaptation. The play was written by Thomas F. Fallon from the book “The House of Fear,” by Charles Wadsworth Camp.

Leni is now enjoying a vacation following his work on “The Man Who Laughs.”

F B O Releasing Six Shorts and Three Features

During the month of May three features and six short subjects will make their appearance at the F B O centers of distribution. On May 11th, “Crooks Can't Win,” on May 13th “Alex the Great,” and on May 28th “The Little Yellow House” will be released. Information has already been released on the first two productions; the latter has Orville Caldwell and Martha Sleeper heading the cast.

The six shorts and their release dates are: “Mickey's Wild West,” one of Larry Darmour's Mickey McGuire subjects, May 7th; “Silk Sock Hal,” a Karnival comedy featuring Al Cooke, May 14th; “Big Berthas,” a “Fat Men” number, May 14th; “Come Meal,” another Karnival comedy, May 28th; two Newslaffs, Nos. 19 and 20, May 14th and 28th respectively.

In and Out of Town

CLAUDE C. EZELL, Southern and Western sales manager for Warner Bros., left New York last week for Atlanta, New Orleans and other points in the Southern division.

MORRIS SAFIER, executive of Warner Bros., left this week on a sales trip that will keep him absent from his desk at the New York office until the middle of April.

DAVID J. MOUNTAN, president of Richmount Pictures, Inc., left on the Aquitania last Wednesday, March 21st, for a short trip to Europe.

HAROLD RODNER left New York last week with his wife aboard the Leviathan for an indefinite stay in Europe in the interests of Warner Bros. His first sales work will be in Germany. Before going to Berlin, however, he will meet Herman Starr, Warner executive in England.

BUDD ROGERS, vice-president of Gotham and Lumas, returned to the New York office this week, after a two months' absence visiting exchanges throughout the country, and a brief stay at the company's studios in Universal City.

TOM MIX, F B O's new western star, leaves Los Angeles for New York on March 31st, simultaneously with the departure from New York of Fred Kley, president of the Hollywood Argentine Cinema Company. Mix starts a two months' vaudeville tour of the Keith-Albee-Orpheum Circuit on March 31st, working East to New York, while Mr. Kley with Mrs. Kley leaves New York for Buenos Aires on the same day.

RAMON NOVARRO began his vacation last week. Novarro will join his family, which went on ahead, in Paris. They will tour France, Germany and Italy, then visit London, and will then depart for Spain.

VILMA BANKY arrived on the Majestic last Tuesday, five days after the world premiere of her last picture, “Two Lovers,” at the Embassy Theatre. Miss Banky has spent the last four weeks with her family in Budapest.

STANLEY W. HATCH, western sales manager for First National, returned to the New York office last Monday after two months spent in his territory, mostly on the Pacific slope.

CRESSON E. SMITH, Assistant General Sales Manager of United Artists Corporation, returned to New York this week from a three months' sales trip through the Middle West and South.

LUCILA MENDEZ (Mrs. Ralph Ince) returned to Hollywood this week after a vacation in New York. Her husband has just finished “The Hit of the Show” for F B O.

Fox Shooting 5 Features, Preparing 4 More

Fox Films has five feature pictures in work and five others in preparation for filming in the near future. The most ambitious production the company is now making is "The Four Devils," which was started early in January. Other dramas in filming are: "The News Parade," featuring Sally Phipps and Nick Stuart, with David Butler the director; "Don't Marry," with Lois Moran and Neil Hamilton, being fashioned by James Tinling; "Plastered in Paris," with Sammy Cohen, Jack Pennick and Marcella Batelini, direction of Ben Stoloff; and "Mr. Romeo," which is being fashioned by Henry Lehrman, with George Meeker, Nancy Carroll and Ford Sterling in the chief roles.

Other pictures progressing toward the camera, with scripts nearing completion and casting about to be done, embrace: "Me, Gangster" and "The River Pirate," both written by Charles Francis Coe; "Part-Time Marriage," in which June Collyer will have the feminine lead, and "None But the Brave," in which Lionel Barrymore will have a prominent portrayal.

The latest Fox productions completed are: "The Red Dancer of Moscow," "Hangman's House," and "The Thief in the Dark."

Sunday Shows Win Out in Two New York Towns

Sunday movies are gaining slowly but surely in northern New York, as was evident from the results of elections held in two northern New York villages last week. In Norwood, Sunday movies won out by a vote of 309 to 286 after one of the most exciting campaigns ever conducted in the village. In Port Henry, Sunday movies was carried last week by a vote of 221 to 152, with the result that the first Sunday evening show in that village will take place on Easter Sunday. In both places exhibitors worked hard to bring about the desired results.

Arthur Lucas Will Attend Houston Convention

Colonel Arthur Lucas, head of Education Films in the southeast and prominent theatre executive, will be one of the delegates from the Fifth Congressional District of Georgia to the Democratic National Convention, which meets June 26 in Houston, Texas, to nominate a party candidate for President of the United States. The appointment was made by United States Senator Walter F. George and was unanimously ratified by the meeting of the State Executive Committee, which was held last Saturday, March 17, in Macon, Ga.

New Fairbanks Production Being Scenarized

The sequel to "The Three Musketeers" which Douglas Fairbanks is planning as his next United Artists production, is now being scenarized by Jack Cunningham, who did the scenarios for "The Black Pirate" and "Don Q." Material from "Memoirs of D'Artagnan" is being used for the formation of the story. Sam Taylor will direct.

Quebec Bill Will Ban All Children Under 16 From Movies

LEGISLATION prohibiting the admission of all children under 16 years of age from all moving picture theatres of the Province of Quebec, whether with adults or not, was given its third reading in the Provincial Legislature at Quebec City on March 23 and the new law will go into effect following the adjournment of the Assembly within a few weeks.

The bill, as sponsored by Premier L. A. Taschereau, allows children to see moving pictures in educational institutions when they are students thereof but under no circumstances can they be admitted to a cinema within the Province of Quebec. A great many theatres in Montreal, Quebec City, Sherbrooke, Three Rivers, Hull, St. Johns, Valleyfield, Gatineau, Aylmer and other cities are affected by the drastic law.

The measure was adopted in the Quebec Legislature practically without opposition, the vote being 57 to 5 in favor of the bill. T. D. Bouchard, member for St. Hyacinthe, made an attack upon the proposal in behalf of the theatre owners. Mr. Bouchard is the proprietor of a moving picture theatre himself. One of his chief arguments was that a mother herself could no longer go to a theatre because she could not take the children with her.

Several members of the Legislature also asked for a film quota law for the Province of Quebec whereby the presentation of United States pictures would be restricted. Film censorship was also discussed.

Shipping Stations Due

Distributors Will Eliminate Several Exchanges in Economy Plan; Albany, Buffalo to Stay

THE announcement last week of the plan by which distributors may eliminate a number of present comparatively inactive exchanges in different cities and towns and substitute joint shipping stations through which they will all ship, has aroused considerable comment and caused much consternation in those cities likely to be affected.

The idea is to have the shipping stations handle physical distribution for all companies, the cost to be prorated by all participating. Among the cities mentioned for such substitution were Butte, Montana; Sioux Falls, Portland, Maine, and New Haven. While it is definitely decided that certain eliminations of exchange cities will be made, the definite working details of the shipping stations have not yet been mapped out. Conferences among the leading distributors on these economy plans are said still to be continuing.

Among the cities which it is said were suggested for elimination were Buffalo and Albany, with sales and collections to be handled through Syracuse. The opposition to these eliminations on the part of several of the national releasing organizations resulted in the suggestion being tabled almost immediately.

Speculation is rife in New Haven as to the extent to which closing of exchange points may be carried and distribution stations substituted. A majority of the companies having exchanges in Boston also maintain exchanges in New Haven. Officials point out that Connecticut is the only state in the New England group not covered by the Boston exchanges, although salesmen travel close to the Connecticut border and frequently cut across the state to reach other parts of their territories.

It appears to be the opinion in Boston that if New Haven is to be discontinued as a distributing point, Boston exchanges will handle the territory as far as either Hartford or New Haven as well as territory east of either of these cities, while New York would handle the western part of the state.

Will Withdraw Films After 2 Years' Playing

ALL United Artists' pictures released after September, 1, 1927, will be withdrawn from sales circulation two years after their national release dates, according to a plan just inaugurated by the sales department of the organization. By this plan first, second and every subsequent run will be enabled to play each picture within two years.

Lupino Lane Will Play in New Shubert Operetta

Lupino Lane, Educational comedian, will appear for a brief engagement (not more than ten weeks) in the new Shubert operetta, "The Red Robe." The comedy star arrived in New York last Saturday, March 24th, after a hurried trip from the West Coast and a visit to Springfield, Mass., to attend a showing of the Shubert musical play, scheduled to open soon in New York. This is the first time Lane has been in the east since his return from Europe more than a year ago. He recently finished camera work on his eighth and concluding comedy for this year's Educational program and has lately been working in vaudeville at the Orpheum Circuit in Los Angeles.

Studios Will Cooperate With S.M.P.E.

Tests at Motion Picture Academy of Arts and Sciences Postponed Until After Meeting

ALL West Coast studios will be open to the members of the Society of Motion Picture Engineers when this organization meets at their annual Spring convention in Hollywood, April 9-14. In addition to the railroad tours over two different routes, several interesting sightseeing trips have been planned in the southern California section.

The tests and demonstrations of studio lighting to be conducted at the Academy of Motion Picture Arts and Sciences have been postponed from the week previous to the S. M. P. E. meeting to the week immediately following the convention. They will start Monday, April 16th instead of April 2d.

Further information on the train schedule from Grand Central Terminal is as follows: Train No. 19 leaves April 4th, 5:30 P. M., arrives at Chicago Thursday, April 5, 8:15 P. M., and at Los Angeles, 9:15 A. M., Sunday, April 8th. Make your reservations with the nearest New York Central agent.

Program Continued from Last Week's Issue

Thursday, April 12.—9:30: Old and New Business.. Reports of Secretary and Treasurer. Reports of Papers and Publications, Publicity and Advertising, and Membership Committees. Reports of Sandards and Nomenclature, and Theatre Lighting Committees. "The Aims and Purposes of the Academy of Motion Picture Arts and Sciences," by Frank Woods. Announcements of New Apparatus by the Following Manufacturers: Eastman Kodak Co., Rochester, N. Y. C. P. Goertz American Optical Co., New York, N. Y. Mitchell Camera Corp., Hollywood, Calif. Hertner Electric Co., Cleveland, Ohio. National Carbon Co., Cleveland, Ohio. Sentry Safety ontrol, Philadelphia, Pa. The above apparatus will be on exhibition during the convention. Open Forum—questions and suggestions are invited regarding the welfare of the Society and the motion picture industry. 12:30: Luncheon. 2:00: Visit to motion picture studios. 7:30: Papers: "Photographic Characteristics of Motion Picture Studio Light Sources," by L. A. Jones and M. E. Russell, Research Laboratory, Eastman Kodak Co., Rochester, N. Y. "Lighting and Equipment Requirements for Motion Picture Photography with Mazda Lamps,'" by R. E. Farnham, National Lamp Works, Cleveland, Ohio. "Characteristics of Flame Arcs for Motion Picture Photography," by D. B. Joy and A. C. Downes, National Carbon Co., Cleveland, Ohio. "Some Suggestions on the Use of Incandescent Lamps in the Studio," by E. W. Beggs, Westinghouse Lamp Co., Bloomfield, N. J.

Friday, April 13—9:30: Papers: "Theatre Management," by Harold B. Franklin, West Coast Theatres, Inc., Los Angeles, Calif. "Continuous Projectors," by J. F. Leventhal, New York, N. Y. "The Effect of Projection Angle Upon the Seating Capacity of the Theatre," and "Application of the Tandem Condenser to the High Intensity Projection Arc," by Roger M. Hill, Consulting Engineer, Atlanta, Ga. "The Importance of Good Projection to the Producer," by F. H. Richardson, New York, N. Y. "Hollywood and the 16 mm. Film," by J. B. Carrigan, Editor, Amateur Movie Makers. 2.00: Automobile trip to Santa Monica and Venice. 7:30—Papers: "The Incandescent Tungsten Lamp in the Motion Picure Studio," by F. A. Benford, General Electric Co., Schenectady, N. Y. "The Use of Incandescent Equipment in Motion Picture Photography," by Peter Mole, President, Mole-Richardson, Inc., Hollywood, Cal. "Reports on Experiments on Mazda Lighting," sponsored by the Academy of Motion Picture Arts and Sciences and prepared by the Research Committee of the Society of Cinematographers. "The Aperture of Motion Picture Lenses," by J. Dubray, Technical Editor, American Cinematographer. "Camera Lenses for Motion Picture Photography," by W. B. Rayton, Director of Research, Bausch & Lomb Optical Co., Rochester, N. Y.

Saturday, April 14.—9:30—Papers: 'The Acoustical Properties of Rooms," by J. B. Engl, Technische Hochschule, Berlin. "Artificial Sunlight for Photographic Sensitometry," by Raymond Davis and K. S. Gibson, Bureau of Standards, Washington, D. C. "American Motion Pictures Abroad," N. D. Golden, Bureau of Foreign and Domestic Commerce, Washington, D. C. "An Optical Printing Device for Trick Work," and "A Short History of Motion Picture Cameras," by C. L. Gregory, Consulting Engineer. New York, N. Y. "The Measurement of Pulsating Currents," by W. N. Goodwin, Jr., Chief Elecrical Engineer, Weston Elecrical Instrument Co., Newark, N. J. "Suggestions for a Technical Reference Work on the Motion Picture Industry," by D. L. and M. L. Mistry, Bombay, India. "Persepctive Considerations in the Taking and Projecting of Motion Pictures," by A. C. Hardy and R. W. Conant, Massachusetts Institute of Technology, Cambridge, Mass. "Pull Down Mechanisms for Motion Picture Cameras," and "A Spring Driven 35 mm. Camera," by A. S. Newman, Newman-Sinclair, Ltd., London, England. "Motion Picture Photography at High Altitudes," by J. Noel, Cinematographer, Mount Everest expediion. "The Magnascope," by H. Rubin, Supervisor of Projection, Publix Theatres Corp. "The Lateral Swelling of Thin Sheets of Gelatin and Photographic Emulsions During Photographic Processing," by S. E. Sheppard and J. McNally, Research Laboratory, Eastman Kodak Co., Rochester, N. Y.

3 Spring Sales Meets for First National

FIRST NATIONAL PICTURES will hold three sales conventions this spring. The first will be held in Atlantic City on April 27, 28, and 29. Kansas City will be the scene of the second convention on May 1, 2 and 3. The third takes place in San Francisco, May 7, 8, and 9. Branch managers and salesmen from Detroit, Cincinnati, Pittsburgh, Charlotte, Atlanta and all the Eastern branches, including Eastern Canada and Vancouver, will attend the Atlantic City convention.

Delegations from Dallas, New Orleans, Oklahoma City, Memphis, St. Louis, Kansas City, Chicago, Milwaukee, Minneapolis, Omaha, Des Moines, Winnipeg and Calgary will gather in Kansas City. Branches which will be represented at the San Francisco convention include all the Far Western offices.

A delegation from the Home Office and from the studios at Burbank, Calif., will be in attendance at each convention. The Home Office delegation, in addition to Ned E. Depinet and his sales lieutenants, will include Clifford B. Hawley, president, and Richard A. Rowland, general and production manager.

Changes at Branches of First National

First National, in preparation for the spring selling season, is making a number of changes in its sales force.

The following changes have been made operative:

D. P. Rathbone, manager of Memphis, has been promoted to the position of manager at St. Louis; Fred M. Jack, assistant manager at Atlanta, has been made manager at Memphis; C. A. Clegg, traveling representative, has been promoted to the position of manager at Atlanta; R. S. Wehrle, former representative of the Foreign Department in Central Europe, has been appointed manager at the Albany exchange; G. M. Hoyt, salesman in the St. John territory, has been made manager of the St. John branch; L. E. Davis, manager at Seattle, to be manager at Portland; L. O. Lukan, field representative, to be manager at Seattle; R. C. Seery, former manager at Chicago, to be special home office representative, with headquarters at Los Angeles; Gradwell Sears, former manager at Cleveland, to be manager at Chicago, and Carl Lesserman, former assistant manager at Chicago, is to be manager at Cleveland.

Only One Bill Passed Albany Legislature

Motion picture legislation fared poorly in the New York State Legislature this year. Only one bill of any interest to the exhibitor or to the industry, managed to squeeze through and that bill has already been signed by Governor Alfred E. Smith, and is a law. The bill, known as the Dick measure, amends the education law of New York State as it relates to permits issued for the exhibition of pictures. Censorship is now under the direction of the department of education, which makes it necessary to amend the education law.

The rebuff given the censorship repeal bill a week ago, when it was defeated in the assembly, was so discouraging to its supporters that no attempt was made during the closing hours of the session to bring the bill to a vote in the Senate. The Freiberg bill relating to the admission of unaccompanied children to motion picture theatres, and other bills, all went down to defeat during the closing hours of the session, through failure to being reported out of committee.

Vancouver Won January Drive of First National

J. E. Archer, manager of First National's branch office at Vancouver, won the trophy offered by Richard A. Rowland, general and production manager of the company, for the best sales record against quota during January, which is, by custom, First National Month each year.

As his branch finished in first place, Mr. Archer will receive the Rowland trophy and a trip to New York. It was originally planned that Mr. Rowland would present the trophy to the winning manager at the home office, but in view of the forthcoming convention at Atlantic City, the plans have been changed. Mr. Archer will also be taken to Atlantic City, where the trophy will be presented to him with ceremony.

Midland Circuit Acquires Four Houses from "U"

The Midland Circuit of Kansas City has taken over four Iowa houses previously owned by Universal. The Palace and American at Muscatine and the Strand and Orpheum at Fort Madison were transferred last week. Universal has now just four houses in Iowa, two at Marshalltown and two at Charles City. M. B. Shanberg will direct the houses taken over by the Midland Circuit.

Asher Buys New England Rights to "Missing Girls"

Walter E. Greene, president of Brenda Pictures Corporation, this week transacted a deal with Harry Asher whereby the latter obtained the New England rights for "The Port of Missing Girls" for The American Feature Film Company of Boston.

Bandits Kill Philly Theatre Man in Attempted Robbery

One of the most daring holdups staged in Philadelphia in recent years took place at the Cross Keys Theatre, 60th and Market Streets, on March 23, when three bandits shot down and killed Max T. Harrison, assistant manager of the theatre, and critically wounded Martha Yetter, a seventeen year-old girl.

The dead man was 26 years old, married, and had been employed at the Cross Keys Theatre three years.

As Harrison, carrying a bag containing the night's receipts, about $700, stepped from the cashier's cage at 10.30 P. M., two men who had been standing in front of the theatre stepped up to him, ignoring the presence of an armed policeman who had been detailed to guard him. One of the robbers reached for the bag containing the money, while the other pressed a pistol against Harrison's side. Harrison knocked the gun aside, drew his pistol and threw the bag containing the money in back of him. The bandit fired twice, and in the confusion the bandits fled without the money.

Pola Negri Plans Hostelry With Air-port

A hotel with an air-port attachment will be built by Pola Negri, according to announcements made in Los Angeles by her architect, Richard M. Bates, Jr. Plans for the departure in hotel and club accommodations are well under way and the $300,000 apartment-hotel, which the Paramount actress will build on property in the exclusive Wilshire district, is intended to provide housing space for planes of 210 tenants. Construction is to start in April. The building will be of six stories, with 210 rooms, en suite. One wing overlooking the Ambassador Hotel grounds will be reserved by the actress for her private use.

The air-port will consist of a pavilion, run-out and hangars.

"U" Releasing New Serial, "Haunted Island"

Universal announces the release of a new Universal chapter-picture this week throughout the United States and Canada. It is "Haunted Island," adapted from the magazine story by Frank R. Adams, entitled "Pleasure Island."

The new serial is a Robert Hill production. Jack Daugherty, popular Universal serial star, has the leading role. Pretty Helen Foster is his leading woman. The cast includes Grace Cunard, Al Ferguson, Myrtis Grinley, Carl Miller, Scotty Mattraw and John Prince.

Fulton Company Opens New Store and Office

In line with the recent detailed statement of the reorganization of the E. E. Fulton Company, an Eastern zone headquarters and store in New York City, was formally opened on March 1st, at 115 West 45th St., in temporary charge of Carl Krumrei, field representative.

Exhibitors are invited to call and inspect these headquarters whenever occasion permits, says the company.

Sound Device in "Wings"

General Electric Company Synchronization Machine Provides Airplane, Machine Gun Effects

THE realistic airplane noises and machine gun sounds used in connection with the showing of "Wings" at the Criterion Theatre in New York are not the result of back-stage effects, but are a part of the picture itself, it is revealed after the picture has been on display for nine months at this house.

These unusual airplane noises and the perfectly synchronized machine gun fire emanate from a new system of film sound invention similar to those that have gone before, but made along different lines by the General Electric Company at their Schenectady plant. The sounds come from another film which runs parallel to the one showing the picture.

While most films have one or two operators at the most, in the booth while the images are being thrown upon the screen, there are four experts in the booth at the Criterion when the airplanes are soaring in "Wings," and with them at all times is an electrical engineer from the General Electric plant whose job is to supervise the sound effects. If anything went wrong with the intricate machine, he alone could repair it.

In addition to the staff required in the projection booth, it is claimed that there are a dozen men employed backstage at the Criterion to manipulate certain other effects, such as heavy bomb or shell explosions; for operating four thunder drums used in battle scenes and for machines that make noises as of crashing wood. It is contended, however, that it would be impossible for a man to fire the machine gun sounds and keep pace with the fast-moving film scenes, hence the necessity for the synchronization by the General Electric Company device.

On April 9th, "Wings" will be on view concurrently in eight different cities, New York, Philadelphia, where it has played eighteen weeks, Los Angeles, where it has been on for ten weeks, San Francisco, Cleveland, Detroit, Pittsburgh and Atlantic City.

Excellent Plans Twenty

Samuel Zierler Announces Company's Production Program for Season of 1928-29

SAMUEL ZIERLER, president of Excellent Pictures Corporation, after a series of conferences with production heads of the company, announces that he will sponsor twenty productions during the 1928-29 season. This will mark the third year of production activities for the company. The first year was small, but during the past year eighteen productions were scheduled, and all will be completed within the time specified. The coming year, therefore, will see an advance of two pictures over the current season.

There will be but few original stories on Excellent's program for 1928-29, the majority of the productions being adapted from novels, magazine stories and plays. All of the productions will be made in Hollywood, while the administrative and distribution offices will remain in New York as heretofore.

The Excellent lineup for the forthcoming season includes the following:

"Daughters of Desire," by Janet Vale; "One Splendid Hour," by Adeline Leitzbach; "Mellowing Money," by Frances Lynde; "The Orchid Woman," by Robert Roden; "Roses of Picardy," by R. H. Mottram; "David Vallory," by Frances Lynde; "Hearts and Models," by Leota Morgan; "Montmartre Rose," by Adeline Hendricks; "Fanny Hawthorne," by Stanley Houghton; "Gilded Love," by Jennifer West; "Broken Barriers," by Carolyn F. Hayward; "The Wreckers," by Frances Lynde; "The Night Angel," by Pamela James; "Sables for Two," by Major Greville West; "Bonds of Birth," by John Sexton; "Masquerade Marriage," by Pamela James; "King Solomon's Wife," by Edna Buckler; "One Good Woman," by Fred Baer; "Penny Princess," by Ann Austin; "Paid With Tears," by Ruth Agnes Abeling.

"Laugh Recorder" Try Out in Los Angeles

A DEVICE of much interest to the manufacturers of comedies—the "laugh recorder," an invention of Freeman Lang—was given a try out for the first time at a recent pre-view of a two-reel Educational comedy at the Western Theatre in Los Angeles.

The device automatically records the laughs of a theatre audience seeing a picture. The apparatus consists of a radio broadcasting studio microphone to which is attached an amplying device, the output of which is fed into a mechanism which transfers it to a phonograph record. The speed of the recording machines can be synchronized with the speed of the projection machine, which permits the reproduction of the laughter at the correct time when the motion picture is later projected in the exhibition rooms at the studio.

Ed Kennedy Signed to Hal Roach Contract

Ed Kennedy, character comedian appearing in Hal Roach's comedies produced for Metro-Goldwyn-Mayer, has annexed his signature to a new long term contract with the Roach studio. Known as a comedy director as well, it is with regard to his capacity as an actor only that the contract is framed. Kennedy has been working for several years and was formerly with Sennett, Fox and Universal.

Studio Briefs

Sidney Algier, production manager for Tiffany-Stahl, besides being a former stage director with Dillingham and Erlanger, was at one time a civil engineer, architect, opera singer and law student, says Tifffany-Stahl.

Director Mark Sandrich began working this week on "A Cow's Husband," the sixth Fox animal comedy. Fred Spencer and Mary Jane Temple are featured in this story by Arthur Greenlaw.

Roscoe Karns and Claude King will have parts in Paramount's "Knocking 'Em Over."

Universal has bought two original stories for Glenn Tryon. They are "Leave It To Me," by Carl Krusada, and "Making the Grade," by John Foley.

George Jessell has been signed by Tiffany-Stahl to appear in "George Washington Cohen." Continuities for the production are now being prepared.

Louis Wolheim and John Darrow will support Thomas Meighan in "The Racket," the star's first Caddo production for Paramount release. Wolheim will be Meighan's chief support in this crook drama.

Plans are now under way in Universal City for a new serial production to be called "The Final Reckoning." The material has been obtained from Henty's books for boys. Newton House will be starred in the new serial, which will be made under the supervision of William Lord Wright.

"They Flyin' Cowboy" has been selected as the release title for a new Hoot Gibson western for Universal. It was formerly known as "A Society Cowboy," and is the last Gibson vehicle slated for release the current film year, its release date being July 8th.

Tiffany-Stahl has completed casting for "Clothes Make the Woman." The roles will be played by Eve Southern, Walter Pidgeon, Corliss Palmer, George Stone, H. O. Pennel, Gordon Beggs, Margaret Selbie, Templar Sax, Duncan Renadlo, Adolph Milar and Katherine Wallace.

Frank Butler, former writer and director with the Hal Roach organization, has moved to the Paramount studio, where he will do special work with F. Richard Jones, who is directing a new Wallace Beery-Raymond Hatton comedy.

Ricardo Cortez has been signed by Tiffany-Stahl for the leading male role in "Ladies of the Night Club."

I. E. Chadwick has started work on "The Devil's Cage," a First Division feature, with Pauline Garon, story by Isadore Bernstein; the picture will be directed by Wilfred Noy; Reed Howes will be the leading man.

Wade Boteler, character actor, and Philo McCullough have joined the cast of Paramount's "Knocking 'Em Over."

John Essen, the giant, will be prominently featured in a new "Our Gang" comedy from Hal Roach studios.

Gary Cooper and not Richard Arlen will be Esther Ralson's leading man in her next Paramount picture. The support will be William J. Worthington, Mary Doran and Freeman Wood.

Ralph Ince last week finished shooting on the picture of backstage life, based on "The Hit of the Show," a story by Viola Brothers Shore. It features Joe Brown, musical comedy star, and Gertrude Astor.

Harold Dean Carsey, photographer, will take charge of all photographic work at the First National studio at Burbank.

Nick Grinde, M-G-M director, making the Tim McCoy westerns, last week signed a new contract with M-G-M. Others who were also signed to new agreements were John Gilbert, William Haines, Joe Farnham and Dorothy Sebastian.

Additions to the cast of Paramount's "The Magnificent Flirt," are Tom Ricketts and Hazel Keener.

Victor Varconi, Dorothy Cummings and Marie Dressler will support Corinne Griffith in her new First National production, "The Divine Lady." Her next First National vehicle will be "The Outcast."

Clarence Lyle has been signed for a role in the Metro-Goldwyn-Mayer comedy, "Detectives."

Harry Langdon has chosen Alma Bennett for the leading feminine role in his new comedy. The brunette actress was his choice for the feminine lead in "Long Pants."

Malcolm St. Clair will direct Emil Jannings' next Paramount picture, as yet untitled.

Mary Astor will be the featured player in First National's "Once There Was a Princess." Adelaide Heilbron is doing the continuity. Filming will begin sometime in April. No director has been assigned so far.

Waldemar Young, Metro-Goldwyn-Mayer scenarist, will scenarize "The Bellamy Trial."

Universal retains the services of Fred Newmeyer, director, by arrangement with Harold Lloyd and Paramount. He is lined up to do the direction of "The Man Disturber," a forthcoming Laura La Plante vehicle.

Billy Franey replaces Johnnie Morris in "The Fifty-Fifty Girl," a Paramount picture.

A new co-starring comedy has been started by Stan Laurel and Oliver Hardy. Anita Garvin and Kay Deslys have been signed for the feminine appeal of this Roach production for M-G-M.

Thelma Todd, who plays the role of Venus in First National's "Vamping Venus," has been signed to a contract by that company.

By means of wireless, W. S. Van Dyke, M-G-M director, was signed to a new long term contract by his company. He is now assisting Robert Flaherty making a film in the South Seas.

Benjamin Glazer has signed a new contract with Paramount. His first work under the agreement will be the adaptation of "Beggars of Life" to start in April.

Polly Ann Young, a visitor on the M-G-M set, while her sister, Loretta, was playing the feminine lead in "Laugh, Clown, Laugh," was prevailed upon to undertake a screen test, with the result that M-G-M signed her to a contract as a featured player.

George Fitzmaurice will, before the year ends, have produced four films which have or will be marked as specials by First National. Next month he will start his fourth, "The Barker."

Charley Chase has finished "Limousine Love," a new Hal Roach comedy under the direction of Fred Guiol.

Sally Blane will be Jack Holt's leading lady in "The Vanishing Pioneer." The adaptation is now being prepared by Ray Harris and not John Goodrich as previously announced.

All four of Hal Roach's comedy units are working at high speed in order to finish the production of the year's schedule for M-G-M release. The entire organization starts its annual vacation March 24.

"High Treason" and not "The Patriot" is to be the title of Emil Jannings' new picture.

General Theodore Lodyensky, said to be a former aide to the Grand Duke Sergius and Military Governor of Moscow prior to the Russian revolution, is acting as technical advisor to Arthur Gregor directing "The Scarlet Dove" for Tiffany-Stahl.

Virginia Brown Faire will have the role originally planned for Edna Murphy in "The Chorus Kid," the Gotham feature which has just gone into production at Universal City. Bryant Washburn will be the male lead. It has been set for April 1st release.

Additions to the cast of Paramount's "The Magnificent Flirt" are Matty Kemp, Ned Sparks, Marietta Millner, Loretta Young and Albert Conti.

Phil Rosen will direct one of Columbia's productions in the near future.

In Paramount's newest Beery Hatton film now in work at the studio will be Lane Chandler, Anders Randolph and Paul McAllister.

Sterling Pictures' "Marry the Girl," from the story by Wyndham Gittens, will be released on May 1st.

Hoot Gibson, now producing his own films for Universal, will have Henry MacRae as director of "Doubling for Trouble," a story by Arthur Statter and the cowboy's next vehicle. Eugenia Gilbert will be the feminine lead.

Roy Del Ruth will direct the first May McAvoy vehicle on Warner Bros.' schedule. Its title has been temporarily fixed as "Ladies Prefer Bonds."

Thelma Hill is an addition to the cast of chorus girls appearing in "The Chorus Kid," a new Gotham film.

Wells Root, critic and author, has arrived in Hollywood to join the Paramount studio staff. Paramount filmed his story, "The Quarterback."

Sterling Pictures has but two more productions of the schedule of eight to produce. They are "It Might Happen to Any Girl" and "Undressed."

William Collier, Jr., will be a member of the Warner Bros. roster of players, having entered into a contract with that company.

Production was begin last week on "The Dragnet," a new George Bancroft vehicle; Josef von Sternberg is directing. The support includes Evelyn Brent and William Powell.

Betty Compson will next make "The Miracle Girl" for First Division. She first won screen recognition in "The Miracle Man."

Louis Stevens will adapt and write the continuity of "Hell Ship Bronson," from the original story by Norton S. Parker. Gotham will make the film.

"Adam's Apple" is the working title of Monty Banks' new feature comedy just placed in production at the Elstree studio of British International Pictures. The story is by Rex Taylor. Tim Whalen, formerly of Harold Lloyd's staff, is directing.

M-G-M has purchased the picture rights to "Head and Shoulders," a story by F. Scott Fitzgerald which appeared in *The Saturday Evening Post.*

Alan Dwan will direct "Tide of Empire," the Cosmopolitan production for M-G-M of the California Argonauts.

Constantine Romanoff will replace George Kotsonaros, wrestler, in Paramount's "The Fifty-Fifty Girl."

"Fair and Muddy" is the title conferred upon a new "Our Gang" comedy just finished by Hal Roach for the M-G-M program.

Victor Varconi and Marie Dressler will support Corinne Griffith in "The Divine Lady," a novel of the famous Lady Hamilton which Walter Morosco will produce for First National,

Emmett King, character actor, has joined the cast of M-G-M's "Detectives," in which Karl Dane is a hotel house detective and G. K. Arthur a bell boy.

Esther Ralston will be supported by two leading men in her new untitled picture for Paramount. Richard Arlen will play the principal lead, while the secondary lead will be Jack Luden.

In Marion Davies' new picture for M-G-M, the story of an extra girl in Hollywood, the hero in the movie sequences will be played by Roy D'Arcy.

Molly O'Day will play opposite Jack Mulhall in "The Butter and Egg Man."

Sojin, whose features supply the menace in several current features, will be a Chinese bandit in "He Learned About Women," William Haines' next starring picture for M-G-M.

"Funeral Wagon," a bucking horse with an evil reputation, will have a part in "The Vanishing Pioneer," in which Jack Holt returns to Paramount and westerns.

Cecil B. De Mille having acquired the screen rights to "Tenth Avenue," the play, Joseph Schildkraut will play the leading role under the direction of William C. De Mille. Phyllis Haver will be the girl; Victor Varconi and Robert Edeson will also have roles.

Clara Bow is recovered from her recent operation, and may begin work within a week on her new Paramount picture, "Ladies of the Mob."

Louise Lorraine and Lawrence Gray have been engaged for the romantic leads in "The Dead Line," an original by Ted Shane, in which Flash, the M-G-M canine star, will be featured. D. Ross Lederman began directing last week.

Evelyn Brent will be the feminine lead opposite George Bancroft in "Swag," the Paramount-Photoplay Magazine story written by Rena Vale. Production is expected to begin immediately after Bancroft has finished "The Dragnet."

William A. Seiter will direct "Heart to Heart," Colleen Moore's forthcoming vehicle from First National. The chief male support will be Edmund Lowe.

Guy Oliver will play in Esther Ralston's new Paramount picture now being filmed in Hollywood, and will also appear in "The Vanishing Pioneer."

The cast of Metro-Goldwyn-Mayer's "The Dancing Girl" has been completed with the addition of Nils Asther, Sam De Grasse and Evelyn Hall.

Bartlett Cormack, author of "The Racket," has arrived in Hollywood to assist in the preparation of his stage play as a vehicle for Thomas Meighan.

Frank Capra has been signed by Metro-Goldwyn Mayer to make "Brotherly Love," the tentative title of the next picture co-starring Karl Dane and George K. Arthur. The story is an original by Earl Baldwin.

A small California village, Chatsworth, is watching "Big Boy" and Director Charles Lamont making a new Juvenile comedy which goes back to "down on the farm" for its settings. A cast of 30 children will aid the baby star in the picture, his eighth of the year. Jackie Levine, Lorraine Rivero, Lila Leslie and Jack Miller head the support.

The czar and czarina of Russia and their four daughters are being portrayed in the Tiffany-Stahl production entitled "Clothes Make the Woman." Eve Southern will be Princess Anastasia and the other three princesses will be Nina Matleve, Miss Terriss (a daughter of Director Terriss) and Lucille Balart. The czarevitch is being impersonated by Byron Sage.

Monty Collins and Jack Miller are the co-featured players in an Educational-Mermaid comedy now being directed by Norman Taurog.

Shirley Palmer has been signed to a five-year contract by Tiffany-Stahl. After she has finished her role in "The Scarlet Dove" it is understood she will be given her first lead in "Marriage of Tomorrow," an original by Raymond Schrock.

Neil Hamilton, who played opposite Lois Moran in "The Music Master," will again be her leading man in a Fox picture, this time in "Don't Marry," which James Tinling is directing. Henry Kolker, Claire McDowell and Lydia Dixon are other players.

The Canadian war film, "Carry On, Sergeant," is making steady production progress at the Ontario Government studio at Trenton, Ontario, where it is being produced by the Canadian International Films, Ltd.

Ruby McCoy plays the feminine lead in Educational's "Count Me Out."

Charles Francis Coe is another writer who has just joined the Fox Coast outfit of authors. He is the author of "Me, Gangster," "The River Pirate," and other *Saturday Evening Post* stories.

Paul Stein will direct Leatrice Joy's next Pathe vehicle which is to be an adaptation of Ernest Pascal's novel, "Man-Made Women."

Donald Reed will have a leading role in Charlie Murray's next film for First National called "The Boss of Little Arcady."

In "That Night," a new Max Davidson comedy from M-G-M, the Jewish comedian is supported by Polly Moran, Gene Morgan and Dorothy Coburn.

Betty Boyd, one of Educational's new leading ladies, is an irritable young wife in Monty Collins' new Cameo comedy, "Spring Has Came."

"The Cop," starring William Boyd, has just gone into production at the De Mille studio.

Exhibitors Service Bureau

Rail Excursion to Show of "The Jazz Singer"

Korach's Tie-up With Railroad Results in Special Rate Offer to Out of Town Theatregoers

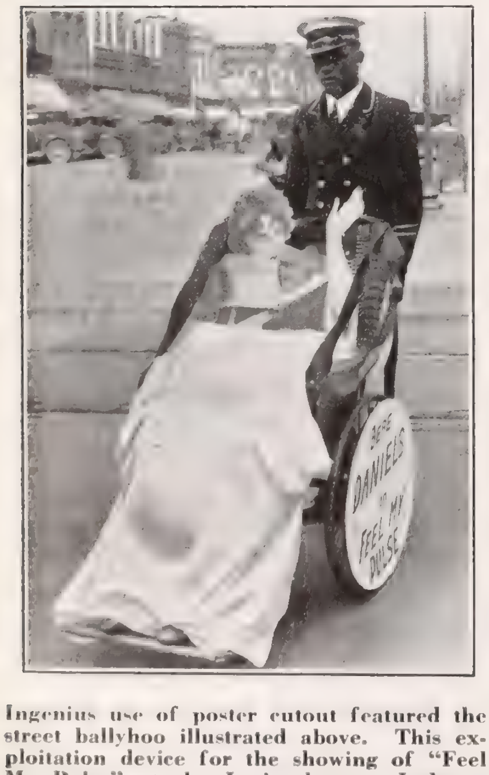
ONE of the most practical and effective theatre tie-ups arranged for a feature picture in Omaha was developed by Milton Korach, manager of the Rialto theatre in that city, in cooperation with the Union Pacific Railroad as a business builder for Korach's presentation of "The Jazz Singer."

The picture was being presented with Vitaphone accompaniment, and Korach sold the railroad officials the idea of running excursions from 120 neighboring towns into Omaha so that those living at a distance might have an opportunity to view the film with its Vitaphone score.

As an illustration of the extraordinary efforts put forth by the rail company to cooperate with the theatre, the Union Pacific offered the public the attractive inducement of reducing the regular round trip fare from one town from $10.20 to $3.00. Proportionate reductions of the excursion rate were made for the benefit of people living in the other towns in the territory.

The picture and the reduced rates were advertised in all the railroad stations and in the newspapers in the towns where they were published.

Korach could also visualize how Omaha merchants would benefit by the railroad excursion. Bringing outsiders into town meant increased revenue for the merchants as well as the theatre. Accordingly they cooperated with him to make the showing of "The Jazz Singer" an Event Week.



Ingenius use of poster cutout featured the street ballyhoo illustrated above. This exploitation device for the showing of "Feel My Pulse" at the Lyric theatre, Jackson, Tenn., was designed by Emil Bernstecker, manager of that house.

The excursion took place on Friday and Saturday of the second week's run and added the necessary stimulus often lacking during the second week's showing.

By waiting for the second week, Korach also had an opportunity to screen the picture for the Railroad representatives. The screening helped him sell the officials the idea.

Petition to Parents Blank Feature of "Circus" Ad

An appeal direct to the heart of the family was a feature of the Grauman's Chinese Theatre campaign during the first run of "The Circus" at Los Angeles.

One of the largest display ads of the campaign was devoted to "a personal message to every kiddie in Southern California from Sid Grauman," as the copy was headed, in a three-column by 12 inches space.

The text read:

"Get out your scissors before you start reading this—for you'll need them. to cut out this advertisement and place it on your papa's or mama's dinner plate, with the coupon in the lower right-hand corner signed by you. Keep after your parents to bring you to the greatest of all shows and showplaces."

The coupon was a brief request to papa and mama to be signed by the child.

Theatre Guests Draw Mob to Show at Florida

It's nothing unusual for a man of national prominence to gather a crowd but when an unknown photographer sets out to turn the trick—that's NEWS. The stunt was not only news but proved to be a good ballyhoo for "West Point" playing at the Florida Theatre, Daytona Beach, Fla.

Manager Earle M. Holden had whispered a few kind words into the ears of the local Boy Scouts and the result was, the Scouts marched to the theatre Monday night in a body as guests of the management. Before entering the theatre, they posed for a picture.

While the Scouts were in posing position, the photographer took his own sweet time in getting the final setting. The longer he waited, the larger the crowd became. Consequently, it was necessary to detail several policemen to the scene, because traffic was at a complete standstill.

Showmanship

Briefs

ONLY once in a while, and maybe never, is a theatre manager so fortunate in having access to display material of such potent appeal as the Lindbergh souvenirs which Mike Mayen, manager of the Tower theatre in St. Paul, obtained for his presentation of "The Legion of the Condemned." The souvenirs were the original wheels from Col. Lindbergh's "Spirit of St. Louis" on his flight to France. These were left with the 10th Squadron (Observation) by the aviator while on his U. S. tour and were loaned by that organization to Manager Mayen for display. In return Maven entertained the entire personnel of the squadron at a special showing of "The Legion of the Condemned." The wheels were displayed in the lobby of the Tower. A pilot from the squadron stood guard over the display and answered any aviation questions the public desired to ask.

A NOVEL stage presentation was used as advance publicity for the showing of "Sorrell and Son" at the Texas theatre, San Antonio. The presentation set featured a huge book, 12 x 8 feet, representing the Warwick Deeping novel. This was masked with a scrim curtain upon which the advance trailer for "Sorrell and Son" was projected. Then a spotlight revealed the book and the scrim was raised to disclose a boy dressed as Kit Sorrell. The boy turned the pages of the book, disclosing several display boosts for the attraction and closing with the announcement of the play dates at the Texas.

FIRST NATIONAL'S advertising and publicity department has introduced a new feature for inclusion in all press books issued by the company. The new sales aid is a picture puzzle tying up with the picture to be advertised. Each press book carries one of these puzzles, devised and drawn by A. W. Nugent, famous picture puzzle constructor for newspaper syndicates. The puzzles are designed for publicity purposes in connection with newspaper tie-ups, throw-aways, printing in house programs or merchant cooperative stunts.

UNIVERSAL has issued a unique exploitation aid in the form of a special advance news bulletin on "The Man Who Laughs." The bulletin features reproductions of production shots taken at the studio and on location, with news captions describing them. They are offered for use by theatres in lobby displays or window tie-ups to be exhibited well in advance of playing dates.

FOR the world premiere of "Ramona," at the St. Francis Theatre, San Francisco, the campaign included a city wide drive in the schools, the production being based on the romance which is a favorite history and literature study throughout the state. A letter about this picture was sent to every school principal, tying up the historical idea with the photoplay, and stressing thte faithful interpretation of the famous novel on the screen.

WHEN "The Cohens and Kellys in Paris" played at the Temple Theatre, Lorain, Ohio, Universal Exploiteer A. J. Sharick cooperated with the Journal on a newspaper contest for youngsters who knew their Paris. Prizes were offered for the best essays on what points of interest the Cohens and Kellys should visit in Paris.

Organ Feature Exploited Through Auto Tie-up

For the first time in the history of the Arcade Theatre, Jacksonville, Fla., the organ program was given an advertising background such as is usually accorded the feature picture.

Bob Mitchell, the organist, featured the solo, "Henry's Made a Lady Out of Lizzie," and on this one number, Manager Chas S. Morrison was able to tie up with the local Ford agency in a series of stunts that caused business to jump upwards.

The day before picture opened, a parade of Fords took place consisting of a 1913 model and seven 1928 models. One of the new models carried two huge discs on the top to represent a victrola record with the words in the center, "Henry's Made a Lady Out of Lizzie." The Victor record and victrola agency furnished an electrola for use in the lobby. And the Ford agency had one of their new model Fords in the lobby, too. A hidden loud speaker in the car, and a concealed wire leading to an electrola inside the theatre where a boy kept playing the record, were sufficient to attract large crowds.

Children Goal of Taylor's Drive for "Old Ironsides"

Charley Taylor, of the Buffalo theatre advertising and publicity staff, negotiated some clever tie-ups in connection with the showing of "Old Ironsides" at the Buffalo during the week of March 25. He effected a tie-up with the Buffalo Evening News, which ran several stories before the picture opened. He also hooked up with the navy recruiting stations in this district, and got a navy truck to amble around town disporting "Old Ironsides" posters. But his best stunt was in sending out 250 booklets about "Old Ironsides," along with a letter signed by Mayor Frank X. Schwab, to every school principal in Buffalo and vicinity.

Des Moines Redhead Club Exploits Bow Feature

Through the efforts of the Des Moines Evening Tribune and Manager E. Levine of the Des Moines Theatre, Des Moines, Ia., a Redhead Club was formed which was in connection with the exploitation of Clara Bow in "Red Hair."

Every girl 18 years or older was invited to join the Club and attend a free showing of "Red Hair" by appearing at the newspaper photographic studio and have their picture taken.

The only other requirements to be a member of this newest Club was to have red or auburn colored hair.

Bird Cages Feature Lobby Display for "The Dove"

Manager T. Y. Walker figured he could make a couple of bird cages cheaper than he could purchase them, and, at the same time, give them more attention value in his lobby to advertise "The Dove," playing at the Noble Theatre, Anniston, Ala.

The cages were painted with gold bronze, and each contained a cut-out from the one-sheet with star, picture, theatre and play dates on them.

Personal Endorsement of Anniversary Show Distributed by Ushers

AMONG the novel ideas employed in exploiting the Butterfield Anniversary Week Show at the theatres in that circuit was a specially printed card, signed by "Your Usher" and bearing a personal recommendation of the event. These cards were given to patrons by the ushers in the various Butterfield houses after they had escorted people to their seats.

The cards, which were distributed at all performances for a week in advance of the Anniversary Show, carried the following message:

"Personal Information, If You Please. Our manager has explained to us, in a brief way, what you may expect for entertainment during the Butterfield Anniversary Week. From what I know you surely won't be disappointed, as all programs will be augmented, disregarding the extra cost, and without any increase in regular admission. It surely will be a personal pleasure to me to escort you to a seat during this Gala Week of Entertainment. Kindly let me know just where you prefer to be seated, and I will endeavor to place you in that desired location. Most cordially, Your Usher."

Daytona's First Premiere Gives "Legion" Angle for Model Drive

THE world's premiere of "Legion of the Condemned" at the Florida theatre, Daytona, was productive of one of the most extensive and widely supported exploitation campaigns conducted by a theatre in that city.

One of the local newspapers saw possibilities for arousing public interest in the fact that Daytona was to be the scene of the world's premiere of an important feature and called upon Manager Earle M. Holden for readers two weeks in advance of play date and kept calling upon him for material right up to the opening.

Another of the local newspapers offered a free admission pass to all Government and local air pilots. This tie-up secured additional publicity for the picture.

A day or so before "Legion of the Condemned" was booked for the Florida, Frank Lockhart was in Daytona trying to break the world's speed races—crashed into the ocean after making 225 miles an hour. A local photographer secured some excellent pictures of Lockhart in the water and his rescue. About eight different views of the rescue scenes were mounted on a three-sheet card. This display was usd in the lobby for a week and the racing scenes were then replaced by stills.

On day of opening, a three-sheet cut-out was placed in front of box office and a special artist's card announced the World's Premiere.

Holden received a tip that the propeller used by Brock and Schlee on the "Pride of Detroit" when they attempted to make a world's endurance flight in Daytona was still in town—and this was secured. This propeller was placed on a one-sheet frame and underneath was a special card telling that this particular propeller was used by Brock and Schlee—the round the world aviators—when they made an attempt to break the endurance record.

In keeping with the theme of the picture, all the ushers wore pure white aviation helmets and goggles on their foreheads.

Letter of Errors Featured as Tie-up for "Student Prince"

A "LETTER OF ERRORS" contest proved a popular newspaper stunt when it was used by the Toledo News-Bee in conjunction with a theatre tie-up featuring "The Student Prince" at the Valentine theatre, Toledo, O. Manager Len Grotte of the Valentine was assisted by an M-G-M exploiteer in staging the campaign for the production.

A week before play-date, the tie-up with the News-Bee was launched. This stunt revolved about a letter, comprised of many errors that could be detected by well informed movie fans. Prizes were offered readers of the newspaper for the best letter pointing out the errors in the letter printed by the News-Bee.

The letter was addressed to "Dear Norma" and was signed "The Student Prince." The following excerpts from the complete letter illustrate the manner in which the contest was developed.

"Well, here I am in Old Heidelberg, which, as you know, is in the quaint old city of Berlin. It is beautiful here, in fact the entire country of France is beautiful.

"Was telling one of the girl students here about the beautiful theatre in Toledo on the corner of St. Clair and Huron Streets, and I remember how you and I enjoyed seeing Lon Haines and Renee Garbo in 'London After Twelve O'Clock.'

"While we have to study hard here, we still have time to engage in sports. And every time I watch a baseball game, I think of the year 1925 when Toledo won the International League pennant. I can still see the ball park at Bancroft and Dorr Streets, and how Ty Cobb batted them out of the park when we played with Toledo."

Newsreel Resume

Fox News, Vol. 9, No. 51: S-4 raised from Cape Cod mud; titled aviatrix off on long, lone flight; golf course built by hand in Mexico; bloom lovers revel in flowery bowers; camera interivew with R. R. McCormick, who owns the Chicago Tribune; two railway trains take ocean voyage; big blast blows up side of a mountain; fast motor-boats flash in Florida sun.

No. 52: Highest U. S. award given to ''Lindy''; Australia's butterfly museum; Texas artists use household utensils; camera interview with Ralph Pulitzer, owner of the New York ''World''; woman aquatic star in endurance swim; British King greets Afghanistan Amir; John D. Rockefeller; Dixie college girls; outsider captures Coffroth handicap.

Paramount News, No. 69: Golf tournament at Miami; survey Egypt's cities; Lindy gets high award; latest recruits for American film ranks from Asia; Byrd ship ready; race for Tia Juana stake; war birds try wings.

No. 70: Cadets take severe winter riding tests; John V. A. MacMurray, U. S. Minister to China; world's youngest animal trainer; to fly across Africa; North Sea fishing fleets putting out the nets; Senate committee investigating strike hears mine owners testify; honor South's heroes; midshipmen of U. S. Naval Academy begin spring drills; test Polar airship.

Kinograms, No. 5381: England greets Asiatic rulers; U. S. confers highest award on Lindbergh; fishing on the ice at Keweenaw Bay, Mich.; German airman lands amid lofty mountains; only girl trainer of horses; Jimmie Walker in Florida; Greenleaf again takes cue title; ''cast-off'' horse wins Coffroth race.

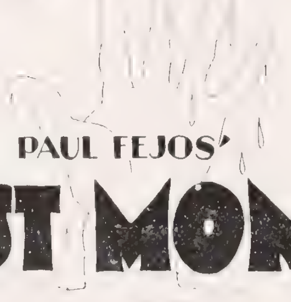
No. 5382: Oxford and Cambridge ready for race; mammoth likeness of Lee nears completion; all Paris turns out for mi-careme fete; chimneys standing in path of progress removed; Matt McGrath ready for Olympic games; cadets of Norwich University show expert skill by rough riding in hills.

Pathe News, No. 27: Navy Secretary sees recovered submarine; Farrell wins rich golf tourney; net stars train for Davis cup test play; Afghan rulers get British welcome; wins $92,000 purse is last few strides; Maxim Gorky, Russian writer, writes new novel on Russia; break up river ice to prevent floods; Congress goes riding with Lindbergh.

No. 28: Filipino cadets get drill in gas masks; endure self torture in weird festival; diamond stars in training; Mrs. Hitchcock wins horse show honors; pilots fly 16,000 miles a day; take night ride over steplechase course.

International News, No. 24: Impressive welcome for Afghan King in England; Lake Tahoe's beauty revealed by army fliers; autos hit terrific pace in track meet; ancient customs prevail at Italian dance fete; President gives Lindy congressional medal; monkeydom's fierce feud ends in fistic battle; thrilling spills mark English national hunt.

No. 25: Rough-riding cadets in thrilling snow maneuvers; youngsters run miniature Coney Island; Spring days inaugurate tourist rush to Europe; greyhounds train for racing season; Mrs. Gifford Pinchot, wife of the ex-Governor of Pennsylvania; passing of Winter stirs animal world activities; Britain's Indian army in impressive defense test.



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New York City

Futter Has 175 Camera Men to Seek "Curiosities"

Walter Futter, producer of ''Curiosities'' released through Educational, has an organiaztion of 175 correspondent cameramen sending in subjects from all over the globe. Some 10,000 feet of film comes into the Futter New York headquarters each month, it is said.

Practically all important sections of the world are within reach of these cameramen. Whenever the organization hears of something that would make an interesting subject the local cameraman is instructed to send it in. The ideas for other subjects are very often first submitted by the local men for approval and then ''shot.''

As rapidly as new correspondents are located they are sent a list of subjects made up of those which have proven acceptable in the past, and in this way they get a good idea of the sort of material desired.

Another Sterling House in Seattle Bombed

For the third time in as many months properties of the Sterling Chain Theatres, Inc., in Seattle, Wash., were again attacked by bombs last week. This time the State Theatre, one of the Danz chain, was the subject of the attack, but suffered little damage from an explosion that was heard for miles and shattered windows for blocks around. A total damage of $1,000 was reported, including wreckage of pavement, window breakage, destruction of light posts, etc., all within a block of the theatre, at First Avenue and Madison Street.

W. Beery to Return to Drama in Tully Story

Wallace Berry, for more than a year in comedies, will return to dramatic characterizations in ''Beggars of Life,'' which Paramount is preparing to make from Jim Tully's narrative. It will be an all-star cast, including Richard Arlen and Louise Brooks. Beery at present is busy on another comedy with his partner and co-featured player, Raymond Hatton.

Maxwell Anderson, co-author of ''What Price Glory,'' used the book as the basis for a stage play a few years ago, calling it ''Outsiding Looking In.''

Desberg Continues Head of Loew's Ohio Chain

Fred Desberg, who with Joseph Laronge and Ed. Strong last week sold his interest in Loew's Ohio Theatres, Inc., to Loew's Theatres, Inc., will continue as general manager of the circuit. This was announced upon Desberg's return to Cleveland from New York early in the week.

Key City Reports

New York City

JUST a fair week's business can be chalked up for the last one among Broadway houses with the exception of a few outstanding attractions which stood well out in front. Of course, the falling off in theatre trade during Lent is somewhat responsible for depression in some of the houses but the fact remains that those theatres having strong pictures did what can be rated as good business, while those with just mediocre attractions fell behind the usual average—and that's that.

M-G-M and Paramount both shared equally in the week's highlights, the former with "The Trail of '98" doing a heavy trade at the Astor for the first week and in addition getting a pleasing assortment of well wishes from our ennuied motion picture critics on local newspapers. **Paramount's "Legion of the Condemned" has been packing the Rialto since it first appeared** and there can be no doubt that this aviation film will pile up a pretty gross during its extended run.

The Strand with "The Noose" also did well enough to warrant holding this picture for another week, the Barthelmess film only feeling a slight dip from what can be considered a good week's business and this can no doubt be attributed to seasonal reasons. Warners theatre, with the new W. B. picture **"Tenderloin" also received a good break.** Changes in the "talkie" parts which brought forth some tin-panning from critics in this neck of the woods have been made—so after all critics are of some use, at times.

An anniversary program of elaborate proportions and a Fox film "Dressed to Kill" were enough to keep the Roxy comfortably filled for the second week. Warners' **"The Jazz Singer" will follow** for a two weeks stay and real business, such as "What Price Glory" and "Seventh Heaven" gave the Roxy, is predicted. **The Paramount did somewhat better with "The Garden of Eden"** (U. A.) than it did the week previous with Negri's "Secret Hour" and **attendance was almost up to normal.**

After spending nine weeks at the Liberty it could well be expected that "The Gaucho" would not continue to any whirlwind business when it moved to the Rivoli, even at popular prices, and this fact coupled with the taken for granted seasonal depression will no doubt account for a falling off at the gate. **The Colony's last week at popular prices with Ufa's "A Modern Du Barry" didn't get the house any more than just an average Colony gross,** perhaps even below the mark. **The Capitol also felt the gaff with "Bringing Up Father,"** a picture patterned from the McManus cartoons. The film is blamed for the drop.

While "Two Lovers," the Colman-Banky picture, is not rated as strong as its predecessor "Love" at the Embassy, there's more love nest atmosphere in it and it's in for a run—how long is hard to tell at the present. Anything of this sort can ride along for some time with the reputation the theatre has created for itself.

Fox's "Four Sons" continues to do nicely at the Gaiety and Paramount's "Wings" still manages to have a line at the box office. The latter is making a remarkable run. **"Mother Machree" (Fox) also registered a very fair week's business** at the Globe and **the same can be put down for "Simba"** at the Earl Carroll. **The Cameo held "Czar Ivan the Terrible" for an average Cameo week.** At the Central **"Uncle Tom's Cabin" (U) continues at a fair rate.** "Sunrise" is at Times Square.

There is an odd picture which has been showing at the Greenwich Village theatre titled **"The Last Moment" which has come in for much commendation from New York critics. The film has been there for three weeks and has done a very good business.**

Chicago

PULLING power of a big name act was the outstanding feature of Chicago loop business last week, **George Jessel, in person, heading the bill at the Chicago, which had as its screen feature "The Heart of a Follies Girl," the combination drawing good business despite the Lenten slump** which was felt throughout the city. At the Oriental, **"Tillie's Punctured Romance" and Paul Ash and his Gang in "Bubbling Over" played to average crowds,** while at McVickers' theatre, **"The Patent Leather Kid," which went into its second week, held up fairly well.** The Roosevelt was offering **"Chicago," with "Forty Miles with Lindbergh" as an extra attraction, the combination, which enjoyed special advertising, going over fairly well.**

United Artists ended the run of **"The Circus,"** this Chaplin success making way for Mary Pickford in **"My Best Girl"** on Friday. **"The Circus" was letting down slightly towards the end of its run, but "My Best Girl" started off well.**

De luxe neighborhood houses throughout the city reported business below par. "A Girl in Every Port" was the feature attraction at both the Granada and Marbro, while at the former Benny Meroff headed the stage bill and at the latter Charles Kaley. Vitaphone features also completed programs at these houses, which did a **fairly satisfactory business.** The Uptown screen attraction was **"West Point,"** with the reliable Benny Kreuger offering "Havana" as the stage attraction. **attendance being slightly below average** for the week.

"Gentlemen Prefer Blondes" occupied the screen at the Tivoli, with Frankie Masters and orchestra heading the stage bill, which included Ruth Etting. **business being about normal.** Douglas Fairbanks, in **"The Gaucho," a special Movietone bill and the Capitol Merrymakers in "Midnite Frolics," pulled well** at the Capitol. The Avalon, with **"If I Were Single."** on the screen, Vitaphone, and Roy Detrich and his stage band **succeeded in doing only less than average business.**

Birmingham

PICKINGS were rather lean along the local Rialto the past week, although the Alabama, with Clara Bow in **"Red Hair" (Par) and a good Publix stage show seemed to "click"** at the b. o. Reports indicate that the Temple, with Loew vaudeville and King Vidor's **"The Crowd," had a fair week,** although critics did not agree that the picture rated more than fair. The Ritz, with Keith vaudeville and **"Legionnaires in Paris** (FBO), with Al Cooke and Kit Guard, **had a rather poor week.**

"Freckles" (FBO), Gene Stratton-Porter's production, **ran up a rather indifferent gross** at the Trianon, **while "Tillie's Punctured Romance"** (Christie-Par) **was not so hot** at the Strand.

Weather conditions were against the **theatres,** as continued cold and rainy days kept the usual patronage at home by the fireside.

Los Angeles

"WINGS," with special synchronized sound effects, at the Biltmore, ended its tenth week with continued success. All records for attendance for a special show at advanced prices and twice daily have been passed so far. Saturday and Sunday, with matinee and evening shows, all attendance records at the Biltmore were shattered. Hundreds were unable to buy tickets.

"The Patsy" drew them in large numbers to Loew's State. The picture was well advertised locally. Eddie Peabody, the banjo king, arranged a great show for his last appearance at Loew's State.

King Vidor's picture, **"The Crowd," is dominating at the Million Dollar. The picture registered a heavy business for the week, as did "Sadie Thompson"** at United Artists. **"Ramona" supplants "Sadie" Wednesday** with L. A. audiences.

"Scarlet Youth" is getting by nicely at Tally's—now starting its tenth week. Advertised as a sex drama, the policy of the theatre is to admit women only from Monday to Friday. Men only are admitted on Saturday and Sunday.

To date, "The Circus," at Grauman's Chinese, is a record breaker, and the picture has been viewed by over 200,000 persons since the opening. Such world-famed circus artists as Poodles Hanneford, the Rooneys and Pallenberg bears appear in the prologue, while throngs are attracted to Sid Grauman's open air menagerie and sideshow in the forecourt.

"The Patent Leather Kid" is playing to heavy business, but its booking schedule makes it impossible to keep the picture at the Criterion after Tuesday.

At the Metropolitan, Wallace Beery and Raymond Hatton in **"Partners in Crime" did just the average business.** The picture probably had too much competition from other film successes. There was help from Fanchon & Marco's "The Ingenues," advertised to be twenty-two glorified American girl's direct from Ziegfeld's Follies.

Not breaking any records for paid customers, the Carthay Circle drew good patronage the past week at all shows with "Four Sons."

Pittsburgh

"ROSE-MARIE," at the Penn, did better business than was expected for the reason that Joan Crawford is a big favorite in this town and the general talk around favored her performance. The stage show, "Dancing Brides," also pleased. The Stanley, playing Billie Dove in **"The Heart of a Follies Girl," and Gus Edwards' Revue clicked,** all hands being satisfied. The Davis did poorly, as their headline act, Winnie Lightner, withdrew Tuesday, due to sickness, the feature picture being **"The Wise Wife,"** a Pathe picture. The Aldine had poor matinees, with nights fair, their attractions being **"The Opening Night"** and vaudeville. **At the Cameo, two re-issues, "Keeper of the Bees" and "St. Elmo," did nicely.**

"Wife Savers," a Beery-Hatton picture, at the Grand, seemed to be a favorite with the men, but the women stayed away, meaning a poor week. **"Sharp Shooters," at the Olympic, did an average business.**

The legits literally starved to death, one house being closed and the other two played to ten rows of people nightly, excluding Friday and Saturday nights.

Boston

NUMEROUS trade conventions during the week in Boston have brought an influx of transient patrons to the down town theatres, which has aided in maintaining the attendance at many of the theatres. While it was expected that the week might prove spotty, indications are that it will go through with the same excellent business which has been the rule all season.

Metropolitan enjoyed such good business with the comedy, "Tillie's Punctured Romance," that it will be followed by another comedy feature, "Feel My Pulse." "Rio Romance" was the stage number.

Loew's State enjoyed a big week with "Sadie Thompson" and had as its stage number the Silvertown Cord Orchestra of broadcasting fame.

"The Dove" grossed better than expected at Loew's Orpheum and did one of the best week's business at this house of any film this season.

"The Jazz Singer" continues to do big business at the Modern and Beacon theatres in its sixth week, thereby breaking all former records for the length of a run at either playhouse.

"That's My Daddy," at the Keith-Albee Boston, piled up a big week which was the envy of many of the down-town houses.

Other films reporting a good week's business are "Burning Daylight," at the Scollay Square Olympia and at the Washington street Olympia, the first week, when the same film has played simultaneously at these two theatres; **"Beau Sabreur,"** at the University; **"Sporting Goods,"** at the Lancaster; **"Love and Learn,"** at the Fenway; **"West Point,"** at the Exeter and the Capitol, and **"Man Woman and Sin,"** at the Bowdoin Square.

Seattle

AFTER a tremendous opening week, the Seattle theatre came right back for its second week, just closed, with another record showing at the box office—in fact, a record just about as great as the opening seven days. **The program, including Lon Chaney's "Big City," John Murray Anderson's Publix stage revue, "Highlights," and a score of other musical and film features, was decidedly pleasing to audiences,** the picture being by far a better bet than the opening film. Business for the matinees is a bit slow, but the night shows are packed and the house is playing to business in excess of $20,000.

As was expected, the Fifth Avenue theatre is showing a slight decrease in box office receipts as a result of the Seattle opening. **The program at the Fifth Avenue last week was "The Heart of a Follies Girl" and Fanchon-Marco's "Eight Victor Artists" presentation. The film was mediocre in its appeal, and the act was rather disappointing** to picture house audiences, who like dancing, comedy, girls and flash for their stage fare, at least in this city. Oliver Wallace, at the Wurlitzer, is showing his old time pulling power for the house. **Business for the week was just about average.**

At the United Arists theatre, **"The Gaucho" continues to do a very pleasing business in its second week,** though it is not the great box office success that previous Fairbanks films have been. Business was very successful, as a whole, and the film is being held for part of a third week.

"The Circus," at the Columbia theatre, continued to play to good houses for the third and final week, and established a very pleasing total gross for Manager Bender as his first three-week film in many months. It was not a great attraction, for some reason, but succeeded in piling up a steady patronage that was quite successful.

At the Blue Mouse theatre, "If I Were Single" was an average attraction that did not play to quite as many persons as the average good week at this house usually includes. Vitaphone and Movietone helped in the gross. An average week.

"Night Life," at the Embassy theatre, continued to please the fans at this house, but Joe Danz is not doing so well at his newly-acquired Liberty theatre, where **"Rose of Kildare"** was the attraction.

The Orpheum theatre, opening its new continuous run grind policy with three-a-day vaudeville and four-a-day feature pictures at 50c top, played to much larger audiences and showed a slight increase in gross. "Carnival of Fun" week, on the stage, and **"Stand and Deliver,"** on the screen, were the attractions. The stage fare ranked first. Business quite good.

Pantages theatre, in an attempt to buck the new Orpheum policy, brought the Duncan Sisters back in a return engagement. After packing the house for every show two weeks ago, the girls this time were rather a disappointment, doing only a small share of business more than the average good week. **"Woman Wise" was a mediocre screen attraction. Business slightly better than average.**

Opening Vitaphone and Movietone at the Egyptian theatre, **with a second run of "Seventh Heaven" on the screen, Al Rosenberg and Al Finkelstein did the biggest business in the history of the house since its opening three years ago. The film played a full week with standing lines every night,** which is quite a record for a 1,600-seat suburban theatre, and the show is being held over for another few days. Business very big.

Cincinnati

DESPITE the excellence of the programs at the various houses, business seems to show more or less slump here and there, due, apparently, to the first warm days of spring, and the consequent urge to get out into the "open spaces."

Douglas Fairbanks, in **"The Gaucho," held over at Keith's for the second week, drew a good attendance** for the run.

The Albee, with **"Feel My Pulse," aided and abetted by stage acts, brought the customary returns** for this house.

"Shepherd of the Hills," at the Capitol, which house also features Vitaphone, **kept 'em coming in satisfactory numbers.**

The Lyric did a fair business with "The Showdown," as did also the Walnut, with "French Dressing."

The Strand, with **"The Leopard Lady," piled up a fairly satisfactory gross.**

"Shanghaied," first half, and **"Finnegan's Ball,"** second half, **went over pretty good** at the Family.

Gifts, daily change house, had a satisfactory week.

Kansas City

ATTENDANCE at first run houses in Kansas City last week was pretty much a puzzle. The first half of the week matinee business, as well as night business, was exceptionally good, but it fell off noticeably towards the end of the week, which might have been caused by unusually warm weather for this time of the year.

"The Divine Woman," with Greta Garbo, played to well filled houses the first half of the week, the latter half not being so good, which also can be said of Billie Dove in "The Heart of a Follies Girl," at the Globe. **"The Patent Leather Kid,"** featuring Richard Barthelmess, **played to good crowds all week** at the Liberty, despite the fact that it was a return engagement for the picture.

At the Newman, **"The Showdown" did average business the latter part of the week and good business the first part, which also was true of "Soft Living,"** at the Pantages theatre.

Ottawa

THE observance of Mi-Careme (Mid Lent) as a break in Lenten restrictions resulted in tremendous business for the theatres of Ottawa, Ontario, and Hull, Quebec, Sunday patronage in Hull being particularly heavy.

Two of the prize box-office gems of the week in Ottawa were "The Last Waltz," at B. F. Keith's Theatre, and "The Latest From Paris," at the Imperial Theatre. These two features did relatively better than the second week's showing of "The Circus" at the Regent Theatre, thus proving indirectly that Ottawa does not care for special runs of two weeks.

Manager J. M. Franklin, of Keith's, referred to it as a record-breaking week with "The Last Waltz," coupled with excellent vaudeville. Also the crowds swarmed to the Imperial to see Norma Shearer like they have not done for months. They thought she was much better in "The Latest From Paris" than she was in "Student Prince."

Billie Dove was an eyeful in "The Heart of a Follies Girl" at the Centre Theatre, and the glamor and tinsel of the proverbial Follies had much to do with the success of this picture.

It was also a splendid week for the "neighborhoods." Crowds blocked the sidewalk in front of the Fern Theatre for **"Dance Magic,"** to which was added an episode of "On Guard" and a comedy.

Manager Nolan also found crowds so good at the Rex Theatre for "Private Izzy Murphy" that he ran a special Saturday A. M. show, something out of the ordinary for a suburban house in Ottawa. The first chapter of "Blake of Scotland Yard" also drew the juveniles.

Announce Rin-Tin-Tin for the Columbia Theatre and there is always a pronounced response. This happened with "Tracked by the Police."

New Orleans

BOX office receipts at the downtown first run theatres fell off badly during the past week. This is attributed to the Lenten season. New Orleans has a huge Catholic population and with Lenten services and missions nightly, attendance was dwindled.

The New Saenger Theatre did the best business of the week although far short of its usual top. "The Student Prince," starring Ramon Navarro and Norma Shearer was the film attraction and was well liked by those who saw it. Coupled with the film was the New York Publix Stage Show with Ben Black as master of ceremonies.

Running the New Saenger a close tilt for first honors was its across the street neighbor, Loew's State Theatre. An excellent bill was featured on the screen in "The Shepherd of the Hills," with Molly O'Day, John Boles and Alec B. Francis. **Five big, well balanced vaudeville acts were also presented, but it was the picture that drew** them. Excellent exploitation and publicity did the trick for Manager Rodney D. Toups.

The Saenger Strand played "The Enemy," with Lillian Gish and Ralph Forbes. Patrons came away highly pleased but they did not come in big numbers. **"Cameo Kirby," with John Gilbert, was the Palace feature, but business was not up to the average.**

Business at the Orpheum was way off. "Come to My House" was the photoplay and was presented with strong vaudeville numbers.

The Crescent's business was fair. "Rin Tin Tin" was featured in "A Race for Life." In addition there was a musical comedy show. But those who did go to the theatre were attracted by the stage bill and not the picture. **"Wickedness Preferred" was the Libery presentation and despite the popularity of the stars, Lew Cody and Aileen Pringle, business was way off.** Excellent entertainment, though.

Buffalo

WITH favorable weather prevailing throughout virtually the entire week, business at the leading theatres here was excellent last week, in spite of some rather keen competition. **The Buffalo reported very satisfying box office receipts for the "Taka-Chance" week show,** when the public was kept ignorant of the screen and stage attractions and invited to take a chance. **"Her Wild Oat" was the film** and a Publix revue that ran for a whole hour and featured the Ritz brothers was the presentation offering. The week started off big at the Buffalo, but quieted down some toward the end.

Constance Talmadge, in "Breakfast at Sunrise," and Vannessi topping the vaudeville bill, lured the customers to the Hippodrome in pleasing numbers, and healthy box office receipts were reported. The Lafayette put on a gala vaudeville carnival, with ten acts, and Harold Lloyd on the screen in a **revival of "Grandma's Boy," and the public responded nicely.** Loew's had the Watson Sisters, native Buffalonians, topping the stage bill, **and "The Crowd"** on the screen, and **capacity audiences attended almost every performance**—the Watson Sisters are tremendously popular in their native town. **The Great Lakes reported excellent patronage of the week's bill, which consisted of "Love Me and the World Is Mine" as the feature film, and a good stage bill,** headed by Lieut. Ferdinando and his Havana orchestra.

Milwaukee

MILD spring weather aided the attractions in down town theatres to draw good patronage last week. Things were fairly lively, especially in the beginning of the week. **The Wisconsin offered "The Last Command" and drew very good houses.**

"Cheating Cheaters," at the Alhambra, was a fairly good business getter. The greater attraction here was no doubt the fashion show, staged in addition to the photoplay. **The Garden showed "Chicago" for a second week and found the picture kept up its good record** of the first week.

"French Dressing" made a strong appeal to the patrons of the Strand. Business was good. **"The Gateway of the Moon" fared only fairly well** at the Merrill. **"Chicago After Midnight" was very favorably commented on** at the Orpheum, where it added greatly to the bill.

Outlying theatres found business rather dull during the week. **"The Student Prince," at the Modjeska, was well attended. "Wine,"** at the Venetian, succeeded in bringing in **satisfactory** results. **"Man Crazy,"** at the Milwaukee and National, **drew fair** houses. **"Doomsday" failed to connect** at the Oriental. **"Love and Learn," at the Egyptian, was fairly successful.**

Harrisburg, Pa.

GENERALLY good weather and particularly strong attractions combined to give the first-run theatres of Harrisburg a very satisfactory week, speaking from both the artistic and financial viewpoints. The Douglas Fairbanks picture, **"The Gaucho," topped them all so far as box office receipts were concerned.** This picture was shown at Loew's Regent to crowds that taxed the capacity of the house both afternoons and evenings. The general verdict was that this is a splendid picture and that "Dougie" has lost none of his pep for the strenuous parts of his role.

"Old Ironsides" was only a degree less of a money-maker than the Fairbanks picture, however. It was shown at the Victoria. Interest in the film was not diminished by the fact that it had come here some months before at $2 a seat in a house usually devoted to legitimate shows. In fact, the popularity of the film on its previous showing here seemed to have spurred the business it did on its return.

The attraction at the Colonial was Richard Barthelmess in "The Noose." This actor always has been popular in Harrisburg **and his big following did not desert him on this occasion.** The film portion of the program at the State, which is part vaudeville, was John Gilbert in "Truxton King," which appealed especially to women patrons. There were thrills aplenty at the Broad Street, where a double bill was offered, consisting of Bob Custer in **"The Fighting Hombre"** and Al Christie in **"Madame, Behave."**

The Grand did fairly good business with "The Lady in Ermine," starring Corinne Griffith, **and the Capitol got a lot of patronage with Hoot Gibson in "A Hero on Horseback."**

Dallas

DALLAS enjoyed a week of ideal spring weather, and business at the theatres has been good without a single exception, which is very unusual. The good pictures offered, together with pretty weather, turned the trick.

At the Melba, **"The Student Prince," with Ramon Navarro and Norma Shearer, opened good and continued to hold patronage throughout the week.** The fact that the legitimate play, "The Student Prince," was so well received here in 1925 helped a lot. **"Silk Legs," with Madge Bellamy, at the Majestic, proved to be a good draw for the entire week.** Billy House, heading the vaudeville, accounted for no small part of the business. The Palace, showing Bebe Daniels in **"Feel My Pulse," registered another good week** and had them standing a good part of the time, and business was steady.

The Capitol, showing **"The Fourflusher,"** with Marian Nixon and George Lewis, had a good picture and **receipts for the week were good.** The program brought forth many creditable remarks and was well liked. Harold Bell Wright's **"The Shepherd of the Hills" was an excellent box office attraction for The Old Mill,** and pulled a good business every night and turned the patrons away pleased. **The Arcadia did a good business with Olive Borden and Lawrence Grey in "Pajamas" and "The College Hero,"** with Robert Agnew and Pauline Garon.

Tampa

"THE Legion of the Condemned" started the week in fine shape for the Tampa. This picture opened Sunday to big business and held the receipts up fine for the full four days. It is a sure-fire card. "The Patsy" was featured the last half and it drew nicely, too, so the house enjoyed an excellent week's business.

The Vitaphone presentations continue to pull excellent business for the Victory. Last week they had for the feature "One Round Hogan," and Blossom Seeley was featured in the four presentations shown. A good show and fine business all week.

The Strand opened the week with "Her Summer Hero." This picture did not seem to catch on and the two days were just fair **"Chicago After Midnight," used the next three days, brought the receipts up fine.** Manager Hobby gave this picture an excellent lobby and put "atmosphere" into the flash by dressing all attaches in regulation underworld style. All of which contributed much towards making this picture a big draw. **"The Siren" was featured the last two days and it went over to about average receipts.**

The Franklin had just an ordinary week. "Sky High Saunders," "Home-Made," and "The Wagon Show" were featured, none of them pulling anything better than average business.

Minneapolis

SPRING came into Minneapolis with a vengeance this week, and theatre attendance showed a tendency to drop off as a result, although this was partly due to the fact that there were no outstanding attractions to draw in the crowd. "Chicago" came into **the Garrick, and did a good business,** which warranted its holding over for a second week. **"Legion of the Condemned" ended its two weeks' run at the Strand in good style, continuing a strong drawing card until the end;** William Haines was at the State in **"The Smart Set," but the picture wasn't the only magnet, as Dayton's semi-annual style revue was showing there,** and it was staged with the musical comedy "Irene" as a setting. This combination made for an unusually attractive program.

Madge Bellamy in **"Soft Living" supplemented the usual Pantages variety** show, while the Hennepin Orpheum was featuring William Boyd in **"The Night Flyer."** Esther Ralston, in **"Spotlight" and "40,000 Miles With Lindbergh," were on the same program at the Lyric, and the result was better than average business.** The Seventh Street, a vaudeville house, wound up its show with the film comedy, **"Legionnaires in Paris."**

The attraction at the Grand, a second-run loop house, was **"The Student Prince." Some of the neighborhood houses began to feel the effects of the unseasonably warm weather,** which broke records for 18 years. **"Gentlemen Prefer Blondes,"** was shown at the Loring and Lagoon, while the Rialto, American and Lyndale were featuring such pictures as **"Let 'Er Go, Gallegher," "The Missing Link" and "Sadie Thompson."**

The new $2,000,000 Minnesota Theatre opened on a Friday night, with attendance by invitation only, so this huge new house provided competition for the theatres for only one night during the past week. It is felt that other theatres will suffer for a time until the novelty of the Minnesota wears off.

San Francisco

ANOTHER week of good business for the local motion picture houses was reported by both first run and residential theatres in practically every case, the reason being that the theatres, with one exception , having attractive pictures and the weather being ideal.

When the last ticket was purchased at the Embassy theatre Thursday night, March 9th, it was discovered that more than 115,000 persons had entered this house, which seats but 1,608 persons, during the past four weeks to see and hear Al Jolson in "The Jazz Singer." The picture also did exceptionally well the fifth week; parties have been arriving from several nearby localities to hear and see this picture, as all small town theatres have not, to date, ordered it.

"Red Hair," at Loew's Warfield theatre, attracted big crowds all week. The first two evenings crowds 300 feet long stood in row for hours to get in. Special police forces were ordered. The stage attractions also greatly pleased the thousands. **"Two Flaming Youths" and the stage attractions drew well at the Granada theatre all week. "40,000 Miles with Lindbergh" also was shown.**

"Ramona," at the St. Francis theatre, attracted strongly all week.

One of the biggest disappointments was the picture, "The Crowd," shown at the California theatre. The first night the house was crowded, as the picture was advertised as "one that startles America" with its wonder, but the balance of the week the seats were practically empty, many walking out. The music also was not as good as advertised.

"The Night Flyer," a comedy-drama, together with vaudeville acts, filled the Golden Gate, and the Union Square did good business with "Isles of Forgotten," and their vaudeville acts.

Albany

TWO pictures proved the biggest business getters of the past week in Albany. **"The Last Command," at the Mark Strand, came up to expectations from the standpoint of the box office, and filled the theatre to capacity** and more each night, with people standing during a part of the second show. The picture had been well advertised. In addition to the feature picture there were also two very good Vitaphone presentations. **The other picture to do more than a capacity business was John Gilbert in "12 Miles Out." This picture had them standing night after night.** It should be borne in mind, too, that this business was during weather that was none too conducive on one or two days to capacity houses. **The Clinton Square theatre, now given over to first run double features, showed better business last week than the previous one. Last week's features consisted of "Night Life" and "Women Wise."**

Proctor's Grand used a couple of **good drawing pictures last week in "Tea for Three" the fore part and "Cohens and Kellys in Paris"** the latter part of the week. At the Mark Ritz, "Wife Savers" was rather heavily criticized by the newspaper boys during the first of the week and this probably affected business to some extent, for the picture did not go over any too well. Proctor's Harmanus-Bleecker Hall, using double features and three acts of vaudeville, reported business as being good. Other neighborhood houses were inclined to protest against business.

In the neighboring city of Troy, "The Patent Leather Kid" set a pace at the Troy theatre that will prove a hard one for many pictures to follow during the weeks to come. The theatre was jammed to its last inch on the opening day, but business fell off somewhat on Sunday, due to a heavy snowstorm that crippled traffic and made going under foot a hard proposition. The picture came back strong for the remainder of the week.

Baltimore

THREE first-run houses did very good business and one house did excellent in Baltimore during the week beginning Monday, March 19.

"The Smart Set," with William Haines and a large presentation act entitled Hula Blues, with Ted Claire and other vaudeville favorites, **proved an excellent attraction** at Loew's Century.

"Wild Geese," featuring Belle Bennett, Anita Stewart and Eve Southern, **proved an equally good attraction** at Keith's Hippodrome, where five acts of vaudeville of Keith-Albee family time were given on the same bill.

"The Devil Dancer," starring Gilda Gray, with that star appearing also in person in a stage attraction, constituted part of the bill at the Stanley and **pulled very strong throughout the week.** An excellent score of music was used for the picture, including many classical selections. The picture and act were well received.

At Loew's Valencia, **"The Last Command," starring Emil Jannings, proved a wonderful drawing card,** with everyone who saw the picture praising Jannings' work.

"Mad Hour," with Sally O'Neil and Tommy Christian and his orchestra on the same bill, **went over fairly well** at the Rivoli, while at Warner's Metropolitan, **"Beware of Married Men," with Irene Rich and Vitaphone attractions, proved a fair drawing card,** as did "Her Summer Hero," featuring Hugh Trevor and Duane Thompson, at the Palace, with burlesque given on the same bill.

"Publicity Madness" pulled only poorly at the New Theatre, but this could not be blamed on the picture, which was good, but rather on the title. "Publicity Madness" seems to mean nothing to the public, and they fear spending their fifty cent pieces to see it. As a matter of fact, it is a very charming little comedy, well acted and directed.

"**Judgment of the Hills,**" featuring Virginia Valli, Frankie Darro and Orville Caldwell, **might be called a so-so picture, but with Belle Baker and other Keith Albee high-class acts on the same program the New Garden got away with pretty good business** during the entire week.

A Jannings' reissue, **"All for a Woman," was shown at the Little Theatre** by the Motion Picture Guild. **Business was poor** there throughout the week, **but this might be attributed to the fact that Jannings' latest picture. "The Last Command," was on the program at another theatre.**

Atlanta

THE Howard and Capitol theatres held the box office records last week.

Clara Bow, in "Red Hair," won first place for the Howard, and Reginald Denny, with **"That's My Daddy," drew second** for the Capitol.

Besides having the popular actress, the Howard offered the return of Ray Teal, popular bandmaster, who has been guest conductor for Paramount theatre, New York, for two weeks, as an added incentive to fill the house. The S R O sign hung out continually all week.

"The Crowd" showed at Loew's Grand to average good audiences, falling down from the entertainment angle, but drawing unstinted laudatory commendations from the local critics. All pronounce it one of the best productions from an artistic and greatness view.

Olive Borden, in **"Come to My House," played to poor houses at Keith's Georgia, while "Doomsday," with Florence Vidor and Gary Cooper, brought good audiences** at the Rialto.

The New Alamo had a usual good week with only one first run, "Madame Wants No Children," which met with only fair approval.

At the Tudor, **"Border Cavalier," "Ladies Beware," and "Haunted Range" hauled in a neat return.**

"The Jazz Singer" held a strong fort at the Metropolitan, this being its fifth weeks' run. It will also play next week.

Des Moines

SHOWING at the Des Moines, "The Patent Leather Kid" did a very good business, and neither a flu epidemic, the season of the year which is generally considered an off time, the sunny weather outdoors nor the presence of Aimee McPherson in town were enough to offset enthusiasm for the picture and for the splendid record which Richard Barthelmess has maintained. The picture did a very, very good week without making any sensational records.

At the Capitol, however, business was not so good. There was considerable complaint about the picture, **"Feel My Pulse,"** which was considered a poor attempt at the amusement fairly well achieved in "Swim, Girl, Swim." The stage show, "Happy Go Lucky," was not as good as some preceding, though there was a very good chorus, and the Shamrock Dance was appropriate. **At the Strand, for a half week, "Across the Atlantic," with Monte Blue, was very well liked.** This is the first of the Warner pictures to play at the Strand for a long time, as they have been scheduled at the Orpheum until the scoring of Vitaphone for the Des Moines brought in the Warner pictures to the Blank theatres. **"The Whip Woman," playing the last half of the week at the Strand, was rated a poor picture,** and complaint was made to the management for the quality of the film.

Cleveland

THIS has been a week of two high spots in the film world, with the rest just pulling along at an average pace.

"Chicago," at Keith's Palace, and "The Gaucho," in its second week at the Stillman, were the two high spots. Incidentally, they were the two best pictures on view. "Chicago" came to the screen well advertised. It has played here earlier in the season at a legitimate theatre. It also has gained notoriety by statements of disapproval by the Ohio Board of Censors. And on its own merits, the picture played to overflowing audiences at every performance. **"The Gaucho" is acclaimed another one of Fairbanks' masterpieces. It is being held over. "The Patsy,"** fairly good entertainment, with emphasis on the comedy, **proved just an average magnet** to the populace attending the State. **The Allen had normal business with "The Garden of Eden,"** the newest Pollyanna story, as the feature attraction. **"Wolf Fangs," a good dog melodrama, did good business** at Reade's Hippodrome. **"Honeymoon Hate,"** pleasing comedy entertainment, with matrimonial conflicts as the basis for the comedy, was mildly amusing, and **drew average** attendance. **The Park had big crowds out to see the first-run neighborhood engagement of "Sadie Thompson."** The Cameo did **only fairly well with a second run down town showing of "The Last Command,"** although it has been recommended by local critics and heralded as a screen masterpiece. **The Oriental had a good week with "Motherhood."**

The show business in general was off last week. Nothing especially exciting at the legitimate theatres, excepting only "The Captive," which is in its third week at the Little Theatre. There was nothing to drag folks out. Neighborhood houses also report an "off" week.

Salt Lake City

THEATRE attendance at the down town picture houses last week has been far above the average in most cases. Clear spring weather, as well as some big productions, has aided in improving box office receipts.

Cecil B. DeMille's "King of Kings," which is being roadshowed at the Salt Lake theatre, is doing capacity business and is causing a great deal of high enthusiasm. Mail orders have been filled, coming from as far as one hundred miles away from here, for this great production, which is accompanied by a large and select orchestra.

The Capitol theatre has had big results from the showing of Esther Ralston in "Something Always Happens," which has proven to be a very satisfactory drawing card in conjunction with the Fanchon and Marco stage presentation "Crinoline Days," featuring Jan Rubini and the "Sunkist Beauties."

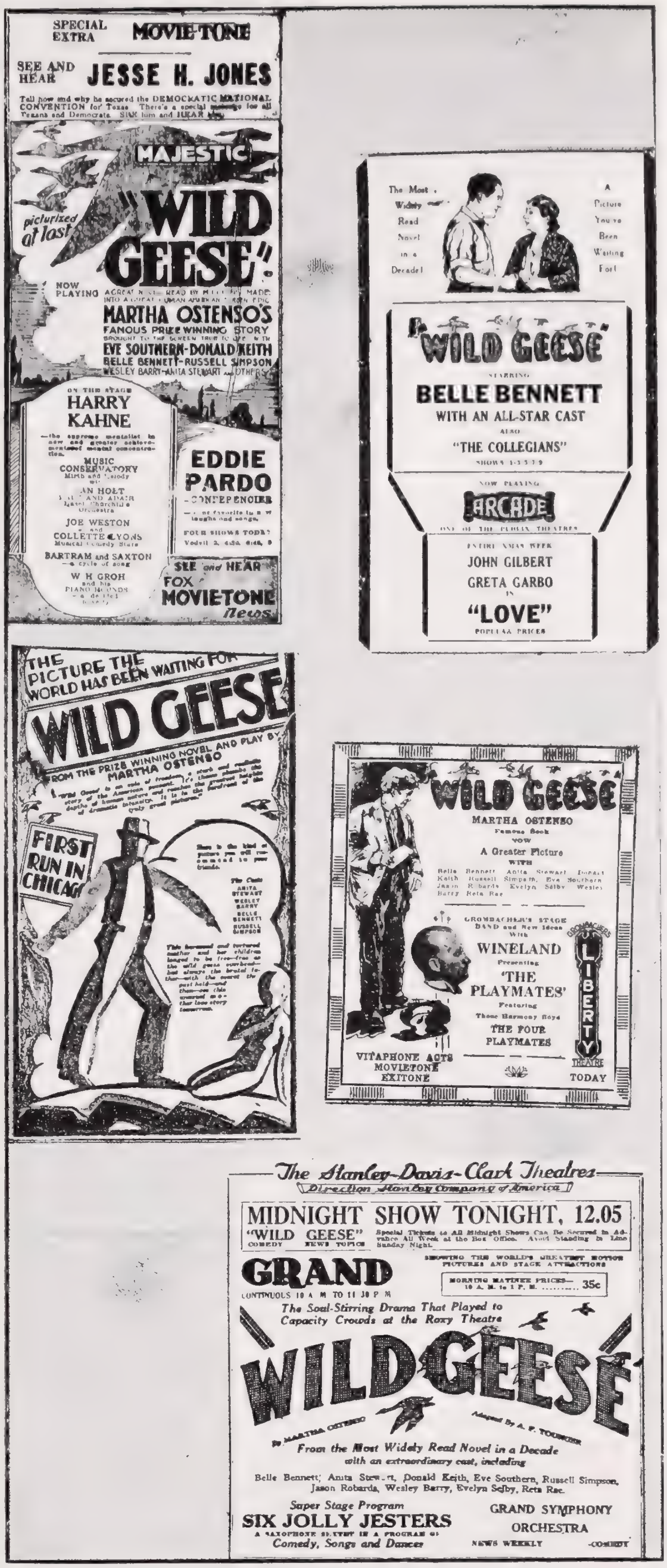
"The Student Prince" has drawn crowded houses to the Pantages theatre, which also offers Pantages vaudeville.

Norma Talmadge, in "The Dove," played to capacity houses throughout the week's run at the Paramount Empress. Jack Holt, in **"The Warning,"** with Dorothy Revier and Sojin, **resulted in above the average** box office receipts here.

The American theatre reports their house records for the past two years to have been broken during their presentation of "The Cohens and Kellys in Paris." Lobby displays arranged by Dave Schayer, and unusual exploitation, aided in putting over this comedy in a big manner.

Rod LaRocque, in **"Stand and Deliver," played to satisfactorily crowded houses** at the Gem theatre.

"Annie Laurie" was shown as a second run at the Rialto this week with fair results.



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Opinions on Pictures

Buttons

Fairly Entertaining

(Reviewed by Raymond Ganly)

THAT young Thespian, Jackie Coogan, is armed with a fairly entertaining story here. The boy has oodles of appeal, what with his big eyes and manly little face. He is a page boy on one of the big transoceanic liners. He admires his captain, Lars Hanson, and his ambition is to some day also commandeer one of the huge vessels.

Comedy and some seriousness are linked together. Jackie's feud with a rival page boy, his friendship with an ex-palooka, the manner in which they treat Roy D'Arcy, whom they know for a bounder—all these scenes are occasions for some fun making. The serious chord is struck when Hanson discovers the infidelity of his girl and when he thinks even the little lad, Buttons, has also gone back on him. In a shipwreck, when all hands are thinking of their own safety, the kid comes back to the captain standing alone on the bridge. The two are re-united and picked up when the ship goes down.

In this picture the theme is friendship between a boy and his idol, the captain. The villains of the piece are Gertrude Olmsted and D'Arcy and they have their affair which the captain later discovers. It is fairly balanced as entertainment throughout. The best performances are Coogan's, Hanson's and Paul Hurst's, the former slugger. Miss Olmsted's work is nil. D'Arcy leers occasionally and at times appears in a humorous vein.

Drawing Power: Fairly strong. Okay for neighborhood, second-run, etc. **Exploitation Angeles:** The press book mentions a button club for boys and girls. Some of the comedy has to do with gym equipment, therefore a tie-up with a sporting goods store would be appropriate.

THEME: The friendship existing between a boy and the captain of an ocean liner.

Produced and **Distributed** by Metro-Goldwyn-Mayer. **Released,** December, 1927. **Length,** 6,050 feet. **The Cast:** Jackie Coogan, Lars Hanson, Paul Hurst, Roy D'Arcy, Gertrude Olmsted, Polly Moran, Jack McDonald, Coy Watson, Jr. **Story** by George Hill. **Titles** by Ralph Spence. **Adaptation** by Hayden Talbot. **Continuity** by Marian Constance Blackton. **Director,** George Hill.

The Wreck of the Hesperus

Fairly Good Sea Story

(Reviewed by Raymond Ganly)

THE legend of the schooner Hesperus "that sailed the wintry sea" is duly told in this yarn of the sea directed by Elmer Clifton, who made that excellent sea picture, "Down to the Sea in Ships." He hasn't so powerful a tale to tell here, although they have superimposed another story onto Longfellow's.

The scenes of the wild sea in which the schooner meets her doom are excellently staged. A studio storm, yet that fact is not too obvious. There are crashing billows, the jagged rocks, the floundering ship, the helplessness of the sailors before such a gale. The tragedy is told of how the ship was wrecked on the reef of Norman's Woe. Through the obstinacy of the father, who would not put back to port, the ship sails on in the face of the fierce tempest, and like kindling wood is smashed on the rocks. Lest the story leave a tragic taste, the superimposed tale has the hero save the girl "lashed close to a drifting mast."

Yes, the storm sequence is well produced; therein lies the wallop and action of the picture. Its other portion is uneventful, a trifle deadened, like the calm before a storm. They are building up to the climax, and at times it is a tedious process. But when the climax arrives with a bang it compensates on the whole for the period of calm which precedes it.

Virginia Bradford is the skipper's daughter, a young miss worthy of the pretty description the poet gives in his poem. Frank Marion is the young man. Sam De Grasse as the skipper gives the best performance.

Not a great sea picture. Not as good, as we mentioned above, as "Down to the Sea in Ships." Nor not so well done as "The Sea Beast." Still it has production class.

Drawing Power: A fair proposition for most theatres. **Exploitation Angles:** The press book is full of them.

THEME: Longfellow's legend with a little bit added to it.

Produced by De Mille Pictures. **Distributed** by Pathe.. **Released,** October, 1927. **Length,** 6,447 feet. **The Cast:** Sam De Grasse, Virginia Bradford, Frank Marion, Alan Hale, Ethel Wales, Josephine Norman, Milton Aldine, Budd Fine, Slim Summerville, Francis Ford. **Adaptation** of poem and added **story** by Harry Carr and John Farrow. **Photography** by John Mescal. **Director,** Elmer Clifton..

Fashion Madness

An Average Attraction

(Reviewed by Raymond Ganly)

JUST a series of poses and close-ups are to be had in the first half of this picture. Director Louis Gasnier does not inject any vitality into his scenes until the climax has been reached. This fact, and the fact that the acting is, for the most part, too lifeless, and that the picture is practically empty of punch, make this feature just average fare for audiences.

The blonde Claire Windsor interprets the role of a spoiled girl, another Katherine who needs a Petruchio to tame her. Used to having everything her own way she is furiously indignant when Reed Howes takes her aboard his yacht and transfers her to his lonely cabin in the Canadian wilds. In the forest she learns that her pampered existence has been a sham, and that she is really quite worthless. When Howes is in danger of dying from an infected wound, she and an Indian girl forget their little feud and hike back to the nearest settlement some ten miles away dragging the man after them in a sled whose runners resist the rough obstacles of the trail. The two women struggle along until the Indian maid slips over a precipice, and, rather than drag the man to death, leaps into the void alone, so that the sled, relieved of her weight, is stopped in its descent towards the brink of the cliff. The white girl continues the struggle towards the settlement, which she finally reaches. She is changed after this ordeal, which is an excellent climax for the piece.

But the remainder of the film is too tame. Gasnier should have gotten more out of his incidents.

Drawing Power: Fair. **Exploitation Angles:** Tieup with modiste shops and put on fashion revue.

THEME: Heart drama. Young society deb, used to her every wish gratified, is subdued by the man she loves who takes her to his cabin in the North woods. When he is in danger of dying she drags him on a sled over a rough road to the nearest settlement, thus revealing that she has true worth and more than a craving for pretty clothes.

Produced and **Distributed** by Columbia. **Released,** December, 1927. **Length,** 5,513 feet. **The Cast:** Claire Windsor, Reed Howes, Laska Winter, Donald McNamee, Wm. E. Tooker. **Story** by Victoria Moore. **Continuity** by Olga Printzlau. **Director,** Louis J. Gasnier.

The Big City

Chaney-Browning Team Clicks Again

(Reviewed by Thomas C. Kennedy)

THE Chaney-Browning team has made an altogether showmanly job of this melodramatic adventure in photoplay. It is a crook story touched up with bits of realism, brawls, surprises and not a little syrupy sentiment. The star gives his followers a respite from the grotesquerie of weird make-up of the kind that gave chilly stimulation to his impersonations of such distorted specimen as the professor in "London After Midnight." His portrayal of a hard-boiled cabaret proprietor and master crook in "The Big City,' however, is not lacking in that impressive realism which makes the work of this star so widely popular. A tremendous capacity for heaping on the detail which make his characterizations so vigorous is brought into play here, and the result is a personage whose form and character cuts deep into the consciousness of the spectator.

The play is off to a good start with a scene at a cabaret, with one set of crooks working out a scheme to rob the patrons of their jewels, cash and valuables. Chuck (Lon Chaney) enters, wisely surveys the layout and sits calmly by while his own henchmen cross the other gang and make off with the swag. Chuck's accomplice is a woman who operates a theatrical costume store as a blind. Real jewels can be left about in cardboard boxes just as though they were so much paste, so the arrangement is a convenient one. However, there is a little slavey called "Sunshine" whose outspoken manner embarrasses the crooks when the cops come in to question Chuck.

"Sunshine" remains outspoken, innocent and trusting to the end an end which sees Chuck, Helen and Curly stage a sincere reform. They are a tough crowd, and the toughest is Chuck, but they reform, and there is good humor about it all. So Browning, without sticking his tongue in his cheek, gives his audiences all they desire in the way of suspense, sentiment and amusement. The relieving bits of comedy outshine the dramatic bits, and the final impression is that of complete satisfaction that the show has been a good and enjoyable one.

The acting of Matthew Betz, as usual, is remarkably smooth in the role of Chuck's rival in robbery. Betty Compson is highly decorative and very effective as the feminine accomplice, and Marceline Day does splendidly with her role of the wide-eyed but appealing good little girl. James Murray is another whose work stands out.

Drawing Power: Good, the Chaney fans and all the fans will enjoy this one. **Exploitation Angles:** Play up as a realistic slice of that phase of city life where the upper and lower strata meet with Chaney in one of his most appealing roles.

THEME: Crook melodrama of rival gang leaders meeting in a battle of wits and daring over the spoils of a big stick-up job, with the game leading to reformation by the stronger gang.

Produced and **Distributed** by Metro-Goldwyn-Mayer. **Length,** 6,838 feet. **Released,** March, 1928. **The Cast:** Lon Chaney, Marceline Day, James Murray, Betty Compson, Matthew Betz, Virginia Pearson, Walter Percival, Lew Short, John George, Eddie Sturgis. **Story** and **Direction** by Tod Browning. **Scenario** by Waldemar Young.

Tracy the Outlaw

An Exceptional Western

(Reviewed by Raymond Ganly)

WE use the word "exceptional" in writing of this western and we heartily believe the picture's excellent qualities justify the use of the superlative. We have seen plenty of westerns—good, bad and indifferent—but we can recall but one that had the vivid, realistic touch that this independently produced western has. It has realism, stark and powerful, to place it far above the usual drama of the open plains. Avoiding the piffle and tommy rot to which producers of western films have been and still are catering, clinging to a strictly hewn line—the bare details of the career of an outlaw—this picture brings home forcefully the fact that it is well done and that it possesses more than an ordinary quantity of good points.

Tracy was one of the west's bad men during the days when it was young. The picture tells his saga. As we see him he was more sinned against than sinning. Marked with the stigma of crime after he had escaped from a Texas gambling hall, he is everywhere sought as a dangerous man. He is forced to flee from state to state, the hunted of posses. There are brief spans of restfullness or security, but these are always broken by impending sounds of pursuit as the net is drawn closer. The outlaw can never relax; he must always be ready to fight back. Finally they corner him and he, but one cartridge left him, turns it on himself.

All throughout it carries that real note Logically, it is quite episodic, but it is so surfeited with that rich, honest flavor. One cannot classify it as the usual horse opera. As a matter of fact it is something which producers of western dramas can shoot at. There are excitement, action, suspense, human emotion in its scenes. A good feature for your programs, Mr. Exhibitor.

Drawing Power: Wherever they like Westerns they'll like this one and feel respect for it, too. **Exploitation Angles:** Its character ranks with Jesse James and Billy the Kid as one of the West's bad men. Tell them it's real, stirring account. Get your paper to publish an account of the outlaw's fame. The excellent performance of Hoey and the other types.

THEME: The life, brief spans of happiness, and death of Harry Tracy, outlaw.

Produced by Photo-Art Productions. **Distributed** by New-Cal. (S. R.) **Released** this month. **Length,** 6,000 feet. **The Cast:** Jack Hoey, Rose Chadwick, Dave Marrell, Jane La Rue, Howard Chandler. **Adapted** from the play by Pierce Kingsley which Percy Williams produced. **Titles** by Merritt Crawford. **Director,** Otis B. Thayer.

The Bullet Mark

Usual Western Production

(Reviewed by Raymond Ganly)

FOLLOWING the usual recipe for the western drama, this vehicle for Jack Donovan shows him performing the average brand of heroics. In this one he is a hunter of wild horses, the young chap whom the villains try to frame, but who, of course, emerges victorious from the web of intrigue they have spun around him. The young hunter of wild horses is shown as a two-fisted, hard riding fella. Producers of westerns must have their heroes live up to the usual standard of the screen "he-man." Old Bill Hart when he made westerns years ago did not put in all the present-day assortment of fistic and equinary prowess. The producers later incorporated all the conventional highlights that nearly every present-day cowboy opera has: the rescue of the maiden in distress by the brave hero, the vanquishing of the villain by the hero, the horsemanship feats, etc. Donovan is the average western hero; he does not do his scenes so remarkably well, for he is not such a convincing performer.

The producer has two leading women in his story—Margaret Gray, and Gladys McConnell. They are merely decorative, as the story concerns mainly the villainy of the brother of one of them to "get" the hero.

Drawing Power: Poor. Donovan's name, as yet, means nothing to the customers. Suitable for a double feature bill with other attractions possessing a lure.

Exploitation Angles: Use a target perforated with holes as a reminder of the title of the picture. The ordinary ballyhoo will suffice.

THEME: Western drama in which horse herder fights villainy of ruthless ranchmen. He licks them all and wins a girl doing it.

Produced by F. J. McConnell. **Distributed** by Pathe. **Released,** March 25, 1928. **Length,** 4,550 feet. **The Cast:** Jack Donovan, Jos. W. Girard, Albert J. Smith, Lincoln Plumer, Margaret Gray, Gladys McConnell. Edited and tilted by Jack Kelly. **Director,** Stuart Paton.

Red Hair

Clara Bow Does Her Usual

(Reviewed by E. G. Johnston)

TO all appearances this picture has all which is necessary to pull in the army of Clara Bow fans. Elinor Glyn wrote the story, Clarence Badger, director of "It," wielded the megaphone, and during the last reel the author has furnished the star with another opportunity for her audiences to get an eyeful by her usual disrobing stunt. Speaking strictly from a standpoint of picture excellence, in this writer's opinion, this film is just a passable sort of affair, fashioned along the lines of Miss Bow's former success and calculated to repeat—and undoubtedly it will. There can be no criticism of direction, photography or the work of the principals, all being well up to the mark. There is an opening sequence in Technicolor which discloses the popular Clara's auburn tresses. This is something new for the Bow fans.

The story is along romantic-comedy lines, the star cast as a gold-digging manicurist, who manages to acquire considerable in the way of comforts in life without giving up anything. Three elderly bachelors, the guardians of the man she is to eventually meet and marry, are her particular prey. A successful engagement is finally accomplished in spite of the guardians' objections and many other complications which beset the heroine at a party held in honor of her approaching marriage.

The high lights of the picture are the scenes at "Beverley Beach"' and those in last reel, where in spite of Miss Glyn's warning that a red-haired girl should never be "riled," she does get that way, tosses back all her gifts of clothing, etc., to her admirers and tops it off by diving in a pool, a la Bow.

Drawing Power: Miss Bow's popularity will pack 'em in. **Exploitation Angles:** The usual tie-up with the Glyn book, and if you have enough red-haired people around you might exploit them; also barber and manicure shops. Seems as though both the star's and author's names should be sufficient.

THEME: Gold-digging little manicurist finally meets man she loves and seeks to give up her graft, but necessity for fine clothes makes further pursuit necessary, which, in turn, serves to bring on many complications. The ending is a pleasant one.

Produced and **distributed** by Paramount. **Length,** 6,331 feet. **Released,** March 10, 1928. **The Cast:** Clara Bow, Lane Chandler, Lawrence Grant, Claude King, William Austin and Jacqueline Gadson. **Directed** by Clarence Badger. **Story** by Elinor Glyn.

"Jungle Days"

(Fables-Pathe—One Reel)

DENIZENS of the jungle are depicted under all sorts of propulsion in this Fables cartoon. Elephants, tigers, lions and other wild beasts are on skates, bicycles and motor propelled vehicles, out of which the artist gets most of what humor there is in the cartoon. It is a tale of the love of Norman for pretty Gwendolyn and it is unrequited love, for just about the time Norman figures he has made the grade and has Gwen at his feet, she makes her getaway astride a lion as Norman and the rival look on. It is just about up to the usual standard of this series.—CHESTER J. SMITH.

My Friend From India

A Good Laugh Getter

(Reviewed by Raymond Ganly)

THE play by H. A. de Souchet provides Franklin Pangborn with an effective laugh vehicle. Interspersed freely along the route of the plot are many farcical moments which are effective laugh pullers. The idea of a lovesick young man impersonating a Swami so that he can be near his girl can be juggled so that a number of laughs are achieved. This is Pangborn's first stellar feature. Not a bad one by far for the fans to get acquainted with him.

There are some good laugh incidents. Two especially are good, that in which old Tom Ricketts chases Pangborn all over the drawing room thinking him to be the lady whose hand he seeks, and that wherein Ethel Wales primps before a mirrorless mirror while Panghorn does his best to act as her reflection. Of course, this latter gag is not new, but it good for some laughs all the same.

Elinor Faire puts more pep and personality into her acting than she has in many of her previous pictures. Ben Hendricks, Jr., Miss Wales and Ricketts turn in some funny antics. The new De Mille player, Jeanette Loff, shows how provocatively pretty she is. E. Mason Hopper gave the piece a swift, gaggy tempo. You don't find the farce doing a fadeout. It is generally there clicking pretty well.

Drawing Power: Good stuff for the neighborhood houses and their fellows. Will fill suitably the comedy demands of a program. **Exploitation Angles:** Have your ballyhoo men garbed as a Hindu, with turban 'n everything. The crystal gazing is a part of the story which you can bring out by a display of fortune telling cards, crystals and the like.

THEME: Farce in which boy sees a girl, falls rapidly in love with her and loses her again, without either of them divulging their names. Getting in a scrape with his friend he is forced to seek refuge in the latter's house in which he disguises himself as a Hindu prince to please his friend. The boy finally gets out of this tight situation and marries the girl, who is none other than his friend's sister.

Produced and **Distributed** by Pathe. **Released,** December, 1927. **Length,** 5,750 feet. **The Cast:** Franklin Pangborn, Ben Hendricks, Jr., Elinor Faire, Jeanette Loff, Tom Ricketts, Ethel Wales, Louis Natheaux, Tom Dugan, George Ovey. **Adapted** by Rex Taylor from his play. **Director,** E. Mason Hopper.

The Tragedy of Youth

A Well Done and Interesting Story

(Reviewed by Chester J. Smith)

MODERN youth and marriage and their relation to each other are splendidly portrayed in this good story, which is excellently enacted by a more than capable cast. It is a tale of youthful selfishness and egotism in married life that is not a preachment, but a realistic recounting of conditions that send many young couples on the matrimonial rocks.

Golf is usually charged more than any other sport with the creation of married widows, but here we have the new type, the bowling widow. Buster Collier is the egotistical and happy selfish newlywed, who makes a stay-at-home and neglected wife of Patsy Ruth Miller while he devotes his evenings to the bowling alleys. She is of the somewhat weak and yielding type that craves devotion and pleasure. She gets both through the medium of her young husband's good friend and a mutual love affair is created between them.

The husband discovers the true condition. There are quarrels, reconciliations and finally he pretends suicide, as a result of which the affair between the wife and friend is temporarily at an end when the lover departs on an ocean voyage, but the spark of love between husband and wife is dead, at least so far as she is concerned. There is a shipwreck in which the lover is supposed to have perished, but he returns and the young wife falls into his arms.

Warner Baxter is the lover and the leading trio do their parts so well that is a completely convincing story. It carries with it a theme that should be widely exploited among the present jazz-mad youth of the world.

Drawing Power: It is a good picture, well done and should draw well in houses of every description . **Exploitation Angles:** The theme will offer a number of suggestions through which good newspaper tie-ups can be effected. The popularity of the leading players can be exploited to advantage.

THEME: Drama in which the young married couple is disillusioned shortly after the ceremony when the husband pursues his bowling and the wife falls in love with his friend, who eventually wins her away from the neglectful husband.

Produced and **distributed** by Tiffany-Stahl Productions. **Length,** 6,273 feet. **Released** March 1, 1928. **The Cast:** Warner Baxter, Patsy Ruth Miller, Buster Collier, Claire Mc Dowell, Harvey Clark, Margaret Quimby, Steppin Fetchit, Billie Bennett. **Directed** by George Archinbaud. **Continuity** by Olga Printzlau. **Titles** by Frederick and Fanny Hatton.

"Hints on Hunting"—"A Day By the Sea"

(Educational—One Reel)

ROBERT C. BRUCE humorously lets drop pointers for the hunting of big game in this new Outdoor Sketch. The animals he shows are not the "wild" kind; that is, dangerous. With excellent photographic stance he shows shots of the marmot or whistler, the Canadian honker or wild duck, a timid little fawn, mountain sheep and some well-fed ambling bears.

In the second subject are scenes of the Pacific softly lapping the shore. Waves come rolling in in rapid succession over a bank of sand. Each wave leaves a layer of foam which never quite disappears. The coat of white, foamy water is always replaced by another as the waves break. Adding contrast to the scenes are some large rocks that project over the water. The scenes have been photographed with a delicate sense of the correct tone of light and mark the reel as an above-the-average scenic. — RAYMOND GANLY.

"Felix the Cat in Japanicky"

(Educational—One Reel)

THIS Pat Sullivan cartoon shows Felix in Japan, where he tries to spread the gospel of "chairs for comfort." The Japs are not willing to listen to his arguments but finally the cat gets the ear of the Mikado and wins him over.

This latest adventure of the cat is replete with clever little touches. Okay for your programs.—RAYMOND GANLY.

"Hidden Loot"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

BOB CURWOOD is the star of this western featurette of the secret service, which is neither better nor worse than those stories of the series that have gone before. In fact, one of these stories is very much like another, even to the incidental action.

In this one Bob is Don Warner of the secret service. In the woods he discovers an escaping convict and instead of capturing him forces him to exchange clothing with him. Bob does this with the thought that it will enable him to discover thte gang that has freed the convict and thereby recover the loot the gang has stolen from the D & N pay train.

The ruse works perfectly. When Don meets the gang he convinces them that he was successful in the jail break but that the real convict had been apprehended. They proceed to the Sanger ranch, the ranch of the girl with whom Bob is in love, and there he winks to convince her that he is not really one of the gang. Amy is made a prisoner in an upstairs room, and Bob, working a ruse, joins her there, to learn that she discovered the hiding place of the loot and has it with her.

After the desperate encounter with the gang, Bob and the girl make their getaway, with the desperadoes chasing them right into the hands of the sheriff and a posse, where all are captured.

"Kitchen Talent"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

ONE of the goofiest comedians in Educational or any other brand of comedy is Geo. Davis, the former English clown. In the first place, George is possessed of an excellent pan for the projection of moronic outbursts. In the second place, he also has some ability in pantomime and gets a laugh with his gangling frame.

But they have surrounded him with those typical old-fashioned comedy gags in "Kitchen Talent." The things he is called on to do consist mainly of throwing various eatables, ducking chinaware, slapping, running and mussing up things in general This stuff has proven laughable, of course, and that undoubtedly is the reason why you see it in practically every comedy. There's no originality apparent in a man throwing a pan of dough or the chap on the receiving end taking the oozing mass in his face. Davis can perform much better, in our opinion. His antics and all the goings-on in this comedy are not to be extolled, but they are pleasing—to some.

"When George Hops"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

SID SAYLOR is rapidly coming to the front as a purveyor of slapstick and rough and tumble comedy. Given good material on which to work he has a happy faculty of putting his stuff over in a most satisfactory manner and he has plenty of stuff to put over in this one. In fact, there is too much of it. It is packed too full of gags and knockabout comedy, but it will doubtless be good for many laughs in the neighborhood houses.

George, on his way home from college, meets a girl on the train. He gets a job in a hotel as a bellhop and eventually it is disclosed that the hotel is run by the girl's father. Of course George balls things up generally in the new job and frequently lands in the room of the girl, where he is as frequently discovered by her father. He gets out of a number of difficulties by some quick thinking and good gags. Eventually the thing breaks out into a general melee when George is ordered to exercise a string of dogs belonging to one of the female guests. The dogs break loose and run in all directions, to the general consternation of the hotel guests.

The Law's Lash

In Which a Dog Makes Good

(Reviewed by Raymond Ganly)

THOUGH he is one of the newer screen hounds, Klondike, F. J. McConnell's bow-wow, is coming along fine. For one thing, they provide him with good vehicles, as witness this one in which many conventional things happen, but which carries a realistic note because of competent direction and acting. They do not demand of the dog that he do impossible feats, only that he be himself, which suffices.

This story concerns the mounted police of Canada. The exploits of these protectors of law and order in the Dominion have provided motivation for many a picture, and probably will for a long time to come. One of the mounties is murdered and the dog is the only witness. His fellow mounties swear vengeance, and one of them retires from the force and goes to the dogs to give the crooks the impression that in him they will have a willing confidant. One of the villains falls for the ruse and brings the cop to the cabin where the murder occurred. It is there that the expose comes. It is revealed that in the cabin have been cached a quantity of furs, and that the mountie had been slain by the guardian of the girl, a supposedly respectable person who, in reality, thrived on villainy and conniving against the law.

The dog plays an important part in the revelation. He is presented as the faithful friend of the mounties and the mortal enemy of the villainous gang. Klondike is quite good, so are the humans in the cast. Good story value, and, what is more important, good direction, raised this one above the usual vehicles in which police dogs are heroes.

Drawing Power: Fair. The dog is not established yet. **Exploitation Angles:** The press book will give you all the information you may want.

THEME: Action drama in which a mountie is murdered by fur thieves. His dog witnessed his passing, and is instrumental in putting the other mounties on the right track.

Produced by F. J. McConnell. **Distributed** by Pathe. **Released,** April 22, 1928 (tentative). **Length,** 4,902 feet. **The Cast:** Robert Ellis, Mary Maberry, Jack Marsh, Richard R. Neill, LeRoy Mason, William Walters, Klondike (dog). **Story** by Geo. W. Pyper. **Adaptor,** Edward Meagher. **Director,** Noel Mason Smith.

Square Crooks

Plenty of Suspense and Comedy

(Reviewed by Raymond Ganly)

ENTERTAINING, clever direction, good acting, a story in which suspense and comedy nicely intermingle, "Square Crooks" should provide the fans with a pleasant 60 minutes or so. There's a lot of human appeal salted in its scenes. They give it a brightness and snap which is all the more potential because gun play and all the rest is reduced to a fraction. It is really a comedy, one which has surprises.

Johnny Mack Brown and Robert Armstrong supply the masculine flavor, Dorothy Dwan and Dorothy Appleby the feminine. The two boys are ex-crooks who have been hitting the "straight and narrow" for about five years. Their happiness is threatened by a "gum shoe" bent on sending them back to prison. He tells their boss of their past records, and that worthy upon learning the truth fires them. On the following day they are accused of stealing a necklace belonging to the above mentioned boss.

This sequence dealing with the necklace and the efforts of the detective to find it is stretched out, it is true. It forms the best portion of the picture, but so well has the suspense and comedy been stocked that it does not tire. Do you remember those suspenseful moments in "The Unholy Three," in which Matthew Betz as the detective fondles the toy elephant containing the jewels? There are several scenes in "Square Crooks" which similarly put you on the qui vive. There are good performances from the cast.

Drawing Power: A pleasing attraction for most any house. Its players are not well known, and this fact may work against its pull to some extent. **Exploitation Angles:** The press book offers several interesting suggestions.

THEME: Comedy drama of the efforts of two crooks to go straight. A detective on their trail worries them for a time, but in the end everything is straightened out.

Produced and **distributed** by Fox Films. **Released,** March, 1928. **Length,** five reels. **The Cast:** Robert Armstrong, Johnny Mack Brown, Dorothy Dwan, Dorothy Appleby, Jackie Combs, Clarence Burton, Eddie Sturgis, Lydia Dickson. **Adapted** by Becky Gardiner from the play by Jas. T. Judge. **Director,** Lew Seiler.

The Avenging Shadow

Klondike Scores Again

(Reviewed by Raymond Ganly)

KLONDIKE, F. J. McConnell's doughty police dog, has another melodramatic yarn. This is his third good story in a row, and if they continue to provide him with consistently good vehicles it will only be a matter of time before he will be at the head of the kennel of police dog stars.

The dog's master, Ray Hallor, is sent to the penitentiary, having been convicted on a charge of theft. The guilty parties are the head trusty of the pen and one of the bank clerks, but they are wily birds who know well how to keep under cover. The scenes of the convicts at their rock piles are well presented. It appears that more than the ordinary amount of effort went into the story, its continuity, direction and general production. They've so shaped the yarn that it clicks all the way.

The story has a wild automobile ride for its climax. The dog shows a surprisingly capacious bag of tricks and looks forlorn, threatening, happy as the circumstances demand.

Drawing Power: For lovers of melodrama. Suitable for the second-run and average houses. **Exploitation Angles:** Exploit Klondike as a new dog star. Show stills of the penitentiary scenes. Get the children's attention.

THEME: Melodrama. A young bank messenger is sentenced to the pen on a charge of stealing a payroll. Through the efforts of his dog he reveals the real thieves.

Produced by Fred J. McConnell. **Distributed** by Pathe. **Released,** April 21, 1928. **Length,** 4,293 feet. **The Cast:** Ray Hallor, Wilbur Mack, Margaret Morris, Clark Comstock, Howard Davies, LeRoy Mason and Klondike (dog). **Story** by Bennett Cohen. **Director,** Ray Taylor.

The Last Moment

An Artistic Production

(Reviewed by Raymond Ganly)

WITH this picture Paul Fejos steps into the charmed circle of artistic directors. As an exponent of motion picture craft he rivals Murnau and his production, for sheer technical excellence and masterful handling of psychological details, can be placed alongside of the German master's "Last Laugh." Like the latter, the story is told with the use of but one title. It is all pure, unadulterated cinema, a well planned and executed job if there ever was one.

Imagine the task with which Fejos was confronted when he set out to make his film. His theme is the mind of a drowning man. It is an assumption that a person in that state sees his whole life, or the most memorable portions of it, revealed in lightning-like flashes. From the moment the first scene is disclosed (that of a suicide as he sinks beneath the water) the story flows along smoothly, wonderfully clear and precise. To say that it drips with imaginative touches would be putting it mildly. These flash-backs into the life of a man—an unhappy man—are the work of a forceful screen personality.

The camera work is also excellent in its intricate design, dissolves, flash backs, etc. From the photographic angle alone, the picture is of first rate importance. Both the director and his cameraman, Leon Shamroy, worked extraordinarily well together. The acting is good.

Perhaps the hardest thing in the world is to catch thoughts and crystalize them. Certainly authors struggle to give voice to them. The thoughts that careen through a man's mind, fugitive thoughts that so quickly fly away, are difficult, to say the least, to capture and express in terms of motion pictures. When you consider how well Fejos has done this you must conclude that he is an important new voice in the cinema.

Drawing Power: Any intelligent audience should find this picture illuminating. It does not move the heartstrings like "The Last Laugh" but it is an artistic production, attempting something new, and a good audience will appreciate that. **Exploitation Angles:** Its theme is something hitherto unattempted in the movies. Be sure to bring out that fact. Promise them something "different."

THEME: The past of a suicide.

Produced independently by Samuel Freedman and Edward M. Spitz. **Distributed** by Zakoro Film Corp. **Released** at the present time. **Length,** 5,800 feet. **The Cast:** Otto Matiesen, Julius Molnar, Jr., Lucille La Verne, Georgia Hale, Isabelle Lamore, Vivian Winston, Anielka Elter. **Story** an original by Fejos, who **directed.**

"Scaling the Alps"

(Fables-Cartoon—One Reel)

AL FALFA and his friends are having a great time scaling the different peaks of the Alps until a lot of outsiders butt in. These outsiders are goats that butt them from peak to peak. Continuing their exploits, Al is lowered over a peak in search of valuabde eggs and is attacked by an eagle, who gives Al all the worst of it. A volcano becoming active adds to the perils of the mountain climbers, and finally the flowing lava sends them scurry to a place of safety. There is a lot of good comedy in this one, which is well above the average.—CHESTER J. SMITH.

Regional News from Correspondents

Atlanta

THE Empire Theatre, newest of the suburban houses in Atlanta, opened its doors informally Monday afternoon, March 19, to an enthusiastic capacity house.

Situated in a largely populated section of the city, the theatre is considered one of the prettiest suburban houses in the Southeast.

The theatre is operated by the Empire Operating Company and under the direct management of Alpha Fowler, a widely known and experienced showman. It was constructed by John Vickers, construction engineer of Atlanta, and follows a Spanish motif.

The house has a seating capacpromises to be one of the most popular neighborhood theatres in the city.

Z. D. Studstill came over from Andalusia, Alabama, last week on several missions in connection with his theatre enterprises. Primarily, Mr. Studstill was concerned with buying equipment for the new house he is now bringing to completion in Andalusia, where he already operates the Royal Theatre as well as another house for colored patrons. The new Andalusia house, as yet unnamed, is scheduled to open about the 15th of April. The house is designed to seat 250.

The opening of the new Andalusia house will follow closely upon the heels of another event which gave Brantley, Alabama, its first theatre. The little town of Brantley claims a population of only about 1,000, but Mr. Studstill regarded its possibilities so favorably that he built a 300-seat house there, and saw it opened most auspiciously two weeks ago.

Of cordial interest to a large circle of friends in the local film fraternity is the announcement of the marriage of Margaret Iles, formerly of the Atlanta Weekly Film Review, but more recently of New York, to Reuben A. Greene, of Milwaukee. The ceremony took place in New York City on March 13, following which the couple left for Mr. Greene's home in Milwaukee at 839 Marietta Avenue.

M. W. Smith, of the War Department, Washington, D. C., spent several days last week in Atlanta booking new product.

C. L. Peavey, Atlanta's branch manager of F B O, made a trip through South Georgia last week.

Z. Mousa, auditor out of Warner Bros.' home office, is visiting the Atlanta exchange.

H. G. Ballance, Southern division manager for Paramount, spent last Thursday visiting the company's Orleans exchange.

C. E. Daffin, of the Daffin Theatre, Tallahasee, Ala., was in Atlanta last week to take part in the Dixie Gun Shooting Match, in which he made a high score.

R. E. Martin, of the Martin Theatres, Columbus, Ga., was a recent visitor to film row.

Mrs. Edith Perdue joined First National's personnel this week, succeeding Miss Lucy White, resigned.

J. W. Mangham, Jr., manager of Liberty's Atlanta office, made a trip to Tennessee last week.

Recent visitors to Atlanta exchanges included: J. R. Holingsworth, of the El Prado Theatre, Venice, Fla.; Mrs. Irving Deitz, of the Star Theatre, Covington, Ga.; S. H. Borisky, of the Independent Theatres, Inc., of Chattanooga, Tenn.; R. L. Bang, of the Lyric and Kingston Theatres, Daytona Beach, Fla.; M. W. Partridge, of the Partridge Inn, Augusta, Ga.; Eddie Watson, of the Strand Theatre, Montevallo, Ala.; Frank Pate, of the Shawmut Theatre, Shawmut, Ala.; Miss Violet Edwards, of the Colonial Theatre, Commerce, Ga.; J. N. Morgan, manager of the Martin Theatres, Columbus, Ga.; M. L. Curry, of the Colonial Theatre, Milledgeville, Ga.; Mrs. J. W. Cramer, of the Rainbow Theatre, Opelika, Ala.; Fred Jack, Memphis branch manager for First National; Messrs. Steele and Caldwell, of the Dixie Theatre, Gadsden, Ala.; F. G. Craig, of the Ideal Theatre, Ashburn, Ga.; and G. L. Winn, of the Alamo Theatre, Newnan, Ga.

Col. Thos. E. Orr, of Marshall County Enterprises, Inc., was a Birmingham visitor the past week, as was also, T. E. Watson, of the Strand, Montevallo, and Lee L. Castleberry, of the Princess, Gadsden, and Joe Portera, of Brookside.

Business in the Birmingham district, at present, is below standard of last year's trade. Various reasons are assigned for this. First, the opening of uptown theatres, has had its effect upon already established houses; second, the steel and iron manufacturies have not been running as regularly as of yore, although there is a steady picking up in this line. Also, it is manifest that Birmingham people are becoming increasingly hard to sell on amusement. They shop about quite a bit, for what they want.

It is stated that Tony Sudekum will build a new theatre in Gadsden, Ala. From another source, it is reported that Will B. Wood will also build a new theatre in Gadsden. It is also said that Mr. Sudekum is dickering for a theatre site, in Talledega, Ala.

A. R. McRae, representative of B F O, visited Birmingham several days during the past week, as did O. K. Bourgeois, Pathe; J. W. Greenleaf, Universal.

April 24th was officially designated, by the Birmingham City Commission, as election day on the Sunday movie issue. A lot of stalling around, on the part of those opposed to the movement, has delayed a presentation of the issue to the people, for considerable time, and it was only after repeated effort had been made that the matter was finally brought to a conclusion.

South East

THE Rivoli Theatre, Hickory, N. C., which has been closed for several weeks following the failure of the Carolina Theatres, Inc., opened March 21 under the management of Charles A. Peeler, who has leased the house and equipment from Lee Enterprises, Inc., of Hickory. Mr. Peeler also owns and operates the Imperial Theatre, at Lenoir, N. C.

Friends of Mrs. E. M. Adams, whose husband is connected with Paramount, will be glad to learn that she has returned to her home here after undergoing a serious operation in Raleigh, N. C.

T. A. Little, formerly of P. D. C. and Enterprise Film Corporation, is now connected with M-G-M's Washington, D. C., branch as office manager.

T. F. McCaskill has taken over the Jefferson Theatre, Jefferson, S. C., from G. D. Holden.

Harry Scott, short subject sales manager of Pathe, and Charles McDonald, of the Timely Film Corporation, visited the local Pathe exchange last week.

R. G. Herndon has taken over the Pastime Theatre, Allendale, S. C., from Ray Stuckey.

Miss Lethia Ryan entertained the Flm basketball team with a swimming party at the Y. W. C. A., and afterwards served refreshments at her home.

W. C. Flowers has taken over the Royal Theatre, Bailey, N. C., from N. D. Flowers.

Visitors on Charlotte's film row last week were: W. E. Stewart, Concord, N. C.; Phelps Sasseen, Lexington Theatre, Lexington, N. C.; J. D. Massey, Playhouse Theatre, Selma, N. C.; O. T. Kirby, Palace Theatre, Roxboro, N. C.; and M. F. Snibens, Florence, S. C.

C. H. Meyers has taken over the Movie Theatre, Rich Square, N. C., from G. H. Joyner.

Chattanooga is to have two new theatres. Building permit for the erection of the Reliance Investment Company's new Market Street motion picture house has been issued to John Parks Company, and actual work on the project started when a force of workmen began demolishing the buildings at 626-628 Market Street.

In connection with the announcement of construction of the new house, it was also made public that the same interests are negotiating for another location in Chattanooga, upon which it is planned to erect another theatre to cost about $500,000.

Maurice White, popular manager of the Louisville First National exchange, is ill at St. Joseph's Infirmary, where he was rushed last Friday night. The doctors thought it would be necessary to perform an operation, but if Mr. White's condition continues to improve, as it it at the present time, it is expected he will soon be out within a few days.

Mr. and Mrs. Jos. L. Steuerle, of Louisville, celebrated their thirtieth wedding anniversary last week. Mr. Steuerle is managing-director of the Walnut Theatre, and is a stockholder in the Dolle-Long Theatre string. Mr. and Mrs. Seuerle have six children, most of whom are identified with theatrical enterprises. Arthur Steuerle is manager of the Crescent Theatre, Clarence, manager of the Baxter, and will direct the new Uptown Theatre. Ruth Steuerle, talented amateur player, is secretary of the American Motion Picture Company.

T. E. Jasper, Kentucky Theatre, Somerset, Ky., who has been seriously ill at his home, is recovering.

In conjunction with their regular bill last week, the Ben Ali Theatre, Lexington, Ky., staged a spring style show.

Loew's Vendome Theatre, Nashville, Tenn., celebrated its eighth anniversary last week.

Leo F. Keiler, manager of the Strand Amusement Co., Paducah, Ky., and other towns, motored to Mayfield and Fulton last week to view the properties of the company there.

The Ben Ali Theatre at Lexington, Ky., ended its vaudeville season last Saturday, and on Sunday changed its policy to week run super-special picture attractions.

Mrs. Ben Eskind, wife of the owner of the Kentucky Theatre, Madisonville, Ky., and son, left Sunday for New York to visit relatives.

Mr. and Mrs. A. N. Miles, Eminence Theatre, Eminence, Ky., were visitors at Louisville exchanges last week.

Abe Kaufman, manager of Big Feature Rights Corporation, Indianapolis, was a Louisville visitor last week.

The Raceland Theatre, Chinnville, Ky., is closing on Mondays, effective immediately.

New York & New Jersey

ALONG looked for let up on construction of new theatres in the Metropolitan district seems to have at last arrived and comment in general on this matter seems to be one of intense satisfaction, interspersed with remarks that the brakes should have been put on at least a year ago. At any rate, according to reports from several salesmen covering different zones in this section, theatre building has let down to one quarter of what it was a year ago.

There may be a few exceptions to the above rule—for instance, certain sections of Brooklyn, such as the downtown shopping district where competition will shortly bring about a matter of some twenty thousand seats, all within a few blocks. This sounds like plenty for one Brooklyn district and it may be that some one will get in a jam before it's all over. On the whole, however, Brooklyn is said to have made an appreciable gain in theatres during the last few years, today having a larger number than any of the boroughs. This has been a natural growth, apparently keeping in pace with the large increase in population.

Strange things sometimes happen to those engaged in the various branches of this business:

Last Sunday morning around 6 A. M., when most everyone connected with the film industry is taking a snooze, except those boys engaged in delivering their early morning pick-up of film to exchanges, a stranger attempted to engage a Prudential Film Distributing driver in an altercation in front of the Fox exchange on 44th Street, New York City. He later followed Frank Bernie, the driver, to the curb in front of the Paramount exchange a little further up the street and, while Bernie was busily engaged with the task of pushing a film laden truck through the doors of the building, jumped into the driver's seat and sped away with a truck load consisting of about forty pieces of celluloid drama.

Bernie turned in the alarm at the 47th street police station and assisted by other members of the film attempted to trail the truck kidnapper. The latter was finally apprehended by some of the police force in the neighborhood of 67th Street and was later released under a bail of $10,000 with a hearing set for Friday, March 30th. Four to five pieces of film were missing, due to the tail board of the truck jarring open.

At the present time no real motive can be attached to the man's actions in attempting to abscond with the truck. It is said that he appeared to be under the influence of intoxicants.

Al Friedlander has added to his motion picture theatre holdings by the acquisition of the Hollywood theatre, 78th Street and New Utrecht Avenue, Brooklyn M. R. Schecter was the former owner. Mr. Friedlander also operates the Garden theatre, 46th Street and New Utrecht Avenue and has an interest in the Crystal theatre, Boro Hall, Brooklyn.

The Elton theatre, a house long disposed to having its ups and downs in the Boro Park section of Brooklyn, is again reported closed following the termination of a program of English and Jewish vaudeville inaugurated by Messrs. Linder and Thomeshefsky. It is said that showings will be discontinued at this house for a period of two weeks pending certain adjustments and that at the present time there are no definite plans for a reopening.

Coleman Bros. have reopened their Webster theatre, 167th Street and Webster Avenue, New York City.

In addition to his duties at the Newkirk theatre, Newkirk Avenue, Brooklyn, a house recently taken over by H. Tamler, J. Greene has been placed in charge of the Tiffany theatre, Chestnut Street, Brooklyn. Greene succeeds Louis Barbash at the Tiffany.

Eddie Smith, for some time booker for Seider and Moley's picture theatre presentations, has resigned his position to become associated with Schmukler's State theatre, a new house at Ozone Park. The State is said to be one of the finest examples of the modern neighborhood theatre in this zone. Smith's genial personality should win him steady advancement in his new venture and all his friends extend their congratulations.

Bill Price has recently connected with the Tivoli theatre, Adams Street, Brooklyn.

Sam Baker will open Hicksville for the Playhouse Operating Company with a thousand seat house some time during May.

Herman Weingarten, the original owner of the Roosevelt theatre, Flushing, is again in charge of this house.

Dave Solomon, of National Theatre Supply Company, slipped on the steps of his home recently and suffered a painful injury to his arm. As the result of the accident Dave has been on the sick list for several days.

The Garden Theatre, Princeton, N. J., will be closed the early part of April and will be entirely remodeled into a 1,000 seat house. A new stage and all modern equipment will be installed. The Garden seats 400 at the present time.

National Theatre Supply made a fast installment of new equipment recently when a fire in the projection room of the [illegible] theatre on the lower East Side severely damaged the booth apparatus. The fire occurred Sunday night and the theatre was operating at its usual time the following day.

The Freeport theatre, Freeport, L. I., now under control of the A. H. Schwartz circuit of Brooklyn, has been completely renovated and will reopen about April 7th.

Keith's new Putnam theatre, Richmond Hill, is fast nearing completion and is expected to be ready for opening about the first of July. This house will accommodate about 2,000 and will present the usual Keith program of vaudeville and pictures.

Keith-Albee is also building a 3,000 seat theatre in Flushing, L. I.

Loew's new house under construction in Jamaica is also going along nicely at present and will probably have its opening in the Fall of 1928.

Joe Hornstein, of National Theatre Supply Company, will spend Easter with his family in Atlantic City.

The Bogota theatre, Bogota, N. J., has been leased by Frank Gersten and will open the early part of April.

Bratter and Pollak's new Nyack house is scheduled for an April 22nd opening. This theatre seats about 1,500.

Another house that will be opened in the near future is Thornton Kelley's new 1,400 seat theatre at Westwood, N. J. It is thought that Decoration Day will be the date.

Kansas City

SEVERAL new theatres, changes in management and improvements were announced in the Kansas City territory last week.

A new theatre, seating 1,250 persons, is being planned in St. Joseph, Mo., by the Sun Amusement Company, of which Ed Peskay is president. Plans have been drawn by Edwin Kratz, Kansas City architect.

Joplin, Mo., is to have a new $700,000 hotel and theatre building of Spanish design, concrete and steel construction, it was announced by the Joplin Building Company. L. P. Larson, president of Chicago, president of United Studios, Inc., also is president of the Joplin concern and Hadly Tatum, of Joplin, is secretary-treasurer.

Jack Quinlan, formerly manager of the Pantages Theatre, Kansas City, has been appointed manager of the Loew's State Theatre, Houston, Tex.

R. A. Bursley, who formerly managed the Gillham Theatre, Kansas City, has been made manager of the Beyer Theatre, Excelsior Springs, Mo.

Bill Jacobs, formerly manager of the Royal Theatre, Kansas City, and who has been managing the Denver Theatre, Denver, Colo., has returned to Kansas City, having resigned his Denver position.

The Pottorf building, Nevada, Mo., has been leased by C. S. Biles, of Kansas City, and will be remodeled into a motion picture theatre.

Leo H. Mullinex and Carl Zeigler have purchased the Princess Theatre, Quincy, Mo.

H. A. Jones, formerly of Universal, has assumed his new duties as manager of the Orpheum Theatre, Parsons, Kans.

George Havob held a formal opening of his new Mary Lou Theatre in Marshall, Mo., last week.

Mr. and Mrs. Morton Griggs have sold their Globe Theatre to Edward Rowland of Texhoma, Okla.

The Opera House, Cuba, Kans., owned by the Bohemian Lodge, which was destroyed by fire last week, will be rebuilt.

Lewis Vaughn has succeeded J. A. Jefferies, who has been transferred to Independence, Mo., as manager of the Booth and Beldorf Theatres, Independence, Kans.

The Midland Theatre Circuit, Kansas City, will remodel the Star Theatre, Nevada, Mo.

It's supposed to be a grudge match, that golf tilt between Tom Baldwin, Tiffany booker at Kansas City, and Lester Levy, Paramount poster clerk, Kansas City, with a side bet of $2, the match to be played over the St. Andrews course, Kansas City, in the near future.

The Kansas City Film Board of Trade golf tournament is nearing definite arrangements. With balmy ozone everywhere about, members of the board expect to meet soon for the purpose of setting a date and selecting a course over which the tournament will be played.

More than 40,000 school students of Kansas City have seen the film, "Top o' the World," an Alaskan educational picture sponsored and being shown by the Kansas City Star, a daily newspaper, in the last seven weeks, it was announced this week. The picture is shown free, but there is no opposition from theatre owners, who welcome the move as a means of further stimulating interest in motion pictures.

W. C. Denny, district manager for the National Theatre Supply Company, was a Kansas City visitor last week.

Stanley Schwann, formerly with the P. D. C. branch in Kansas City, has joined the Paramount sales staff and is covering Northeastern Kansas.

Baltimore

PAUL TOMPKINS, formerly organist at Loew's State, White Plains, New York, has succeeded Lester Huff as organist at Loew's Valencia here. Mr. Tompkins won his place at the Valencia through his excellent work at White Plains, it is said.

Mike Maloney, assistant manager at Loew's Valencia here, has retured to his work following an attack of appendicitis.

Mrs. Norma Harrison, who has been away from her work as cashier at Loew's Valencia here, due to illness, has had another relapse.

The new one million dollar theatre being built by Loew's, Incorporated, in Richmond, Va., will open to the public about April 1, according to present plans. Work is being rushed to completion.

General renovations are being made on the Regent Theatre, colored, here, by the owner, Ike Hornstein, who operates it.

The new offices recently engaged by the Trio Exchange, on the eighth floor of the Mather Building, Washington, D. C., have been taken over by that company. Members of the office force moved from the New Jersey avenue location recently.

Maxie Rosenberg, salesman for Universal, formerly on the Eastern shore of Maryland, is now handling the Washington, D. C., territory for that company.

A. G. Buck has joined Warner Brothers, Inc., in Washington as a salesman. He was formerly in Philadelphia.

Gordon Hertitage has succeeded V. A. McGarry as manager of the Elite Theatre, Washington, D. C., while Mr. McGarry has succeeded Dick Sparrow as manager of the Hippodrome there.

The Maryland and Virginia territories for United Artists is being handled now by Sam Harowitz, formerly of Cleveland, Ohio.

Having spent almost a year in a pleasure trip in Europe, Harry Morstein, proprietor of the Queen Theatre, here, has returned to this city. During his absence the playhouse was managed by his son, Albert, who returned to Baltimore with him after meeting him in New York.

The death of Mrs. Marie Tidings, sister of Joe Culahan, Baltimore salesman for Paramount, occurred in Washington recently.

R. Mopsikoff, poster illustrator of Baltimore, is now appearing on the streets minus his mustache.

Miss Helen Weidner, who has been associated with the Garden theatre for a number of years with the Whitehursts and now with the Schanbergers, has had a nervous breakdown and has left her post of duty for some time. While she is away her work is being done by Miss M. Watson, who has come to the Garden from the Maryland, another Schanberger house.

Henry C. Roemer, commercial artist on the Baltimore Sun, has been appointed news cameraman for Fox Films in Baltimore and Annapolis territory. Mr. Roemer has been interested for some time in amateur motion picture photography.

M. Hart, assistant publicist for the Schanberger interests, operating the Maryland and New Garden Theatres, has returned to his work after having been operated on.

A thorough overhauling will be given the New Valley theatre, which opened in Midland, Md., several months ago.

Maurice A. Baker, manager of the Mosque theatre, Richmond, Va., has reduced the admission price for children to that theatre to ten cents, and says this has been done so that more families can enjoy the performances given at the Mosque.

A new theatre to cost about $138,000, is to be built at Chattanooga, Tenn., by the Reliance Investment Company. The contract has been given to John Parks.

Dallas

THE Showmans Club, a recreation club for the theatrical profession, will have its opening March 31st. The club is a chartered club and incorporated under the Texas state laws, and the object of the organization is to offer to the staffs of the Dallas theatres and their friends an attractive social center where they may dine and relax among their "fellow slaves." The club is to have private dining booths and the drapes enclosing these will bear the name and insignia of one of the Dallas theatres. Pool and billiard tables are being installed and everything will be ready for the initial opening on March 31st. The initiation fee is $5 and there will be no dues or cover charges assessed the members. The officers of the club are Ed Goldstucker, president; Dr. Lane B. Cook, vice-president; Chris Antone, secretary and treasurer, and C. E. Huddleston, chairman, board of directors.

Simon Charninsky, manager of the Capitol theatre, has gone to St. Louis on a five-day business trip.

Joe Dietz, Publix booker for this district, has been confined with an attack of influenza.

The Melba Theatre orchestra will be removed only during the showing of the Vitaphone presentations, according to present rumors.

M. A. Wolf has been selected by W. P. Garyn of the National Screen Service as their representative to succeed Jack Underwood, who resigned.

The Dent Theatres, Inc., has moved the Vitaphone equipment from the Arcadia theatre, Dallas, to a Dent theatre in Wichita Falls. Due to the absence of a first run Vitaphone house in Dallas, the Arcadia has been showing first run "shorts," but the Publix Melba now holds these rights and will open with Vitaphone April 7th.

G. A. Doering of Dallas has purchased the Palace theatre of Terrell and also an interest in the Iris theatre at Terrell, Texas.

J. L. McKinney has accepted a position with Tiffany-Stahl and will represent that organization in Oklahoma. Mr. McKinney was lately with Pathe, and at one time was branch manager of the Pathe Oklahoma City office.

Henry T. Ferris of St. Louis, vice-president of the First National, has been in Dallas on business and was a visitor at the Interstate offices.

James O. Cherry, manager of the Publix Melba, left Friday night for Houston to attend the opening of the Kirkby theatre there Saturday, at which time the Vitaphone will be presented with Al Jolson in "The Jazz Singer."

C. B. Stiff and L. E. Schneider of the Publix organization, and Mr. Piermont, of the Vitaphone Co., are in Houston to attend the opening of the Kirby theatre, a Publix house.

Ross A. Wiegand, publicity manager for the Melba theatre, Dallas, has just returned from Houston, where he assisted in putting over the advertising campaign for "Old Ironsides," in Houston.

L. E. Schneider of the Public home office will return to Dallas the first part of the week, and then leave for Denver.

Cincinnati

THE Grand Opera House has temporarily switched from legitimate to pictures, and is playing a return engagement of "The King of Kings," which picture established an attendance record during its previous long run. The present booking is for one week only.

I. Libson, controlling the leading theatres in down Cincinnati, has again demonstrated his customary spirit of public cooperation by running slides and trailers in all of his houses emphasizing the necessity of regular physical examinations as a preventative of tuberculosis, which campaign is being waged by the Red Cross.

The Albee Theatre has added Howard Hafford, well-known Cincinnati tenor, to its orchestra as soloist, to succeed Clayton Bryson.

Robert G. Teoefort, who has been looking after the press and publicity work at the Orpheum Theatre, Cincinnati neighborhood house, has been made assistant manager to Chester Martin, who recently took over the managerial reins, succeeding Andy Hettesheimer.

E. Bennett, who operates the Peoples Theatre, Dayton, Ohio, has taken a 15-year lease on a site at Third and Mathison Streets, on which he proposes to erect the largest suburban house in the city. The lease calls for a total rental of $75,000, while cost of the building is estimated at $150,000. The structure will contain two store rooms and three residential suites in addition to the theatre.

The Midland Theatre Co., Newark, Ohio, of which G. E. Hayward is president, has let contract for a new house to the Hawkins Construction Co., of that city. Estimated cost, $100,000.

D. H. Kirwin and A. Ritzler, of Lima, Ohio, have purchased a site on South Washington Street, Tiffin, Ohio, on which they will erect a movie house to cost around $250,000.

Joe Goetz, who was recently appointed manager of Keith's State Theatre, Dayton, Ohio, recently took over some additional duties. The happy bride is Miss Audrey Shere, a resident of Dayton.

The Royal Theatre, Chillicothe, Ohio, is being very extensively remodeled.

The Star Theatre, Pemberville, Ohio, now has a new owner in the person of Hugh M. Davis, of Leipsic, Ohio.

Albany

MOTION picture theatres in this section of New York state continue to change hands. R. C. McClure, who has been running the Queens theatre at Saranac Lake, and who came here a year or two ago from Texas, disposed of his house last week to William Brown. Mr. Brown made his first trip to Albany's Film Row during the week, driving down with George Goldberg, an F B O salesman. On account of weather conditions, it was a hard trip and the two men reported bucking snow drifts five feet in depth. The Casino in Fleishmanns, has been sold by K. Kron, to William Pine.

Two modern projection machines have just been installed at the motion picture theatre at Madison Barracks near Watertown. The work was supervised by Stephen Azusin, chief engineer of the Army motion picture service. The theatre has also been redecorated.

The annual election of officers of the Albany Film Board of Trade will take place on April 2, nominations having been made during the past week. It is expected that there will be few, if any changes, and that Howard Morgan, will be re-elected president.

The sympathy of Albany's Film Row is extended through these columns to Mrs. Katherine Dobbs, an employee of the Tiffany exchange, whose father died last week, following an illness of several months.

Rumors to the effect that there would be a change of policy at Harmanus-Bleecker Hall in Albany, early next fall, and that burlesque would supplant pictures, were nailed last week by Joseph Saperstein, the manager, who declared that there would be no change in the present policy and that business was all that could be desired. Mr. Saperstein spent a day or two last week in New York.

H. C. Bissell, who recently resigned as salesman at the First National exchange in Albany, is now busily engaged in booking orders for sauerkraut juice.

The Albany correspondent of the Motion Picture News was privileged to serve as one of the judges at a contest held this week at the Troy theatre in choosing the most beautiful blonde in the Collar City. During the early part of the evening, the theatre management served as host to a party that included no less than fifteen Troy blondes.

William Benton, of Saratoga Springs, was successful in his recent Supreme Court action seeking reduction of the assessment against his Whitehall theatre. The Washington county board of supervisors has been notified that under a decision by Justice Goldsmith, the assessment on the theatre has been reduced from $35,000 to $23,000. Mr. Benton had previously decided that the assessment was excessive.

Jack Krause lost the last two teeth in his upper jaw last week, the final chapter in the automobile accident of several weeks ago, in which Mr. Krause sustained a fractured hip and severe injuries to his face. Mr. Krause now intends to rest until the fore part of May, when he will engage in some line of endeavor, having recently resigned as local manager for Tiffany.

There were quite a number of visitors along Albany's Film Row during the past week, buying and booking pictures. These included Charles Marshall, of Ausable; Sam Hochstim and Harry Frieder of Hudson; Clarence Dopp, of Johnstown, and Al Sapiro, of Manchester, Depot, Vt., who brought his son along with him for the trip. Eli Sobel, of Boonville, was also in Albany.

The biggest event, not only along Albany's Film Row, but also in the capital city of the state, at least to Nat Levy, local manager for Universal, was the fact that his baby sprung a new tooth during the week. This exciting fact was hurriedly conveyed to Mr. Levy by telephone as soon as discovered by Mrs. Levy.

The Strand theatre, in Watertown, installed about 300 new seats on the main floor of the theatre last week. The interior of the house has just been redecorated in a combination of pearl gray and shell pink.

The Strand theatre, in Syracuse, observed its birthday anniversary last week with a special program of entertainment.

The Broadway in Schenectady, has reopened and the new owner can boast of one of the longest names and likewise the hardest to spell, of any exhibitor in this section. The owner of the theatre, and likewise the name, is J. Skladanowski.

Myer Schine, of Gloversville, spent a portion of last week in New York City. Howard Morgan, local manager for Educational, called other points to the south of Albany, on theatre owners in Newburgh and last week. Charles Stombaugh, local manager for Pathe, was in Utica and Gloversville during the week. Pete Dana, local manager for Tiffany, visited the Adirondack towns.

Albany's Film Row is interested in the coming nuptials of one of its members, Miss Esther Kenney, who is associated with the Universal exchange, and who will become the bride of John J. Brennan, of Cohoes, on Easter Sunday. The wedding will take place at St. Bernard's.

Minneapolis

THE week beginning March 23 was set aside by Mayor Leach of Minneapolis as Diamond Jubilee Movie Week in a proclamation issued by the mayor. The mayor called upon the citizens of Minneapolis to join in the event as part of the Diamond Jubilee celebration in honor of the seventy-fifth year of the naming of the city. The opening event of the week was the dedication by Mayor Leach of the new Publix-F & R Minnesota theatre at a private showing of the theatre. Invitations were issued to a representative list in the Twin Cities to be present at the event and the theatre was opened to the public on the 24th.

Harry Millstein, formerly in charge of the Salt Lake City office for Universal, has been appointed by that company to succeed Mark Ross as manager of the Minneapolis branch. Ross is now in New York considering several offers. One, it is understood, is to manager another company's Minneapolis branch. It is also said that Universal would like to retail Ross' services in a selling capacity.

It is reported that a corporation is planning to build a studio for the production of motion pictures at Stoney Lake, three miles north of Hackensack, Minn. A 97-acre tract of land has been purchased at the lake and Capt. Charles Adams has announced that $100,000 will be spent on the erection of buildings.

A recent visitor in Minneapolis was W. E. Shallenberger, formerly head of a large independent producing and distributing company and now producing on his own in California. Within a few weeks Shallenberger will make an announcement to the northwest exhibitors concerning a 15 episode serial which he has produced.

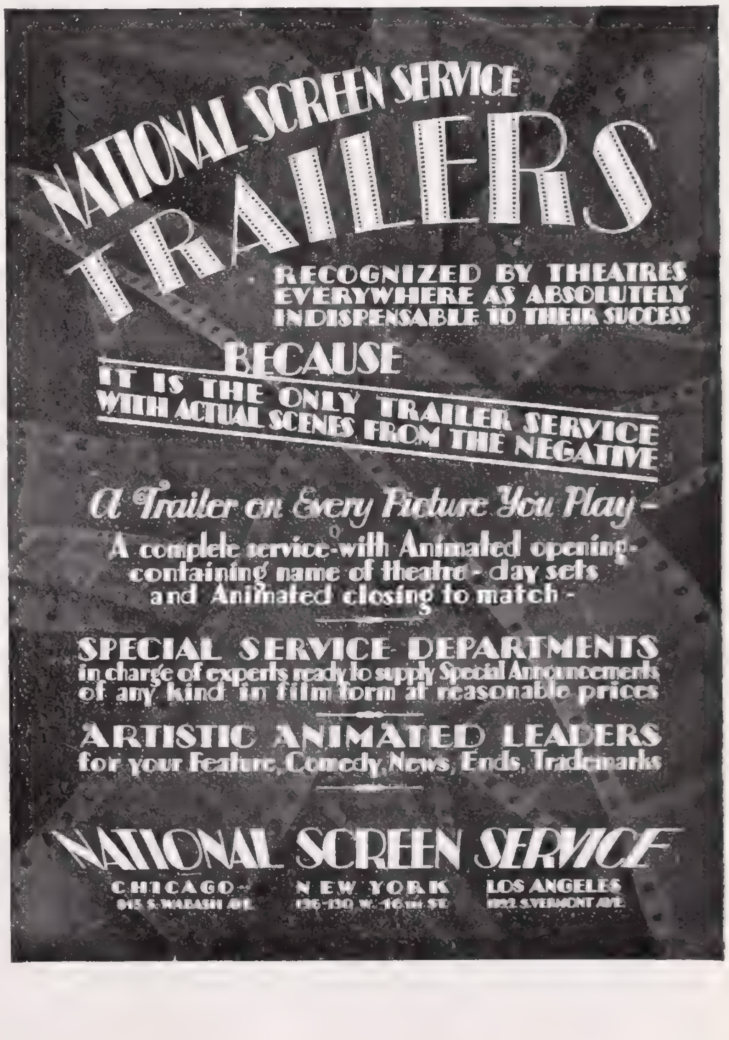
Minneapolis, Saint Paul and other cities of the northwest were showing on Friday after the St. Francis dam break, which occurred on Wednesday, the Paramount pictures of the disaster. The films were rushed here by airplane.

H. W. Segal has withdrawn from the firm operating under the trade name of the Northern Theatre Supply Company, Duluth. S. J. Wegal has assumed all liabilities of the company and has purchased the assets.

Ernie Hill is seriously ill at St. Mary's Hospital, Minneapolis. He is a well known film salesman in the Minneapolis territory.

The theatre at Forman, N. D., has been taken over by the American Legion. The house, which is to be known as the Legion, is under the management of David H. Jones.

J. A. Gravelle has bought the Twin theatre at Rapid River, Minn., from Buchman and Ross.



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Chicago

MEMBERS of the Chicago Film Board of Trade tendered Carl Leserman, who is leaving Chicago to take charge of First National's Cleveland office, a testimonial dinner at the Congress Hotel on Monday night. Mr. Leserman has been identified with Chicago exchanges during practically his entire film career, and will be greatly missed by his many friends on film row and among exhibitors.

George Taif, popular film salesman who severed his connection with First National a few days ago, has been added to the Metro-Goldwyn-Mayer sales staff, and will cover central Illinois territory.

Jules J. Rubens has returned to Chicago, after enjoying a prolonged vacation in Florida.

Eddie Brichetto, M-G-M salesman, is now covering country territory after having traveled the south side for some time past. Salesman Max Schwartz will take over this territory and Salesman Ishmael will continue to cover the north and northwest sides.

Frank Omick, head picture reviewer for Great States Theatres, is confined to his home with a serious attack of pneumonia.

Sales Manager Buddy Rogers, of Gotham Films, spent last week in Chicago negotiating a contract for the new season's product with Jerry Abrams.

Simon Simansky, who has been taking his annual spring vacation at Hot Springs, was scheduled to return to Chicago last week. Mrs. Simansky is also expected from California, where she has been sojourning for the past six weeks.

Steven Montgomery, who has been resting up at his home following an operation at Alexian Brothers Hospital, expects to be back at the Daily News Screen Service office next week.

W. O. Budd, former manager at the Genessee Theatre, Waukegan, is now in charge of the Princess at Joliet. He has been succeeded at the Genessee by Buddy Hooten, formerly connected with the Shine Circuit in Syracuse, New York.

W. C. Pierce, of the Peerless Theatre, Kewanee, has returned after a seven weeks' trip to California, during which time he visited many of the studios, and got an insight into the forthcoming productions. Mr. Pierce went away to avoid the snow and returned just in time to encounter the blizzard which started Monday.

Two Vitaphone openings scheduled for the month of April are those at the Coronado, Rockford, on April 8th and the Empress at Decatur, April 18th.

"Smilin'" Al Evans, organist at the Genessee Theatre, Waukegan, is making a big hit and has the citizens all singing in this norshore town. Mr. Evans, before presiding at the Genessee console, was located in San Antone, Texas.

The Grand Theatre, Lowell, Indiana, is now under the management of Vought & Rush, who also operate the Palace Theatre at Crown Point.

John Dittman, veteran theatre owner, who operates the Lindo and Strand Theatres at Freeport, is getting around again after being confined in bed for six weeks as the result of a serious tooth infection.

Manager Herbel, of Universal, went to Minneapolis to install George Ross, as manager of Universal's exchange in that city. Harry Melstein, formerly manager of the Minneapolis exchange, has been transferred to Pittsburgh.

Cleveland

HERMAN GARFIELD, at home wherever men gather, was in Cleveland for a few days last week. Garfield states he is on his way to Washington to close a deal with Uncle Sam for making an official film, the nature of which he is not at liberty to disclose right now.

Leslie Whalen, publicity manager for Harold Lloyd, has been here all week greasing the publicity wheels for "Speedy," which will play the State Theatre during Easter Week.

L. N. Hackett, formerly "Admiral" Hackett of P. D. C., now part of the home office personnel of Pathe, spent the week in the local Pathe exchange. He is making a tour of offices.

Carl Lesserman will arrive in Cleveland early in April to become manager of the local First National exchange. Lesserman has been connected with the Chicago First National exchange as local sales manager for the past two and a half years. He succeeds Gradwell L. Sears, who has been promoted to be manager of the Chicago branch.

Jack Flanagan, of Tri-State, leaves here on April 4th to attend the convention of Society of Motion Picture Engineers in Los Angeles. He will go on a special train that will pick up members along the road.

J. E. Beck, former manager of Pathe short subjects, has returned from a vacation trip in Florida. Beck has several propositions under consideration, none of them connected even remotely with the picture industry, however.

The Film Board of Trade gave a dinner party last Monday night at Claremount in honor of its incoming and outgoing members. This means Gradwell Sears, who leaves to go to Chicago, and J. E. Fontaine, who has returned as local Paramount branch manager.

The Opera House, in Mansfield, is installing Vitaphone equipment. It will be completed by May 1st, at which time vaudeville will be discontinued and the house policy will be pictures and Vitaphone numbers. The Opera House belongs to I. Lipson, of Cincy; D. Harris, of Pittsburgh; and W. N. and H. R. Skirboll, of Cleveland.

While thousands of people were passing in front of the Ohio Theatre last Thursday in the early afternoon, thieves broke into the box office and got away with $100. They missed $4,000, however, which one of the treasurers was quick witted enough to toss into the waste paper basket. The thieves jumped into a waiting taxicab and rode to East 105th St., where they got out and were lost in the crowd.

Canada

ALEX. SOLOMON has opened the new Palace Theatre, Blind River, in Northern Ontario, this attractive film house having a capacity of 474. Coules and Coules of Sudbury, Ontario, were the architects, which the decorative scheme was carried out by William Harvey of Toronto, associated with J. P. Coghill of Toronto. Alfred Scott has been engaged as the moving picture operator. The opening attraction was "Beau Geste." The theatre was formally dedicated by Dr. Robb, member of the Canadian Parliament.

The exhibitors of St. John, N. B., have organized a campaign against Daylight Saving in that city in cooperation with the Retail Merchants Association. The members of the Motion Picture Operators Union and the Theatrical Stage Employes of St. John also lined up with the managers and appeared before the mayor and city council at St. John to make formal protest against changing the clocks this year.

H. D. Buckley, manager of the Canadian Educational branch at St. John, N. B., has been transferred to the Montreal office of the exchange and W. A. Owens has been appointed manager at St. John to succeed him.

W. A. Owen was formerly manager of the First National office in St. John and Gerald Hoyt of that city has been placed in charge of the First National office there.

The final match in the Big Four Hockey League at Ottawa, Ontario, took place at the Auditorium Saturday, March 24, this encounter settling possession of the huge Keith-Albee trophy which had been hung up for competition in the hockey sport by Manager J. M. Franklin of B. F. Keith's Theatre, Ottawa. The trophy is to be presented to the championship club at a banquet at the Chaudiere Golf Club. The big cup has attracted plenty of attention in sport circles.

George Rotsky, manager of the big Palace Theatre, Montreal, has reduced admission prices slightly and has also added to the programs by the engagement of Andy Tipaldi and his 15 Melody Kings as a special musical attraction. Prices now range from 30 to 60 cents.

A brief resumé of the life of one of Canada's prominent exhibitors, Major Graham, will certainly be of interest to those in the Dominion, where he has played an important part in the bolstering of the motion picture industry.

Major Joseph Graham, D.S.O., born in Wales in December 1882 came to Canada over twenty-five years ago and later to Winnipeg, where he joined the Lord Strathcona Horse. He is very prominent in all lines of sport in Regina, where he makes his home. In fact, he is mainly responsible for the fact that Regina has a powerful professional hockey team. He is married and has five children. He went overseas in 1914, being awarded the Mons Medal and D.S.O.; was wounded and returned to Canada, where he was attached to Headquarters Staff. At present he controls the Metropolitan, Rose and Grand Theatres in Regina, Sask., also the Dominion Theatre at Yorktown, Sask. The Metropolitan Theatre at Regina in particular is a very fine theatre, having a seating capacity of 1,100. Major Graham is a Mason and belongs to several other orders.

Salt Lake City

NEW carpets and drapes have been put in at the Victory Theatre during the past week, according to Manager Ray Hendry here.

Allan Pike has been appointed organist at the American Theatre of this city recently.

Manager Frank Larsen of the Egyptian Theatre at Boise, Idaho, is cooperating with the merchants of Boise and putting on a fashion show.

Leo J. Falk, lessor of the Egyptian Theatre of Boise, accompanied by Mrs. Falk, passed through this city on a return trip from California, and he reports that he was entertained considerably during his visits to the various studios.

John B. Ashton, formerly of the Columbia and Princess theatres of Provo, Utah, has recently left the theatre business, to the regret of his many film friends, and is taking up the wholesale ladies' ready-to-wear business in Salt Lake City. Harry Ashton, son of John B., is now manager of the Paramount Theatre, Ogden, for the Louis Marcus Enterprises.

A. L. Glassman and associates have purchased the Orpheum Theatre and the Orpheum theatre building from the Eccles Estate there. The Orpheum Theatre was formerly managed by the well known show man, Joe Goss, who will devote his entire time to his A. & W. Rootbeer interests. Glassman contemplates using combination change weekly of Pantages vaudeville and Vitaphone.

Carl Porter, manager of the Paramount Empress and supervisor of the management of the Paramount houses at Provo and Ogden, reports conditions to be very good at all of these houses.

Sam Levine, manager of the Paramount at Provo, staged a Preferred Blonde Contest last week. Harry Ashton, manager of the Paramount at Ogden, also put on a similar contest recently.

Joe Koehler, manager of the Idaho Theatre at Twin Falls, Idaho, was down on his monthly visit to this city for the purpose of attending one of the weekly Monday morning meeings of the Louis Marcus Enterprises. Koehler is having his theatre newly carpeted this spring, it is announced.

Thousands crowded the fourth annual theatrical ball of the Salt Lake stage employes at the Auditorium of this city the evening of March 16th and were of one accord that the ball was the most outstanding affair of the kind given by the organization in recent years.

S. B. Steck, manager of the Lyceum Theatre at Ogden, has returned from Rochester, Minnesota, where he had taken Mrs. Steck for treatment at the Mayor Brothers hospital.

Hal Elias, Exploiteer for Metro-Goldwyn-Mayer, is still in the Salt Lake territory working on Metro-Goldwyn-Mayer special productions. Manager L. C. Wingham is now back from a swing into Montana.

Al O'Keefe, manager here for Pathe, is making Idaho in company with salesman George Hayes. Jack Connors is in Nevada.

Newly appointed Manager A. W. Hartford of the local Universal exchange, left last week for a tour of the Northern territory.

G. E. Rosenwald, District Representative for Universal, left this city a short time ago for the Denver office.

C. M. Stern, well known here through his association with Metro-Goldwyn-Mayer, and recently connected with the Advance Trailer Service Company, is now selling for Universal and is making the Southern territory. C. C. McDermond is still in Idaho out of this exchange.

Harry Lustig, Warner Brothers Division Manager, is en route back to the local exchange from Denver where he has spent the past week. The new branch manager for this office has not yet been announced. M. F. Keller has come to this city from the Warner Brothers Portland office to cover the Montana territory here.

Manager Clyde H. Messinger returned recently from the Idaho branch.

Edwin Bluck, owner of the Rialto Theatre at Durango, Colorado, is expected to arrive in this city within a few days. Bluck is at present building a new theatre at Durango.

Able Davis, who was District Manager for Tiffany here a short time ago, is now intending to open up a new exchange to be known as the Atlas exchange, with a location in with the Tiffany offices here, according to reports.

Frank Berman, who has recently been added to the United Artists sales organization here, is now covering Idaho from this exchange. John Dickson is on a three months' trip into Montana, it is stated by Manager Harry Stern.

The Peery Brothers of the Egyptian and Ogden first run theatres of Ogden, Utah, are spending some time conferring with local exchange managers.

E. Ostlund of the Rivoli Theatre at Springville, Utah, is in this city for a short stay.

Mrs. Rand, wife of "Dad" Rand who operates the Isis Theatre in Salt Lake, is reported to be recovering from a very serious attack of pneumonia.

Mrs. E. H. Littlejohn of the Lyric Theatre at Price, Utah, was among exhibitor visitors last week.

After a visit to the Salt Lake Columbia exchange of about one week, J. T. Sheffield, owner of this exchange, left for his headquarters in Denver. "Hap" Fredericks is now making the Cache Valley section of Utah.

Chas. Walker, manager of Fox here, is in the Idaho country for a short stay in the interest of his Fox productions.

Special Representative Ben F. Rosenberg of the Fox organization is spending some time at the Salt Lake exchange.

Des Moines

DES MOINES is to have vitaphone pictures in three weeks when the Des Moines Theatre is scheduled to open with "The Jazz Singer." Work is being rushed on the installation of the equipment for the Vitaphone pictures. At Fort Dodge the Rialto Theatre is opening witth the Vitaphone pictures on March 25. Lorenz Wegener, who is manager of the Rialto, has been very busy arranging for a big opening there.

The Royal and the Strand at Carol, Iowa, changed hands last week. The theatres were previously run by Joe Stack, who sold to E. N. Neu. Mr. Neu has been an exhibitor in Iowa for a number of years.

At Bennett, Iowa, the Opera House owned by R. J. Weimer, was sold to A. T. Voss.

Nate Frudenfeld, manager of the Capitol Theatre, Des Moines, reports that the flu has had no effect on business in Des Moines and that the box office shows a good average for this time of year. The week of Aimee McPherson here has seemed to bring a lot of people in from out of town and business at the theatres has been bettered by this rival attraction.

William Sears, who has been working some time for the Sears and Jones Circuit in Missouri with headquarters at Booneville, Mo., has been made manager of the Strand and Casino at Marshalltown for Universal.

Fred C. Hines of Cresco, Iowa, is planning a $250,000 company which will have a chain of theatres in Iowa. Mr. Hinds has been in charge of the Cresco Theatre at Cresco for several years and is one of the veteran exhibitors of the state.

The flu epidemic is still holding victims in sway. Roland Gelatt, who does the art work for the A. H. Blank organization, is at home this week recuperating. Mr. Gelatt has handled the art work for the past four years. At the Des Moines Theatre, Mr. Levine, manager, was also ill last week.

The First National team are the undisputed leaders now in the film exchange bowling contest. The First National bowlers won three games from Metro-Goldwyn-Mayer, which defaulted by non appearance. F B O who defeated Paramount three games put that team down for a count. This leaves F B O, Paramount and Universal in debate over second place. Eighteen more games are to be played in the contest, of which E. P. Tilton, manager of First National, is the manager. Jimmy Wynn and George Wood of Educational must also be given considerable credit for the success of the F B O team with which they bowl.

A. H. Blank was in Minneapolis for the opening of the New Publix house there. It is understood that it was christened the Minnesota.

Kathryn Hiller, cashier of the Educational office, will spend the week end at her home at Ottumwa, Iowa.

Visitors in Film Row were G. A. Dehoet of Monroe and R. B. McComb of Dobbs, who stopped in at the office of Paramount. W. A. Graham, who recently took over the Grand Theatre at Knoxville from Mr. and Mrs. Byron Watson, was in to book pictures. M. A. Brown was in visiting the exchanges representing Forest City and F. E. Robertson of the Gem at Lohrville visited the office of Metro-Goldwyn-Mayer. E. H. Johnson of the Strand at Williams, Iowa, whose visits have been very rare, was also in at this office.

Jimmy Wynn of Educational and E. P. Tilton of First National both visited Cedar Rapids in trips into the territory this week. A new theatre, not yet named, is opening up there this month.

Alexander Frank, who previously operated the Plaza and Rialto at Waterloo, Iowa, has taken over the management of these houses from the receiver appointed, Herbert Parker, when the theatres were closed. Mr. Frank is general manager for the Waterloo Orpheum Building Company.

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Seattle

THE biggest event in the history of Pacific Northwest suburban show business was the opening last week of Vitaphone and Movietone at the DeLuxe Theatre Company's Egyptian Theatre in the University district of this city. The "speakies" in conjunction with a second run of "Seventh Heaven" kept the house packed at all times, at a 35c top, and will undoubtedly be the forerunner of many more suburban installations on the Pacific Coast.

D. C. Millward, Northwest district manager for Tiffany-Stahl, left last week for a quick trip to Portland, San Francisco and Los Angeles. He was accompanied by Mrs. Millward, and expected to be away for about ten days.

Visitors at the new Seattle Theatre, Publix house in this city, last week included J. H. Goldberg, chief projectionist for Publix; Robert E. Power and Walter B. Armstrong, Armstrong-Power Studios; and Marco Wolf, the "Marco" of Fanchon-Marco production fame. They spent a few days here with Manager Alex Levin and Bernard J. Hynes, assistant manager.

J. A. Gage, former Educational manager and recently associated as sales representative with Tiffany-Stahl in the Seattle and Portland territory, last week announced his resignation with that company. He has made public no plans for the future.

William Hartford, manager of Universal's Portola and Granada Theatres, in West Seattle, last week was selected as chairman of the motion picture committee of the Parent Tteachers' Association of Seattle. He is very active in all community welfare work.

George P. Endert, for the last several years manager of the Paramount - Famous - Lasky exchange, and one of the "veterans" of Seattle's film row, last week announced his resignation with that company. Herman Wobber, district manager, arrived during the week and installed Neal East, former Portland branch manager, as the new local head. Mr. Endert has announced no definite plans for the future.

John Hamrick, managing director of the Blue Mouse chain of houses in Seattle, Portland and Tacoma, left last week with Mrs. Hamrick for Los Angeles, where he will confer with Warner Brothers' officials relative to the construction of the new "Music Box" Theatre in this city, as recently announced.

Joseph Sampietro, for the last season musical director of the Winter Garden Theatre in Seattle for Portland, where he assumes the musical direction of the Columbia All-Artists Orchestra for Manager Bert Levy. He succeeds Harry Linden, who is being transferred to another Universal house.

Several of the leading lights on film row were absent from their offices last week, attending the opening of the Wesco-Publix new Portland Theatre in Portland. The program was identical with that of the Seattle Theatre, opened two weeks ago.

Jess Beckman and Rex Thompson, heads of the Maritime Film Service, have taken over the lease on the Community Theatre at Port Orchard, Washington, formerly owned by John McGill. They plan complete remodeling and redecorating prior to the spring opening.

James Beale, well known as one of the leading film men of the territory, returned from Portland last week to assume the management of the Tiffany-Stahl branch in this city.

Milwaukee

TWO Milwaukee theatres suffered slightly from fires in the past week. The Egyptian theatre on Saturday night was the scene of one. A blaze started from the incinerator and progressed so rapidly that two companies were required to put it out. Patrons of the theatre were unaware of the blaze until they left the theatr. The Shorewood theatre was filled with smoke, caused by a clogged oil burner, shortly after the theatre opened on Tuesday night.

Michael Blum is again taking over management of the Ritz theatre at North Milwaukee. George Fischer of the Milwaukee and National theatres is turning back the theatre on April 8th.

August Berkholtz, when in the city recently, announced that he was building a new theatre in West Bend, where he now manages the Mermac. The new house is to have a capacity of 750. Mr. Berkholtz did not say whether he would continue the Mermac or not.

"Bill" Ainsworth, of Fond du Lac, where he operates the Orpheum theatre, was in the city early in the week.

Al Robarge, of the Cosmo theatre at Merrill, after a long absence, made his appearance at the exchanges last Wednesday.

James Andrus, secretary to F. G. Sliter, manager of the Fox exchange, has been confined to his home with sickness.

G. H. Jenkinson has closed the Victoria theatre at Minocqua and entirely dismantled it.

E. Berth, manager of the Pastime theatre at Kiel, was a recent visitor at exchanges.

M-G-M exchange will move into the new exchange building on 8th and State streets on March 31st. The Fox exchange will be moved a day or so before this. R. G. Wyckoff from the Fox home office is here supervising the transfer. A public reception is being planned by the exchange, the date of which will be announced later.

Andrew Peterson has taken over the Muscoda theatre at Muscoda from D. N. Mallory, the transfer becoming effective on March 28th.

Clyde Eckhardt, district manager for Fox, arrived in the city last Thursday for a short business conference.

F. J. Berry, master booker from the Fox home office, left the Milwaukee branch after a two weeks' stay.

Charles Bauman of the Star at Oshkosh, Mrs. August Gloe of the Rivoli theatre at Two Rivers, Neil Duffy of the Elite at Appleton and John Adler of Marshfield were included among out of town exhibitors in the city this week.

I. Masik has announced April 7th as the date of opening the new Granada theatre in Racine. The theatre has a capacity of 750 seats.

W. J. Luth of the Pembine theatre at Alamo was in the city recently for a short visit.

C. W. Nebel spent Wednesday in the city booking for his theatres at East Troy, Lake Geneva and Burlington.

The Ludwig film exchange is moving into quarters which are now being occupied by the Fox exchange. Mr. Ludwig is contemplating several changes in the apportionment of space.

Florida

PAUL LEVEANTS, who operated the Palm at Sulphur Springs for some time, has located at Homosassa, where he took over the Jungle theatre, operating it two nights a week and putting in the rest of his time on ten acres of cucumbers that he expects to bring home some real bacon.

Jesse Clark, district manager for Publix corporation, visited in Tampa last week, with a side trip to St. Petersburg.

The Tampa post of the American Legion brought a nine reel production of the "World War" to Tampa, and put it on at the Victory Thursday night following the regular show. The "boys" sold a lot of tickets and had quite a party.

The Hillsboro county Federation of Women's Clubs sponsored the showing of the motion picture of the "Passion Play" at the Tampa Municipal Auditorium. There was a private showing for ministers and teachers and next week the picture will be shown for three days at admission prices of 50c.

Oakley Busler, well known in Tampa and former manager of the Loop theatre at Sulphur Springs, accepted a position with the new Etta theatre at Ocala. This happened in February and Oakley decided that if he was going to make Ocala his home he would have a real home there, so he stole a march on his friends and married Miss Kalela Klepper. This happened on the 29th of February, the day he had to leave, and now Oakley won't have a wedding anniversary only each fourth year.

C. N. Leach, manager of the Florida at Haines City, was a Tampa visitor last week. Mr. Leach also owns the Marlea there but has closed this house as he finds that the Florida can handle all the business.

Funny how things just naturally will happen. To illustrate: The operator of one of the neighborhood theatres wanted an evening off, so he turned the booth over to his assistant, who, it happened, was not a licensed operator. For no reason at all the Inspector had to pick on this one particular night to give this one particular house the once-over. The booth was ordered closed for the night and the customers given their money back.

Victor Fernandez, manager of the Italian theatre, Ybor City, has added a company of 15 people to his program and the new company are, to use Victor's own words, "pulling like a plaster." The new company is headed by Raymond Justice, formerly of the Rialto stock company, and a great favorite with Tampans.

Pittsburgh

PITTSBURGH Moving Picture Bulletin is now issued twice a month instead of weekly as heretofore. This is done so that the paper will be more newsy, as local news makes up its reading matter and there has not been enough to make a newsy paper weekly.

Harry Rachiel, owner of the Comfort Theatre, Sharpsburg, and the Gen Theatre at Derry, has just taken over his only opposition house in the last named town from the former owner Frank Crodi. The house is named the Victor.

The Atlantic Film Co., now located on the Northside, will soon move their offices to their own building in East Liberty. Mr. Stanton, owner of the company, has purchased two lots at 1105 Washington Blvd., and work will commence immediately upon the erection of the two story fireproof studio and laboratory. The company produces commercial and educational films and is affiliated with the M.P.T.O. of West Pa.

Alex P. Gillespie, for more than ten years connected with Rowland & Clark Theatres of Pittsburgh, who combined with Stanley, retired from active duty last Saturday night. He tendered his resignation two weeks previously. Mr. Gillespie has been in charge of the real estate and insurance for the theatre chain almost since its inception. His position with the firm had been an important one and many of the theatres now owned by the company are a result of his efforts. It is understood that he has not made any other connections as yet, although it is likely that he will enter another line of business.

Bert M. Stearn is the new manager of the United Artists Exchange, locally replacing Carlos Moore who resigned to Al Lichtman.

Norman W. Pyle is leaving Pittsburgh for Washington and Charlotte and expects to be gone about eight weeks. Norman is publicity representative for Metro-Goldwyn-Mayer in Pittsburgh, Washington, Charlotte, and Philadelphia.

W. B. McGill, poster artist, formerly for Loew's Aldine, is now at Loew's and United Artists Ohio Theatre in Columbus, Ohio, which opened last week, doing the poster work and ads for that house.

W. A. Finney, district manager for Loew's Theatres Western Division, who makes his headquarters here, is back after a three months tour opening Indianapolis and Columbus as well as visiting all houses in his district, which reaches as far west as St. Louis and Kansas City.

Harry Goldtein, former manager of the Paramount exchange at Albany, has been transferred to the local office in a similar capacity. He succeeds J. E. Fontine, who, after a very successful term as manager of the local exchange, has been sent to Cleveland as manager of that branch of Paramount.

Archie Fineman, owner of the McKee Theatre, Arlington Ave., and W. G. Schoss have purchased the Colonial Theatre, Beaver Falls. Marks & Kann, local architects, are drawing plans to increase the seating capacity of the Colonial to 1400. The theatre was closed in February so that the rebuilding operations could start.

Owing to a prevalence of scarlet fever in Erie, the children under sixteen years of age are not permitted in theatres or any public gatherings. The quarantine stands until further notice.

The Lyric Theatre, Wheeling, which has been open for more than two decades, playing pictures, has been closed for good. The building is being converted into a storeroom. Jim Velas was owner of the theatre.

Moe Koppelman, formerly asst. manager of the Standard Film Exchange and now asst. manager of the Universal exchange in Cleveland, was in town last week to say hello to his friends on Film Row.

F. C. Bonstall, veteran film man in the local territory and for the past six years a salesman for the Fox exchange, has resigned and made no announcements to future plans.

L. P. McGovern is now a salesman with the Film Distributing Company and "Mac" is proving himself a real go-getter.

J. H. Rankin, owner of the Rankin Theatre, Bridgeville, opened his beautiful new Rankin Theatre, 527 Washington Street, same town, on Thursday. The new house seats 600 and is one of the most up to date theatres of its size to be found. The older house will be given a new name to be selected in a contest.

The screening room at the Standard Film Service Co. has been renovated and the projection machines overhauled, and the Standard now boasts of one of the finest screening rooms in the city.

Mrs. Frank Murray, wife of film row's well known lobby display builder and painter, is back from her annual visit to her parents' home in Deland, Fla. While in Florida, she sent much fruit to Frank and his workers and how that crowd went through it is nobody's business.

Central Penn

WITH a dedicatory address by the Hon. Harvey W. Whitehead, judge of the Common Pleas Court, and with former Mayor A. M. Hoagland presiding as master of ceremonies, the formal opening of the new $300,000 Park Theatre, Williamsport, took place in the presence of a huge crowd on Monday evening, March 26.

This modern picture house was erected by the owner, Valentine C. Luppert, and the manager is Richard Mix. The feature film attraction on the opening night was "West Point," which remained for the first half of the week, and was followed by "The Four Flusher," starting on Thursday. Special programs of musical and other added attractions were presented at the theatre throughout the week, including organ recitals by George R. Bouchard, of Buffalo, formerly of Shea's Theatre, Williamsport, and by Professor Frank Davis, of Oberlin College, Oberlin, Ohio. Several concerts were given by the Imperial Teteques Masonic band, of Williamsport, and by the Orpheus Club, which includes the Consistery Choir, of the same city.

Paul A. Stevenson has been appointed manager of the Hollywood Theatre, owned by the Shugars' estate, in Pottsville, to succeed I. Henry Kahan, who resigned to become manager of the Lindy Theatre, a new house erected in West Philadelphia by the Equity Theatres, Inc. Mr. Kahan held the Pottsville post for three years. The Hollywood employes held a farewell party for Mr. Kahan and presented him with a pen and pencil set of handsome design.

Manager Clyde M. Gibble, of the State Theatre, Harrisburg, extended the privilege of using the theatre to the Young Men's Christian Association for holding Community Holy Week services at noon each day from April 2 to 6, inclusive. The services ended before 2 o'clock, the hour for starting the regular matinee performances.

Just prior to the opening of the Capitol, in Bloomsberg, Harry Blue, Philadelphia manager of the organ department of the Wurlitzer Company, and who formerly lived in Bloomsberg, was host at a dinner party at which the guest of honor was M. E. Comerford, head of the company owning the theatre. Other guests were members of the staff of the Capitol.

A capacity audience attended the formal opening of the new Capitol Theatre, Bloomsburg, owned by the Comerford Amusement Company, of Scranton, on the evening of March 5. The house seats 1,000 and is a modern structure equipped with both the Vitaphone and Movietone devices. It is a fireproof building erected at a cost of $175,000, and has a two-manual Hope-Jones type of Wurlitzer organ. Byron R. Linn is the house manager.

Manager Samuel Friedman, of the Capitol Theatre, Pottsville, invited the seventy delegates to the annual Pennsylvania Y. M. C. A. Young Men's Conference, to be his guests at a performance in the theatre on the evening of March 3. They saw "The Cohens and the Kellys in Paris."

J. Richard Hancock, owner of two theatres in Williamstown, Dauphin County, was selected as foreman of the Grand Jury for the March term of criminal court held in the courthouse in Harrisburg. Mr. Hancock, who has owned the Lyric Theatre for a number of years and since the first of the year acquired control of the Academy of Music, both picture houses, is a former postmaster of Williamstown.

The Opera House, Parkesburg, a picture theatre which was badly damaged by fire on Christmas eve, and has since been closed, is to be repaired and reopened. Bids have been asked for restoring the floor of the auditorium, and the lobby and several stores and offices in the building, all of which were badly damaged by the flames.

The Pioneer Hose Company, of Robesonia, original owners of the Pioneer Theatre, which they sold, however, to the East Coast Theatres, have taken over the property again, and will continue to operate it as a picture house.

The Waat Amusement Company has purchased the Dreamland Theatre, Lock Haven, from George Huff.

The Opera House, Tremont, which has been closed for some time, has been taken over by David Raybuck under a noe-year lease.

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Buffalo

ANNOUNCEMENTS of the retirement of George H. Lighton as manager of the Erlanger Theatre, here, on account of ill health, and the apopintments of Robert L. Macnabb, manager of the Shubert-Teck Theatre, to succeed him, and of Leonard B. Sang to take Macnabb's place, all came within a few days of each other last week.

Mr. Lighton, shortly after his retirement became public, left for a brief visit in his home town, Syracuse, following which he planned to go to New Hampshire in an effort to regain his health.

Leonard E. Bergmann, general manager for A. L. Erlanger, came to Buffalo when Lighton's retirement was announced, and made arrangements for the transfer of Macnabb from the Shubert-Teck to the Erlanger. Macnabb became the Shubert-Teck manager last October when Joseph B. Maxwell resigned the position to enter the motion picture field in New York City.

Leonard B. Sang, treasurer of the Shubert-Teck, was named manager to succeed Macnabb. He started his career as an usher in Shea's Hippodrome here.

Pathe's nation-wide shakeup of its oganization was felt last week by the Buffalo office when five salesmen were released. They were Leo Murphy, who immediately landed with the Tiffany exchange here; Gene Markens; "Hump" Taylor; and Paul Shaver. The shakeup also resulted in the transfer of Oscar Hanson from Detroit to Buffalo as manager of the Buffalo exchange of Pathe, succeeding Basil Brady, who has become special representative.

No better testimony of the abiding faith that this city's theatregoers have in the venerable "Mike" Shea, for many years in the theatrical game hereabouts, could be offered than the hearty response that was given to his invitation to the public to take a chance on last week's bill at Shea's Buffalo Theatre.

H. D. Buckley, of New York, vice-president of United Artists, paid a flying visit to the Buffalo exchange last week, and right on his heels, Al Lichtman, also a vice-president and general sales manager, blew into town and held a sales meeting. Incidentally, James B. Reilly, former manager of the Buffalo office of Select Pictures Corporation, has been added to the local sales staff of United Artists, replacing S. N. Burns who has returned to New York City.

Ben Fitzer, for 23 years in the theatrical and exhibiting businesses, has decided to take a fling at the distributing game, and last week took desk space in the offices of Chase Pictures Corporation. He told a sad tale of his experimentation recently with a sound recording device, in California, into which he sunk quite a wad of dough. But he isn't weeping for the money he lost. "It costs money to learn, and I sure had an expensive lesson," he said ruefully. Fitzer brought a picture, "Broadway After Midnight," with him, after disposing of his theatrical interests in his home town of Syracuse, and will distribute it in western New York, between Poughkeepsie and Buffalo.

Ed Garrity, new Loew's manager here, isn't losing any time in arranging newspaper tie-ups. In cooperation with the Buffalo Evening News, he's going to throw a theatre party at his theatre for about 2,000 kids on Saturday morning, March 31. The kids are members of the Airplane Model League of America, and Ed's going to show them the film of "Forty Thousand Miles with Lindbergh."

"Herc" Webster has resigned from the Bond Photoplay Corporation exchange. He was connected with them for six years, managing the local office. R. C. Fox Exchanges recently took over the Bond exchange, but is retaining the name of Bond for the time being.

Ted O'Leary of F B O, manager of the Boston office, paid a visit last week to the Buffalo office, smoked some of Booker Lux' cigars, and chatted about the weather, business, and other light light subjects af conversation with everybody in the office.

Howard F. Brink, manager of Educational's exchange here, was covering the Syracuse territory last week in connection with Educational's May drive. Brink made the journey in his Willys-Knight with the big spotlight—he put a spotlight on that makes a locomotive spotlight look as small as a bead, almost, and gets quite a kick out of it. So do his friends.

Frank Maxwell has left the Tiffany sales force here and was succeeded by Leo Murphy, formerly of Pathe. Joe Miller, Tiffany manager, spent several days in New York last week visiting the home office.

Tom Grierson, the Wurlitzer specialist at the Rochester Theatre in Rochester, will become the organist at Shea's Buffalo here on March 31. Grierson, an Englishman, made quite a reputation for himself as a church organist before entering the musical end of the theatrical business.

The First National exchange here has announced the resignation last week of Salesman Walsh.

Charles Tarbox, exhibitor in Chautauqua and distributor of films catering to churches, has taken desk space in the offices of the R. C. Fox exchange here. Frank Allen, operator of the Allen theatre in Solvay, N. Y., visited the R. C. Fox exchange last week. George C. Smith, of the Novelty Theatre in Syracuse, also was a caller at the office.

Roy E. Van, manager of the Gayety Theatre here, visited New York City last week to arrange for some new special feature acts to run with his burlesque offerings at the Gayety. He also fixed up matters for his show on the United circuit next season.

Buffalo's theatrical circles received with regret the news of the tragic death of Charles Falke, 55, road manager for burlesque shows, who jumped from the window of his hotel room in the Forest Hotel in New York and was killed. Manny Falke, of Buffalo, is his brother. He suffered a nervous breakdown from brooding over the death of his mother, whom he buried in Buffalo early in March.

Howard Shannon, manager of the Lindhurst Theatre in Rochester, called on Booker Art Young of the Universal exchange here last week. Manager D. Miller, of the Universal exchange, was out of town last week, covering the territory in the Rochester and Syracuse districts.

E. O. Siegel, Rochester representative of Universal, is sporting a new Hupmobile sedan these days.

The office personnel in the Paramount - Famous - Lasky exchange here is saving pennies carefully and nursing a healthy appetite in anticipation of a series of wedding parties soon. Cupid started an epidemic of engagements in the Paramount exchange ranks here, five of the staff falling victims. The Misses Phyllis Twist, Margaret Carney, Gertrude Gunn and Emma Bangasser, have become engaged, and Sidney Stein, salesman, not to be outdone, announced his forthcoming marriage.

Indianapolis

SALE of the Apollo theatre operating lease to the Fourth Ave. Amusement Company, Louisville, last week added another company to the local theatre fight for box office receipts.

Fred J. Dolle, president, announced the new company would operate the house under present policy until the last of April, when the house will be closed for remodeling. It is the eighteenth theatre in the Fourth Ave. chain in Indiana and Kentucky. Apollo will present Warner Bros. Vitaphone vaudeville entertainment and Fox Movietone news.

Manager James Canady, who has been there twelve years, will be retained.

Mort Harris, Ella Daganova and Arthur Knorr of the production staff of Loew's Palace have arrived from the Capitol theatre in New York. They will have charge of the local productions and are here indefinitely.

Harris will personally supervise each stage show. Private auditions for local talent will be held every Tuesday night.

Solution of the Hammond theatre bombing last November is expected with Deputy State Firemarshal Elmer Vrooman resuming investigation of new clews. The State theatre was damaged $500,000 with a powerful bomb. Nature of the clews was not revealed.

Old Trails Theatre Bldg., at Morris St. and National Rd., which cost $30,000, was opened last Saturday. Ross Cole and Son of Ben Davis own the building, which includes several shops.

George Niemeyer has purchased a site and contemplated opening a new theatre at New Point in the near future. He has bought the equipment.

Cullen Espy, operating manager of the Skouras-Publix interests, which recently took over Indiana, Circle and Ohio, today announced Circle will close April 1, for five days remodeling.

About $25,000 will be spent in rearranging the house and new equipment. Stock band policy to be inaugurated on Easter Sunday, when it reopens. Ed Reissner, who directed the pit orchestra, will have charge of the stage band.

Mrs. Robert Alton, former producer at the Missouri, St. Louis, Mo., will have charge of productions. E. H. Bailey, of St. Louis, replaced William Depperman, Circle housemanager, who joined the Indiana staff.

Ace Berry, who was general manager of the Circle Theatre company, was retained as local manager. Others brought here from St. Louis by Skouras are: General Manager William Goldman, and George Tyson, publicity manager.

A fireproof booth, to accommodate four machines, has been installed by Eagle theatre at Wabash, according to manager.

Purchase of Madison theatre at LaPorte from A. J. Stahl has been announced by the Indiana Theatre Company. Price reported at $60,000.

The Grand and Colonial theatres at Peru have been leased by E. T. Goll, of Ft. Wayne, for a five year period. Goll will continue daily matinees at the Colonial and Saturday and Sunday at Grand. Goll formerly operated a Toledo, Ohio, house. Complete overhauling begun.

Miss Bertha Smith, Terre Haute, is slated for reelection as president of Indiana Indorsers of Photoplays at annual meeting March 27th at the Claypool.

San Francisco

WHEN the Publix stage acts arrived at the Granada on March 16th, the East as represented by New York, and the West by San Francisco and Los Angeles, were in direct competition.

Incidentally the coming of Publix acts established a theatrical rocerd for long railroad jumps—Chicago to Seattle, to Portland, to San Francisco, to Los Angeles, to Denver; good for the railroads but not too good for the balance sheet of the theatre ledger.

Milton A. Nathan, who has been identified with the San Francisco Film Board of Trade for several years, first as secretary and now as attorney, has had a camp named after him.

A camp of the United Spanish War Veterans has been formed at Eureka, California, with a charter membership of 91 men who served in the war with Spain, the insurrection in the Philippines and the China relief expedition. The camp has been named Milton A. Nathan Camp. Nathan is a past department head of the organization and he was complimented by reason of his work in behalf of war veterans.

George H. Leatherby of the well known local theatre organ establishment of that name left for the east to visit New York, Philadelphia and Chicago, where he will attend a directors' meeting of the Leatherby-Geneva Organ Co.

Sanford Albert Hatliff, Jr., was born to the assistant booker of Universal on February 25th.

F. N. Lukan, district manager for First National Pictures, was a recent visitor.

Morgan Walsh recently spent a few days in Los Angeles.

O. L. Olsen and J. Hickey are making a tour of the Sacramento Valley and Nevada in the interest of Columbia Pictures. They expect to be gone several weeks.

R. E. Wells is a new salesman connected with the local Universal Exchange.

Herman Lehrbach is the manager of the New Colma Theatre, which opened March 10th.

Dorothy Peck, formerly with Universal and more recently connected with R. A. McNeil's Circuit, is now connected with the Columbia Exchange.

W. E. Matthews has signed a contract for another year with the F B O Pictures Corporation as manager of their local exchange.

Sam Dembow and his wife were recent visitors to San Francisco on their way to Portland to attend the opening of the new West Coast Theatre there. Dembow will be back in San Francisco for a day or so on his return trip east.

The racehorse Alexander Pantages came in first place at a recent race in Tiajuana, much to the delight of a large number of film men who had placed money on him.

Ray Kelsall is the new manager at the New Lyceum Theatre on Mission Street.

M. Mann has turned the Home Theatre, Oakland back to the former owner, Joe [illegible].

Eddie Smith passed through San Francisco from Honolulu on his way to Minneapolis, where he is taking charge of a theatre for Publix.

Jack Marpole has discontinued his services with the Standard Oil Company and is again connected with the theatre industry, having been appointed manager of the Tokay Theatre in Lodi, which is now owned by James Beatty.

Myrtle Wheatley, assistant cashier at M-G-M, has recovered from an attack of flu.

G. M. Montgomery, who is the Los Angeles manager of the Supreme Film Exchange, visited the local office recently.

Ellis Arkush and wife sailed on the steamship Malola for several weeks' vacation in Honolulu.

Fifty-two San Francisco theatres joined with 289 motion picture theatres in 192 cities and towns of Northern California, Nevada, and Southern Oregon in the observance of a week of Fox Pictures.

S. S. Neal, general sales manager of the Theatre Ad Mat Service, Inc., of Uniontown, Pa., was in town last week organizing this territory. He secured the services of L. N. Walton and E. L. Walton, formerly with Universal Film Exchange, to handle this service in California, Arizona, Nevada, Utah and New Mexico.

New Simplex Projectors were recently delivered to the [illegible] Theatre, Sonora.

The Bijou Theatre at Visalia has purchased the latest type lenses specially corrected for use with the [illegible] Reflector Lamp. They also purchased a new Power's Gate, which is a great advance in giving steady projection.

The Selma Union High School, Selma, California, just purchased new Power's projectors, together with the new Unitron Rectifier.

Wiley R. Conlay, who has purchased the Star and Garden Theatres, Reedley, recently purchased some new Power's Projectors and other booth equipment.

H. B. Franklin, president of West Coast Theatres, and A. M. Bowles, division manager for San Francisco, tendered a luncheon to those managers of the San Francisco division who were returned winners in the recent "Way Better Than Last Year Drive." Herman Kersken, of San Jose, George Sharpe of Fresno, and N. O. Turner of Stockton were the winners, and substantial bonus checks were the prizes. The "best showing" honor for the entire circuit was won by the San Francisco office and this prize, a silver cup, was presented to A. M. Bowles.

New England

LOEW'S Boston theatres have declared a dividend of 25 cents a share, payable May 1 to stockholders of record of April 16.

Reports of the gross of the 12-weeks' showing of "Wings" at the Tremont theatre, Boston, at a $2 top place it near the head of the list of road shows for New England. In its final week it grossed $16,000. Because of the figures, it may be that a return of the film to Boston later in the season can be arranged.

District Manager Harry F. Campbell was remembered on his 50th birthday on Tuesday with several huge bouquets, the gift of members of the Fox exchange at Boston, where Mr. Campbell maintains his headquarters. Letters, cards and telegrams were received in profusion. Members of his sales staff presented him with an eight-piece platinum stud set.

The new Palace theatre at Haverhill opens next week. It is Haverhill's largest theatre with between 1900 and 2000 seats. Al Brodie will manage the theatre and Sam Jensky is the owner. A policy of a single feature and complete stage presentation will inaugurate the opening of the theatre.

William Cowan, for some years a booker at First National exchange, Boston, has resigned, to operate his large farm south of Boston. As a poultry fancier, "Bill" has few equals in New England.

Branch Manager William Erb of Paramount is making a trip through New York state in his new Packard convertible coupe, delivered last week.

It is understood that a new theatre is to be erected this spring in Hingham, Mass.

E. J. Shaeffer of the home office of Paramount, formerly district manager of the New England area with headquarters at Boston, was a visitor to Boston during the week. He left Boston for a brief vacation to Cuba.

Archie Silverman of the Strand theatre, Providence, sailed for Europe from New York early in the week, for an extensive vacation.

Al Anders of the Bijou theatre, Springfield, on a visit to Boston this week, let it be known that the Bijou is to go into first run pictures starting April 8th.

District Manager Tom Bailey of Paramount returned to Boston this week after a brief trip to New York state.

Andie Davis, of the sales force of United Artists, has resigned.

Mrs. Elizabeth R. Dessez, director of the educational department of Pathe at the home office, was a visitor at the Boston exchange during the week.

Abe Goodside, of Portland and Springfield, was in Boston during the week, preparing early season bookings.

Charles Wilson, formerly covering Western Massachusetts for Pathe, has joined the sales staff of Tiffany at Boston.

Construction work is being rushed on the new theatre at Lawrence, Mass., which is scheduled to open within six weeks.

William McLaughlin of the Stoneham theatre at Stoneham, Mass., was bereaved by the death of his father last week.

Mrs. I. Mendel has sold the Saugus theatre, Saugus, Mass., to Al Foye, of Lynn, Mass.

The Three Star theatre at Holyoke, Mass., has been sold by G. H. Berry to Stanley Tomczyk.

Community theatre at Liberty, Me., has been purchased by C. H. Williston.

"A showman in every sense of the word" is the fitting description of Louis Levine, newy appointed manager of Loew's Columbia theatre, Boston.

Mr. Levine assumes his duties with a wealth of theatrical knowledge gained through nearly twenty years of direct association with the theatre and its allied branches.

It was back in 1910 that Mr. Levine first became associated with the amusement game. In the early days of the motion pictures, Mr. Levine toured the "one nighters" throughout the fertile field of New England.

His next move brought him to New York City, where he became associated with the Fred Mardo Vaudeville Agency, in whose employ he remained for more than five years.

From Fred Mardo's he went to Arthur J. Horwitz as an artists representative. Several years later he returned to Boston, his home town, and joined the advertising staff of the Atlantic Printing Co. This engagement was followed by a journey into the office of Horwitz & Krauss, assuming the management of their Boston office, taking charge of the bookings of their vaudeville acts.

After the partnership of this latter firm was dissolved, Mr. Levine then joined the Metro-Goldwyn-Mayer Dist. Corp., taking the road tour of the "Four Horsemen" picture, later joining the Federated Film Co. and the Independent Film Co. as salesman through Maine, New Hampshire and Vermont.

Mr. Levine is essentially a product of Boston, where he was born and educated.

Projection

Optics, Electricity, Practical Ideas & Advice

Inquiries and Comments

A Problem in Long Distance Organ Playing

A CINCINNATI exhibitor presents an original problem in projection in that he wishes to show pictures in one theatre and have an organist, located in another adjacent theatre, accompany the pictures being projected in the first theatre.

As it is necessary for the organist to have some idea of the action as it takes place in the theatre where projection is being performed, the exhibitor is trying to find ways and means of showing a small reproduction of the original picture on a screen placed in front of the organist.

His letter and the diagram shown in Fig. 1, will serve to illustrate this in better fashion.

Dear Sir:

Will you please give the following your consideration if a solution is possible?

What I would like to find out is, is there an apparatus on the market by which you can pick up a picture that is being projected on a screen and throw it to a small (say eleven by fourteen) screen beside the organist?

I am enclosing a sketch which will explain what I mean. I seem to recall something of this sort being published in one of the trade journals sometime past, but have been unable to find it in any of my files.

The idea is this: in summer when we run the airdome (theatre No. 1 in the diagram) theatre No. 2 is closed. We want our organist to be able to play to the picture that is being shown in the airdrome and play from the console in the closed theatre. The organ pipes are so arranged that the sound can be directed into the airdome. We need some kind of apparatus at Point A (See Fig. 1) that will pick up the picture on screen No. 1 and reflect, or project, it to a small screen, marked B, beside the organist.

Redirection by Plane Mirrors

A number of schemes suggest themselves for this problem which, when considered from a purely theoretical standpoint, would work well enough to enable the organist to see a recognizable likeness of the original picture, even though the quality of projection would be far below that shown on Screen No. 1.

In the first place, a simple redirection of the light from Screen No. 1 to the organist is possible through the use of plane mirrors. To do this one mirror would have to be placed at Point A (See Fig. 1) and so angled to make it project onto a second plane mirror placed at Point B, in plain view of the organist. The organist, then, could look into the mirror at B and in it see a reflection of the screen image in the mirror at Point A.

Optically, this method would seem to be all right, since the organist would see an image of Screen No. 1 as if he were looking directly at the screen from a point located at a distance equal to the sum of the two distances between Screen No. 1 and Point A, and Point A and Point B.

The image would be small, it is true, but the practical objection to this method would be the size of the plane mirror at Point A. In order for the organist to see a complete reflection of Screen No. 1, the mirror at Point A would have to be greater than half the size of the picture on Screen No. 1, assuming that the sketch is drawn to scale. The mirror at Point A would have to be so large, therefore, that the scheme would be out of the question.

Projection by Concave Mirror

A method of projection which involves the use of a large concave mirror, such as a spherical mirror, would offer better practical conditions at some sacrifice in the quality of the image seen by the organist.

A ten inch, or even twelve inch diameter spherical mirror of long focal length (to make the mirror quite flat and so reduce reflection errors) could be placed at Point A and so angled as to make it project an image of Screen picture No. 1, onto a screen placed at Point B. Since the reflected image, however, would be larger than the organist picture, it would be well to project this to image directly onto Screen No. 1, thereby establishing more natural conditions for the organist in theatre No. 2.

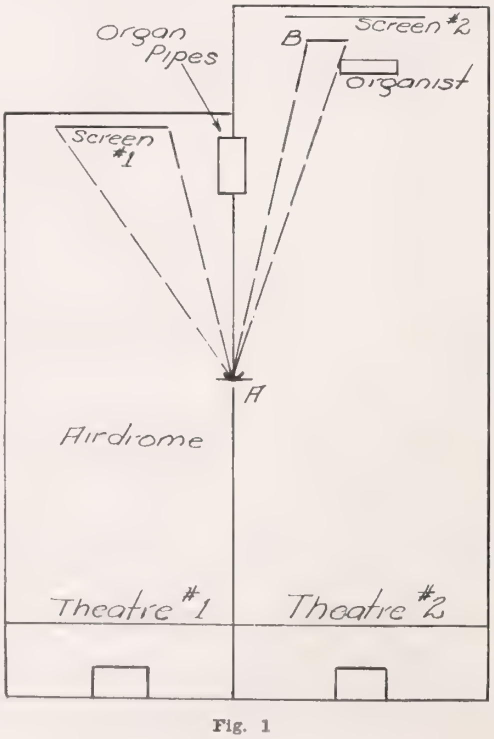

Fig. 1

The quality of projection would be rather poor, since distortion would result from the screen picture being considerably off to one side of the axis of the spherical mirror. However, the picture should be good enough to enable the organist to follow the action.

Probably the chief advantage of this method, aside from its simplicity, lies in the fact that the projecting mirror can easily be of such a large size as to intercept quite a bit of light and so give a much brighter image than could be otherwise obtained. Some improvement in the optical quality of the projected image on Screen No. 2 could probably be made by first intercepting the light from Screen No. 1 at Point A with a plane mirror and redirecting the light to the spherical mirror located close by, after which the image could be thrown to Screen No. 2. In this manner, more favorable angles could be obtained which would lessen the distortion due to the picture being off center.

Lens Method of Projection

Of course, there is the standard lens method of projecting the image and obtaining the required redirection by means of a plane mirror placed either ahead of, or behind, the projection lens.

The principal objection to this method is that a suitable projection lens cannot be obtained in a size sufficient to pick up an appreciable amount of light for giving a reasonably bright image on Screen No. 2.

Under the best conditions, the picture on Screen No. 2 will not be bright enough to cause anyone to become excited over it, and the use of a small diameter projection lens certainly will not help this condition.

The fact that the distance between Screen No. 2 and Point A is appreciably greater than the distance between Screen No. 1 and Point A, also, will reduce the brightness of the Screen picture in theatre No. 2.

At any rate these three schemes seem to offer the best possibilities in the absence of a practical scheme of radio movies. The method employing the large diameter spherical mirror, we would say, offers best chances of success with the least amount of trouble, and we should give this a fair trial before looking around for more complicated methods of obtaining successful results.

Tebbett's Oriental Theatre One of Country's Finest

WALTER TEBBETTS recently opened the doors of his beautiful and artistic Oriental theatre, located at East Grand Avenue and Morrison Streets, representing a total investment of over $500,000. It has a seating capacity of 2,500 and is considered as one of the finest atmospheric houses in the country.

The theatre is of the East Indian style of architecture, with the exterior of the playhouse harmonizing with the interior in decorations, equipment and furnishings. A feature of the house is the luxurious and artistic balcony foyer, which is considered the last word in theatre comfort.

A Wurlitzer four-manual organ, costing around $50,000, is another feature, while still another boast of the house is an elevating orchestra pit, which is lowered and raised by a hydraulic shaft. It is the only orchestra pit now in use in any Northwest theatre. Robert Berg, interior decorator, with the National Theatre Supply Company, supervised the artistic decorations which adorn the walls and roof of the theatre, while the complete job of drapes, seats, equipment was handled by the National Theatre Supply Company.

Josef Srodka, formerly director of the symphony orchestra at the UFA house in Berlin, Germany, will wield the baton at this house, while Glenn Shelley, formerly featured organist at the Liberty, is top organist at the new house. Walter Tebbetts, owner, will also manage the house, while Hubert Groves will be in charge of publicity.

The house will be the only first-run East Side house in town charging a 35-cent top, with matinees a quarter. Pictures will play the house a full week. Tebbetts is not connected with any theatre organization or circuit, he being the sole operator of the theatre.

Site Bought for Theatre at Sheffield, Ala.

Sheffield, Ala., is soon to have a fine new theatre, as the Muscle Shoals Theatres, Inc., through its resident manager, Louis Rosenbaum, has purchased two lots on Montgomery Avenue, between the Sheffield National Bank and the Alabama Power Company, from the Sheffield Development Company.

It is authoritatively stated that the total investment, when the theatre is completed, will be $100,000 and that the theatre will be modern in every respect, with facilities for stage productions as well as motion pictures.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Players	Distributed by	Length	Reviewed
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 27
Back to God's Country	R. Adoree-R. Frazer	Universal	5751 feet	July 28
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Big Parade, The	Gilbert-Adoree-Dane	M-G-M	11519 feet	Nov. 28, '25
Blackjack	B. Jones-B. Bennett	Fox	4777 feet	Mar. 3
Border Cavalier, The	Fred Humes	Universal	4427 feet	
Born to Battle	Bill Cody	Pathe	4875 feet	
Boy of the Streets	J. Walker-M. Bennett-B. Francisco	Rayart (S. R.)	5059 feet	
By Whose Hand?	R. Cortez-E. Gilbert	Columbia	5432 feet	Jan. 7
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	8692 feet	May 6
Cancelled Debt, The	R. Lease-C. Stevens	Sterling Pict (S.R.)	5200 feet	
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Marshall-G. Astor	Universal	7790 feet	May 20
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F B O	5701 feet	Aug. 26
Cruise of the Helion, The	E. Murphy-D. Keith-T. Santschi	Rayart (S. R.)	6089 feet	Sept. 30
Drop Kick, The	R. Barthelmess-D. Revier-B. Kent	First National	6819 feet	Sept. 30
First Auto, The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Flying U Ranch, The	Tyler-N. Lane	F. B. O.	4924 feet	
Foreign Devils	T. McCoy-C. Windsor	M-G-M	4658 feet	
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5524 feet	Sept. 23
Girl From Gay Paree, The	Sherman-Bedford-McGregor-Blythe	Tiffany-Stahl	5233 feet	Sept. 23
Girl From Rio, The	Carmel Myers	Lumas	6990 feet	
Honor First (Re-issue)	J. Gilbert-R. Adoree	Fox	4851 feet	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.	6000 feet	Nov. 11
Isle of Forgotten Women	Tearle-Sebastian-A. Calhoun-G. Gowland	Columbia	5645 feet	Jan. 21
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros	5569 feet	Sept. 30
Joy Girl, The	O. Borden-N. Hamilton-M. Dressler	Fox	6162 feet	Sept. 23
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National	6712 feet	Sept. 16
Lone Eagle, The	R. Keane-B. Kent	Universal	5862 feet	
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox	8538 feet	Oct. 7
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O	4924 feet	Aug. 12
Nevada	G. Cooper-T. Todd	Paramount	6258 feet	Oct. 28
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
One Round Hogan	M. Blue-J. J. Jeffries-L. Hyams	Warner Bros	6375 feet	Oct. 7
One Woman to Another	F. Vidor-Von Eltz	Paramount	4551 feet	Sept. 30
Out All Night	R. Denny-M. Nixon	Universal	6170 feet	Oct. 7
Out of the Past	R. Frazer-M. Harris	Peerless Pict. (S. R.)	5701 feet	
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Prince of the Plains	Tex Maynard	Rayart (S. R.)	4134 feet	
Racing Romeo, The	"Red" Grange-J. Ralston-T. Friganza	F. B. O.	5992 feet	Dec. 16
Ragtime	J. Bowers-M. de la Motte	First Division (S. R.)	6700 feet	Sept. 9
Red Raiders, The	K. Maynard-A. Drew	First National	6214 feet	Dec. 9
Road to Romance, The	R. Novarro-M. Day-R. D. D'Arcy	M-G-M	6544 feet	Jan. 21
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros	5685 feet	Oct. 14
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia	5892 feet	
Slightly Used	M. McAvoy-C. Nagel-R. Agnew	Warner Bros	6412 feet	Sept. 30
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National	6669 feet	Sept. 9
Soda Water Cowboy, The	Wally Wales	Pathe	4546 feet	Nov. 4
Stark Love	Special Cast	Paramount	6203 feet	Mar. 11 '27
Swim, Girl, Swim	B. Daniels-G. Ederle-J. Hall	Paramount	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft-Hill-Luden	Paramount	6006 feet	Oct. 28
Three Miles Up	Al Wilson-E. Clair	Universal	4136 feet	June 10
Two Girls Wanted	J. Gaynor-G. Tryon	Fox	6293 feet	Oct. 7
We're All Gamblers	Meighan-M. Millner	Paramount	5935 feet	

OCTOBER

Feature	Players	Distributed by	Length	Reviewed
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National	6333 feet	Oct. 21
Angel of Broadway, The	L. Joy-V. Varconi	Pathe-De Mille	6555 feet	Dec. 16
Ben Hur	Novarro-McAvoy-Bronson-F. X Bushman-C. Myers	M-G-M	11693 feet	Jan. 16, '26
Blondes By Choice	Claire Windsor	Lumas	6987 feet	
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M	5902 feet	Nov. 25
Boy Rider, The	Buzz Barton	F. B. O	4858 feet	Sept. 30
Breakfast at Sunrise	C. Talmadge-D. Alvarado	First National	6042 feet	Dec. 16
Broadway Madness	M. de la Motte-D. Keith	Excellent Pict. (S.R.)	6945 feet	Oct. 14
Cheating Cheaters	B. Compson-K. Harlan	Universal	5623 feet	Dec. 23
Cherokee Kid, The	T. Tyler-S. Lynn	F. B. O.	4837 feet	Mar. 3
Chinese Parrot, The	M. Nixon-H Bosworth-E. Burns	Universal	7304 feet	Jan. 7
College Hero, The	R. Agnew-P. Garon-R. Lease-B. Turpin	Columbia	5628 feet	Dec. 9
College Widow, The	D. Costello-Collier, Jr.	Warner Bros	6616 feet	Oct. 28
Combat	G. Walsh-G. Hulette-C. Adams	Pathe	5100 feet	Nov. 11
Crystal Cup, The	D. Mackaill-J. Mulhall	First National	6386 feet	Nov. 25
East Side, West Side	G. O'Brien-V. Valli-F. McDonald	Fox	8154 feet	Nov. 4
Fair Co-ed, The	M. Davies-J. M. Brown	M-G-M	6408 feet	Nov. 4
Figures Don't Lie	E. Ralston-R. Arlen	Paramount	5280 feet	Mar. 3
Finnegan's Ball	B. Mehaffey-Landis-C. McHugh-M. Swain	First Division (S. R.)	6200 feet	Dec. 9
Gentleman of Paris, A	A. Menjou-S. O'Hara-A. Marchall	Paramount	5927 feet	Oct. 14
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O	6301 feet	July 29
Girl in the Pullman, The	M. Prevost-H. Ford	Pathe-De Mille	5990 feet	Nov. 18
Gun-Hand Garrison	Tex Maynard	Rayart (S. R.)	4879 feet	
Harp in Hock, A	Schildkraut-Coghlan-M. Robson-B. Love	Pathe-De Mille	5990 feet	Dec. 16
Highschool Hero	S. Phipps-N. Stuart	Fox	5498 feet	Nov. 11
In Old Kentucky	J. Murray-H. Costello	M-G-M	6646 feet	
Jake the Plumber	J. DeVorska-S. Lynn	F. B. O	5186 feet	Nov. 4
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros	7423 feet	Oct. 21
Jesse James	F. Thomson-N. Lane	Paramount	8656 feet	Oct. 28
Les Miserables	Special Cast	Universal	7713 feet	
Light in the Window, A	Walthall-P. Avery-C. Keefe	Rayart (S. R.)	5960 feet	Nov. 11
Magic Flame, The	Colman-Banky	United Artists	8300 feet	Sept 30
My Best Girl	M. Pickford-C. Rogers	United Artists	7850 feet	Dec. 9
No Place to Go	M. Astor-L. Hughes	First National	6431 feet	Mar. 17
Now We're in the Air	W. Beery-R. Hatton-L. Brooks	Paramount	5798 feet	Dec. 23
Obligin' Buckaroo, The	Buffalo Bill, Jr.	Pathe	4575 feet	Nov. 11
Once and Forever	P.R. Miller-J. Harron	Tiffany-Stahl	5639 feet	
Pajamas	O. Borden-L. Gray	Fox	5876 feet	Dec. 2
Pretty Clothes	J. Ralston-J. Walker-G. Astor	Sterling Pict. (S. R.)	5652 feet	Nov. 4
Publicity Madness	E. Lowe-L. Moran	Fox	5893 feet	Feb. 11
Ranger of the North	Ranger (Dog)	F. B. O.	4977 feet	
Ride 'Em High	Buddy Roosevelt	Pathe	4542 feet	Nov. 11
Ridin' Luck	Tex Maynard	Rayart (S. R.)		
Rose of the Golden West	G. Roland-M. Astor	First National	6477 feet	Oct. 7
Rough Riders, The	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	9443 feet	April 1
Sailor Izzy Murphy	G. Jessel-A. Ferris	Warner Bros	6020 feet	Oct. 28
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	8500 feet	June 10
Shanghai Bound	R. Dix-M. Brian	Paramount	5515 feet	Dec. 9
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount	5179 feet	
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal	6166 feet	Aug. 26
Silver Valley	T. Mix-D. Dwan	Fox	5011 feet	Oct. 14
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M	6705 feet	Oct. 28
Straight Shootin'	Ted Wells	Universal	4251 feet	Aug. 19
Tigress, The	J. Holt-D. Revier	Columbia	5357 feet	Mar. 17
Underworld	C. Brook-E. Brent-G. Bancroft-F. Kohlr.	Paramount	7643 feet	Sept. 9
Way of All Flesh, The	E. Jannings-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
Wheel of Destiny, The	F. Stanley-G. Hale	Rayart (S. R.)	5869 feet	
Wine (re-issue)	Clara Bow	Universal	7 reels	
Wise Wife, The	P. Haver-T. Moore-J. Logan	Pathe-De Mille	5610 feet	Dec. 16
Wolf's Trail	Dynamite (Dog)-E. Cobb-D. Lamont	Universal	4167 feet	
Woman on Trial, The	Negri-E. Hanson	Paramount	5960 feet	Oct. 14
Women's Wares	Brent-Lytell-L. Kent	Tiffany-Stahl	5614 feet	Nov. 18
Wreck of the Hesperus, The	A. Hale-V. Bradford-S. de Grasse	Pathe-De Mille	6447 feet	

NOVEMBER

Feature	Players	Distributed by	Length	Reviewed
Arizona Wildcat, The	T. Mix-D. Sebastian	Fox	4665 feet	Mar. 24
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict. (S.R.)	5980 feet	
Bandit's Son, The	B. Steele-A. Sheridan	F. B. O	4789 feet	
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M	6433 feet	
Blood Will Tell	B. Jones-K. Perry	Fox	4556 feet	Mar. 3
Bowery Cinderella, A	P. O'Malley-G. Hulette	Excellent Pict. (S.R.)	6900 feet	Nov. 25
Broadway After Midnight	P. Bonner-C. Landis-G. Hughes-B. Tennant	Krelbar Pict. (S. R.)	6199 feet	Nov. 4
Cheer Leader, The	R. Graves-Olmstead	Lumas	6000 feet	Mar. 10

Feature	Players	Distributed by	Length	Reviewed
City Gone Wild, The	T. Meighan-L. Brooks-M. Millner-F. Kohler	Paramount	5408 feet	Mar. 3
College	B. Keaton-A. Cornwall-G. Withers	United Artists	5362 feet	Sept. 23
Death Valley	C. Nye-R. Rae-R. Wells	First Division (S. R.)	5880 feet	Aug. 12
Discord	G. Ekman-L. Dagover	Pathe	8586 feet	Nov. 11
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros	5003 feet	Nov. 11
Dress Parade	W. Boyd-B. Love	Pathe-De Mille	6599 feet	Nov. 11
Forbidden Woman, The	J. Goudal-V. Varconi-J. Schildkraut	Pathe-De Mille	6568 feet	Dec. 16
Fortune Hunter, The	S. Chaplin-C. Horton-H. Costello	Warner Bros.	6638 feet	Jan. 21
Galloping Fury	H. Gibson-S. Rand	Universal	5503 feet	
Garden of Allah, The	A. Terry-I. Petrovich	M-G	8200 feet	Sept. 16
Ginsberg the Great	G. Jessel-A. Ferris	Warner Bros	5390 feet	
Girl From Chicago, The	C. Nagel-M. Loy	Warner Bros	5978 feet	Dec. 31
Gold From Weepah	Bill Cody	Pathe	4968 feet	Dec. 23
Good-Time Charley	W. Oland-H. Costello	Warner Bros	6302 feet	Nov. 26
Gorilla, The	C. Murray-F. Kelsey-T. Marshall-A. Day	First National	7133 feet	Dec. 2
Gun Gospel	K. Maynard-V. B. Faire	First National	6288 feet	Mar. 10
Harvester The	N. Kingston-O. Caldwell	F. B. O	7045 feet	Nov. 26
Heroes in Blue	J. Bowers-S. Rand	Rayart (S. R.)	5000 feet	
His Foreign Wife	W. McDonald-E. Murphy-G. von Rue	Pathe	4890 feet	Feb. 11
Home Made	Johnny Hines	First National	6524 feet	
Hoof Marks	Jack Donovan	Pathe	4076 feet	Dec. 23
Hook and Ladder, No. 9	D. Ellis-E. Hearne-C. Keefe	F. B. O	5240 feet	Dec. 16
Judgment of the Hills	V. Valli-F. Darro-O. Caldwell	F. B. O.	6481 feet	Aug. 19
Ladies Must Dress	V. Valli-L. Gray	Fox	5599 feet	Dec. 23
Last Waltz, The (Ufa Film)	W. Fritsch-S. Vernon	Paramount	6940 feet	Dec. 30
Lure of the South Seas, The		First Division (S.R.)	6700 feet	
Main Event, The	V. Reynolds-R. Schildkraut-C Delany	Pathe-De Mille	6472 feet	Nov. 11
Man Crazy	Mulhall-Mackaill	First National	5542 feet	Dec. 30
Man, Woman and Sin	J. Gilbert-J. Eagles-G. Brockwell	M-G-M	6280 feet	
Night Life	A. Day-J. Harron	Tiffany-Stahl	6235 feet	Dec. 2
One Glorious Scrap	Fred Humes	Universal	4172 feet	
On the Stroke of Twelve	E .Torrence-J. Marlowe-D. O'Shea	Rayart (S. R.)	5970 feet	
On Your Toes	R. Denny-B. Worth	Universal	5918 feet	Jan. 14
Opening Night, The	C. Windsor-J. Bowers	Columbia	5524 feet	Mar. 17
Open Range	L. Chandler-B. Bronson-F. Kohler	Paramount	5599 feet	Mar. 10
Quality Street	M. Davies-C. Nagel-H. J. Eddy	M-G-M	7193 feet	Nov. 18
Reno Divorce, A	M. McAvoy	Warner Bros.	5492 feet	Nov. 4
Roarin' Broncs	Buffalo Bill, Jr	Pathe	4375 feet	Dec. 30
Shame (Re-issue)	John Gilbert	Fox	5467 feet	
She's a Sheik	B. Daniels-R. Arlen W. Powell	Paramount	6015 feet	Dec. 9
Skyhigh Saunders	A. Wilson-E. Tarron	Universal	4393 feet	
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal	6218 feet	
Spotlight, The	E. Ralston-N. Hamilton	Paramount	4934 feet	
Stage Kisses	K. Harlan-H. Chadwick-J. Patrick	Columbia	5435 feet	
Thirteenth Hour, The	Bonaparte (Dog)-J. Gadsdon-L. Barrymore	M-G-M	5252 feet	
Thirteenth Juror, The	F. X. Bushman-Nilsson	Universal	5598 feet	Dec. 9
Turkish Delight	R. Schildkraut-J. Faye-K. Thomson	Pathe-De Mille	5397 feet	
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists	7850 feet	Nov. 4
Very Confidential	M. Bellamy	Fox	5620 feet	Dec. 16
Wanderer of the West, A	Tex Maynard	Rayart (S. R.)		
Warning, The	J. Holt-D. Revier	Columbia	5791 feet	Jan. 7
Web of Fate	Lillian Rich	Peerless Pict. (S. R.)	5800 feet	
Wild Beauty	Rex (Horse)-J. Marlowe-H. Allen	Universal	5192 feet	
Wild Geese	B. Bennett-A. Stewart-D. Keith-J. Robards-E. Southern	Tiffany-Stahl	6448 feet	
Wolf Fangs	Thunder (Dog)-C. Morton-C. Lincoln	Fox	5331 feet	Dec. 16

DECEMBER

Feature	Players	Distributed by	Length	Reviewed
Aflame in the Sky	S. Lynn-J. Luden	F. B. O.	6034 feet	Nov. 11
Aftermath (European film)	Special Cast	Collwyn Pict. (S.R.)	6800 feet	Mar. 3
Alice in Wonderland	Special Cast	Pathe	5 reels	
Almost Human	V. Reynolds-K. Thomson	Pathe-De Mille	5596 feet	Mar. 24
Brass Knuckles	M. Blue-B. Bronson	Warner Bros	6330 feet	Dec. 23
Buttons	Coogan-L. Hanson-G. Olmsted	M-G-M	6050 feet	
Come to My House	O. Borden-A. Moreno	Fox	5430 feet	
Desert Dust	Ted Wells	Universal	4349 feet	
Desert of the Lost	W. Wales-P. Montgomery	Pathe	4933 feet	Dec. 30
Desert Pirate, The	T. Tyler-D. Thompson-F. Darro	F. B. O.	4754 feet	
Devil's Twin, The	Leo Maloney	Pathe	5478 feet	
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists	8400 feet	Jan. 7
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	4295 feet	
Fashion Madness	C. Windsor-R. Howes	Columbia	5513 feet	
Flying Luck	Monty Banks	Pathe	6403 feet	Nov. 18
Gay Defender, The	R. Dix-T. Todd	Paramount	6376 feet	Dec. 31
Get Your Man	C. Bow-C. Rogers	Paramount	5889 feet	
Golden Clown, The	G. Ekman-K. Bell	Pathe	7913 feet	Mar. 24
Grandma's Boy (re-issue)	H. Lloyd-M. Davis	Pathe-De Mille	4750 feet	
Ham and Eggs at the Front	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Haunted Ship, The	D. Sebastian-M. Love-R. Hallor-Santschi	Tiffany-Stahl	4753 feet	Feb. 4
Hero for a Night, A	G. Tryon-P. R. Miller	Universal	5711 feet	Dec. 2
Her Wild Oat	C. Moore-L. Kent-G. Lee-H. Cooley	First National	6118 feet	Feb. 11
Honeymoon Hate	F. Vidor-T. Carmenati	Paramount	5415 feet	Feb. 11
Husbands for Rent	H. Costello-O. Moore	Warner Bros	5200 feet	Jan. 7
If I Were Single	M. McAvoy-C. Nagel	Warner Bros	6320 feet	Dec. 31
Irresistible Lover, The	N. Kerry-L. Moran	Universal	6988 feet	Sept. 16
Land of the Lawless	J. Padjan-P. Montgomery-T. Santschi	Pathe	4131 feet	Dec. 30
Law and the Man, The	G. Brockwell-Santschi-R. Ellis	Rayart (S. R.)	5916 feet	Mar. 24
Legionnaires in Paris	Al Cooke-Kit Guard-L. Lorraine	F. B. O.	5771 feet	
Little Mickey Grogan	F. Darro-J. Ralston-C. Nye	F. B. O.	6515 feet	Mar. 3
London After Midnight	L. Chaney-C. Nagel-M. Day-Walthall	M-G-M	5687 feet	Dec. 23
Lovelorn, The	S. O'Neil-L. Kent-M. O'Day	M-G-M	5950 feet	Dec. 30
Love Mart, The	B. Dove-G. Roland-N. Beery	First National	7388 feet	
Man's Past, A	C. Veidt-I. Keith-G. Siegmann-B. Bedford	Universal	6135 feet	Sept. 16
My Friend From India	F. Pangborn-E. Faire	Pathe-De Mille	5750 feet	
Polly of the Movies	G. Short-J. Robards	First Division (S. R.)	6900 feet	
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille	5880 feet	Mar. 10
San Francisco Nights	M. Busch-P. Marmont	Lumas	7000 feet	Dec. 31
Serenade	A. Menjou-K. Carver-L. Basquette	Paramount	6209 feet	Dec. 31
Silk Legs	M. Bellamy-J. Hall	Fox	5446 feet	
Silver Slave, The	I. Rich-A. Ferris-H. Herbert	Warner Bros	6124 feet	Dec. 9
Siren, The	D. Revier-T. Moore-N. Trevor	Columbia	5996 feet	
Slingshot Kid, The	"Buzz" Barton J. Morgan-F. Rice	F. B. O.	4486 feet	
Sorrell and Son	H. B. Warner-Nilsson-M. McBain-A. Joyce	United Artists	9150 feet	Nov. 28
South Sea Love	P. R. Miller-L. Shumway-A. Brooks	F. B. O.	6388 feet	Feb. 18
Spoilers of the West	T. McCoy-M. Daw-W. Fairbanks	M-G-M	4784 feet	Mar. 24
Streets of Shanghai	P. Starke-K. Harlan-J. Robards	Tiffany-Stahl	5276 feet	Mar. 3
Swift Shadow, The	Ranger (Dog)	F. B. O.	4892 feet	Dec. 23
Tea for Three	L. Cody-A. Pringle-O. Moore-D. Sebastian	M-G-M	6273 feet	Nov. 11
Temptations of a Shopgirl	B. Compson-Garon-A. Kaliz	First Division (S. R.)	5604 feet	
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	First National	7419 feet	Nov. 18
Two Flaming Youths	C. Conklin-W. C. Fields-M. Brian	Paramount	5319 feet	Jan. 7
Valley of the Giants	M. Sills-D. Kenyon	First National	6336 feet	
Wild Born	Tex Maynard	Rayart (S. R.)		
Wilful Youth	K. Harlan-E. Murphy	Peerless Pict. (S.R.)	5800 feet	
Wizard, The	L. Hyams-E. Lowe-G. Katsonaros-von Seyffertitz	Fox	5629 feet	
You'll Never Get Rich		First Division (S. R.)		

JANUARY

Feature	Players	Distributed by	Length	Reviewed
Air Patrol, The	Al Wilson	Universal	4259 feet	
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	Oct. 31
Baby Mine	G.K.Arthur-K.Dane	M-G-M	5139 feet	Jan. 14
Ballyhoo Buster, The	Buffalo Bill, Jr.	Pathe	4805 feet	Dec. 30
Beau Sabreur	E. Brent-G. Cooper-W. Powell-N. Beery	Paramount	6536 feet	Jan. 28
Beware of Married Men	I. Rich-R. Tucker-S. Holmes-M. Loy	Warner Bros.	5421 feet	Jan. 28
Boss of Rustlers Roost, The	D. Coleman-E. Gilbert	Pathe	4833 feet	Jan. 14
Branded Sombrero, The	B. Jones-L. Hyams	Fox Films	5612 feet	Jan. 14
Burning Up Broadway	H. Costello-R. Frazer	Sterling Pict. (S. R.)	5245 feet	
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal	5261 feet	
Casey Jones	R. Lewis-J. Robards-A. Sheridan	Rayart (S. R.)	6673 feet	
Circus, The	C. Chaplin-M. Kennedy	United Artists	6700 feet	Jan. 14
Cohens and the Kellys in Paris, The	G. Sidney-J. F. McDonald-V. Gordon-K. Price-S. Carrol-C. Delany	Universal	7481 feet	Feb. 18
Comrades	H.Costello-G.Hughes-D. Keith	First Division (S. R.)	5970 feet	Mar. 10
Coney Island	L. Wilson-L. Mendez	F. B. O.	6390 feet	Feb. 25
Cowboy Cavalier, The	B. Roosevelt O. Hasbrouck	Pathe	4526 feet	Jan. 28
Creole Love		First Division (S. R.)		
Dare Devil's Reward	T. Mix-N. Joyce	Fox	4987 feet	Jan. 21
Dead Man's Curve	Fairbanks, Jr.-S. Blane	F. B. O.	5511 feet	Dec. 2[illegible]
Desperate Courage	W. Wales-O. Hasbrouck	Pathe	4398 feet	Jan. 21
Divine Woman, The	D. Garbo-L. Hanson-L. Sherman	M-G-M	7300 feet	Jan. 21
Driftin' Sands	Bob Steele	F. B. O	4770 feet	
Fearless Rider	F. Humes-B. Worth	Universal	4173 feet	
Four Flusher, The	G. Lewis-M. Nixon	Universal	6193 feet	Jan. 28
French Dressing	H. B. Warner-L. Wilson	First National	6344 feet	
Gateway of the Moon, The	Del Rio-Fenton-W. Pidgeon	Fox	5038 feet	Jan. 14
Gentlemen Prefer Blondes	A. White-F. Sterling-R. Taylor-Conklin-Friganza-Swain	Paramount	6871 feet	Jan. 21
Girl in Every Port, A	V. McLaglen-M. Casajuana-M. Loy-N. Joyce-R. Armstrong	Fox	5882 feet	Mar. 3
Glory Girl, The	Esther Ralston	Paramount		
Heart of Broadway, The	P. Garon-R. Agnew	Rayart (S. R.)	5853 feet	
Laddie Be Good	B. Cody-R. Blossom	Pathe	4155 feet	Dec. 30
Lady Raffles	E. Taylor-R. Drew-L. Tashman	Columbia	5471 feet	
Last Command, The	E. Jannings-E. Brent-W. Powell	Paramount	8234 feet	Jan. 28
Let 'Er Go. Gallegher	J. Coghlan-H. Ford-E. Fair	Pathe-De Mille	5888 feet	Jan. 28
Leopard Lady, The	J. Logan-A. Hale	Pathe-De Mille	6650 feet	Mar. 10
Love	G. Garbo-J. Gilbert	M-G-M	7365 feet	Dec. 16
Love and Learn	E. Ralston-L. Chandler-H. Hopper	Paramount	5737 feet	Feb. 25
Merry Wives of New York	P. Garon	First Division (S.R.)		

Feature	Players	Distributed by	Length	Reviewed
Noose, The	R. Barthelmess-L. Basquette-A. Joyce	First National	7331 feet	Jan. 7
On to Reno	M. Prevost-C. Landis	Pathe-De Mille	6 reels	
Peaks of Destiny, The (Ufa film)	E. Peterson-L. Riefenstahl-L. Trenker	Paramount	5582 feet	Jan. 21
Perfect Gentleman, A	M. Banks-R. Dwyer	Pathe	5626 feet	Jan. 14
Pioneer Scout, The	F. Thomson-N. Lane	Paramount	6118 feet	Mar. 10
Private Life of Helen of Troy, The	M. Corda-L. Stone-R. Cortez	First National	7694 feet	Dec. 23
Race For Life, A	Rin - Tin - Tin - V. B. Faire-C. Nye	Warner Bros	4777 feet	Feb. 11
Rawhide Kid, The	H. Gibson-G. Hale	Universal	4777 feet	
Sadie Thompson	G. Swanson-L. Barrymore-R. Walsh	United Artists	8700 feet	Feb. 11
Sailors' Wives	Astor-Hughes	First National	5485 feet	Mar. 10
Satan and the Woman	C. Windsor-C. Keefe	Excellent Pict. (S. R.)	6400 feet	Mar. 10
Sharpshooters	G. O'Brien-L. Moran	Fox	5573 feet	Jan. 28
Shepherd of the Hills, The	A. B. Francis-M. O'Day-J. Boles	First National	8188 feet	Feb. 25
Striving for Fortune	G. Walsh-B. Roberts	Excellent Pict. (S.R.)	5337 feet	
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M	9566 feet	Oct. 7
That Certain Thing	V. Dana-R. Graves	Columbia	6047 feet	Mar. 10
Tragedy of Youth, The	Collier, Jr.-P. R. Müller-W. Baxter	Tiffany-Stahl	6361 feet	
West Point	W. Haines-J. Crawford	M-G-M	8134 feet	Jan. 7
What Price Beauty?	N. Naldi-P. Gendron-V. Pearson	Pathe	5 reels	Jan. 28
Wickedness Preferred	L. Cody-A. Pringle	M-G-M	5011 feet	
Wife Savers	W. Beery-R. Hatton-Z. Pitts	Paramount	5413 feet	Jan. 21
Wife's Relations, The	S. Mason-G. Glass-B. Turpin-A. Kaliz	Columbia	5508 feet	
Wizard of the Saddle	B. Barton-D. Thompson	F. B. O.	4805 feet	Dec. 30
Woman Against the World, A	G. Olmstead-H. Ford-G. Hale-S. Rand	Tiffany-Stahl	5283 feet	
Woman Wise	W. Russell-J. Collyer-W. Pidgeon	Fox	5050 feet	Mar. 10

FEBRUARY

Feature	Players	Distributed by	Length	Reviewed
Across the Atlantic	M. Blue-E. Murphy	Warner Bros.		
Age of Sex, The		First Division (S. R.)		
Alice Through the Looking Glass	Special Cast	Pathe	5 reels	
Apache Raider, The	L. Maloney-E. Gilbert-D. Coleman	Pathe	5755 feet	Feb. 18
Bare Knees	V. L. Corbin-D. Keith-J. Winton-J. Walker	Lumas	5800 eet	Jan. 28
Battles of Coronel and Falkland Islands (English film)	Special Cast—Artlee	Pict. (S. R.)	8400 feet	Mar. 24
Big City, The	L. Chaney-M. Day-B. Compson-J. Murray	M-G-M	6838 feet	
Blonde for a Night, A	M. Prevost-H. Ford	Pathe-De Mille	6 reels	
Bronc Stomper, The	D. Coleman-E. Gilbert	Pathe	5408 feet	Mar. 3
Chaser, The	H. Langdon-G. McConnell	First National		
Clean Up Man, The	T. Wells-P. O'Day	Universal	4232 feet	
Crashing Through	J. Padjans-S. Rand-T. Santschi	Pathe	4480 feet	
Devil Dancer, The	G. Gray-C. Brook	United Artists	6765 feet	Dec. 30
Devil's Skipper, The	B. Bennett-M. Love-McAllister-C. Landis	Tiffany-Stahl	5510 feet	
Doomsday	F. Vidor-G. Cooper	Paramount	5665 feet	
Douglas Fairbanks as the Gaucho	D. Fairbanks-E. Southern-L. Valez	United Artists	9256 feet	Dec. 2
Enemy, The	L. Gish-R. Forbes	M-G-M	8189 feet	Dec. 31
Fangs of the Wild	Ranger (Dog)-S. Nelson-D. Kitchen	F. B. O	4578 feet	Jan. 14
Finders Keepers	La Plante-Harron	Universal	6081 feet	Mar. 17
Feel My Pulse	B. Daniels-R. Arlen-W. Powell	Paramount	5889 feet	Mar. 3
Fleetwing	B. Norton-D. Janis	Fox		
Flying Romeos	C. Murray-G. Sidney	First National		
Free Lips		First Division (S. R.)		
Her Summer Hero	D. Thompson-H. Trevor-S. Blane-J. Pierce	F. B. O	5146 feet	Dec. 30
Latest From Paris, The	N. Shearer-G. Sidney-R. Forbes	M-G-M	7743 feet	Mar. 3
Little Snob, The	M. McAvoy-R. Frazer-A. B. Francis	Warner Bros.		
Midnight Rose	L. de Putti-K. Harlan	Universal	5689 feet	Mar. 10
Nameless Men	C. Windsor-A. Moreno	Tiffany-Stahl	5708 feet	
Napoleon (French Film)	Special Cast	M-G-M		
Night Flyer, The	W. Boyd-J. Ralston	Pathe-De Mille	5954 feet	
Painted Trail, The	Buddy Roosevelt	Rayart (S. R.)	4571 feet	
Passion Island	Special Cast	Pathe-De Mille	7 reels	
Phantom Flyer, The	Al Wilson	Universal	4253 feet	
Port of Missing Girls, The	B. Bedford-M. McGregor	Brenda Pict. Corp	7270 feet	Mar. 3
Riding Renegade, The	Bob Steele	F. B. O.		
Rose-Marie	J. Crawford-J. Murray-H. Peters	M-G-M	7745 feet	Feb. 18
Secret Hour, The	P. Negri-Hersholt-K. Thomson	Paramount	7194 feet	Mar. 17
Shield of Honor, The	R. Lewis-D. Gulliver-N. Hamilton	Universal	6172 feet	Dec. 30
Show Down, The	Bancroft - Brent - N. Hamilton	Paramount	7616 feet	Mar. 10
Smart Set, The	W. Haines-A. Day-J. Holt-H. Bosworth	M-G-M	6476 feet	Mar. 10
Soft Living	M. Bellamy-J. Mack Brown	Fox	5629 feet	Mar. 3
So This Is Love	V. Dana-W. Collier, Jr.-J. Walker	Columbia		
Sporting Goods	R. Dix-G. Olmstead	Paramount	5951 feet	Feb. 18
Stand and Deliver	La Rocque-L. Valez-W. Olnad	Pathe-De Mille		
Stronger Will, The	P. Marmont-E. La Bissioniere-R. Carewe	Excellent Pict. (S.R.)	6600 feet	
That's My Daddy	R. Denny-B. Kent-J. La Verne	Universal	6073 feet	
Tillie's Punctured Romance	C. Conklin-W. C. Fields-Fazenda M. Swain-D. Hill	Paramount	5733 feet	
Traveling Salesman, The (tentative)	R. Dix-F. Sterling-G. Olmsted	Paramount		
Under the Tonto Rim	R. Arlen-M. Brian-J. Linden	Paramount	5991 feet	
Valley of Hunted Men	Buffalo Bill, Jr.-K. Collins	Pathe	4520 feet	Mar. 3
Wagon Show, The	Ken Maynard	First National		
Wall Flowers	H. Trevor-J. Arthur-L. Todd	F. B. O	6339 feet	
Wedding March, The (road show)	von Stroheim-F. Wray	Paramount	12 reels	
When the Law Rides	T. Tyler-F. Darro	F. B. O		
Whip Woman, The	E. Taylor-A. Moreno-L. Sherman	First National	5087 feet	Mar. 24
Woman's Way, A	M. Livingston-W. Baxter	Columbia		
You Can't Beat the Law	L. Lee-C. Keefe	Rayart (S. R.)	5260 feet	

MARCH

Feature	Players	Distributed by	Length	Reviewed
Adventure Mad (Ufa film)	E. Barclay-N. Asther-L. Hall-Davis	Paramount	5897 feet	
Arkansas	Gardner James	First Division (S. R.)	6000 feet	
Bachelor's Paradise	S. O'Neill-R. Graves	Tiffany-Stahl		
Beauty Doctor, The	Adolphe Menjou	Paramount		
Beyond London's Lights	L. Shumway-G. Elliott-J. Gadsden H. Evans-A. Dore	F. B. O.	5573 feet	Feb. 25
Blue Danube, The	L. Joy-R. LaRocque-J. Schildkraut	Pathe-De Mille	7 reels	
Bringing Up Father	F. Macdonald-G. Olmsted-P. Moran	M-G-M	6344 feet	
Brunettes Preferred		First Division (S. R.)	6551 feet	
Buck Privates	de Putti-McGregor-Z. Pitts	Universal	6914 feet	Feb. 4
Bullet Mark, The	Jack Donovan	Pathe	5 reels	
Burning Daylight	M. Sills-D. Kenyon	First National	6500 feet	
Chicago	P. Haver-V. Varconi	Pathe-De Mille	9992 feet	Dec. 30
Chicago After Midnight	J. Mendez-R. Ince-Seiter	F. B. O.	6249 feet	Mar. 17
Crowd, The	J. Murray-E. Boardman-B. Roach	M-G-M	8548 feet	Feb. 25
Domestic Troubles	L. Fazenda-C. Cook-B. Blythe-A. Rankin	Warner Bros.		
Dressed to Kill	E. Lowe-M. Astor-C. Morton-B. Bard	Fox	6566 feet	Mar. 17
Faithless Lover, The	G. Hulette-E. O'Brien	Krelbar Pict. (S.R.)	5600 feet	Mar. 3
Forbidden Hours	R. Novarro-R. Adoree	M-G-M		
Four Footed Ranger, The	Dynamite (Dog)	Universal	4426 feet	
Freckles	J. Fox, Jr.-G. Stratton-H. Bosworth	F. B. O.	6131 feet	Jan. 28
Garden of Eden, The	C. Griffith-C. Ray-L. Sherman	United Artists	7300 feet	Jan. 4
Golden Shackles	Priscilla Bonner	Peerless Pict. (S. R.)	5600 feet	
Heart of a Follies Girl, The	B. Dove-L. Kent- L. Sherman-M Harris	First National	5957 feet	Mar. 17
Horseman of the Plains	T. Mix-S. Blane	Fox	4397 feet	Mar. 24
Legion of the Condemned, The	G. Cooper-F. Wray-L. Chandler-F. McDonald-B. Norton	Paramount	7415 feet	Mar. 24
Little Buckaroo, The	Buzz Barton	F. B. O		
Love Me and the World Is Mine	Philbin-Kerry	Universal	6813 feet	Feb. 11
Mad Hour, The	S. O'Neil-L. Kent-L. Sherman-A. White	First National		
Marlie the Killer	Klondyke (Dog)-Bushman, Jr.-B. Mehaffey	Pathe	4600 feet	Mar. 3
Marry the Girl	B. Bedford-R. Ellis-D. W. Jennings	Sterling Pict. (S. R.)	5300 feet	Mar. 10
Masked Angel, The	B. Compson-W. Oakman	First Division (S.R.)	5700 feet	Mar. 24
Matinee Idol, The	J. Walker-B. Love-A. Forrest	Columbia		
Midnight Madness	J. Logan-C. Brook	Pathe-De Mille	6 reels	
My Home Town	G. Rockwell-G. Glass	Rayart (S. R.)		
Old Ironsides	E. Ralston-C. Farrell-W. Beery-G. Bancroft	Paramount	7910 feet	Dec. 18, '26
Partners in Crime	W. Beery-R. Hatton-W. Powell-M. Brian	Paramount		
Patsy, The	M. Davies-O. Caldwell-L. Gray	M-G-M		
Phantom of the Turf, The	H. Costello-R. Lease	Rayart (S. R.)		
Powder My Back	I. Rich-A. Ferris-A. Beranger-C. Nye	Warner Bros.		
Put 'Em Up	Fred Humes	Universal	4200 feet	
Ramona	D. Del Rio-W. Baxter-R. Drew-V. Lewis	United Artists	8200 feet	Feb. 4
Red Hair	C. Bow-W. Austin-L. Chandler	Paramount		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pict. (S.R.)	5032 feet	
Saddle Mates	W. Wales-P. Montgomery	Pathe	4520 feet	Mar. 17
Something Always Happens	E. Ralston-N. Hamilton	Paramount		
Souls Aflame	G. James-G. Lard-R. Wells	First Division (S. R.)		
Square Crooks	R. Armstrong-J. M. Brown-D. Dwan	Fox		
Speedy	Harold Lloyd	Paramount		
Stop That Man	A. Lake-B. Kent-E. Gribbon	Universal	5389 feet	
Surrender	M. Philbin-I. Moskine	Universal	8249 feet	Mar. 10
Tempest	J. Barrymore-C. Horn-Wolheim	United Artists	(about) 9000 feet	
Their Hour	D. Sebastian-J. Harron-J. Marlowe	Tiffany-Stahl		
Trick of Hearts, A	H. Gibson-G. Hale	Universal	5495 feet	
Turn Back the Hours	M. Loy-W. Pidgeon-S. Hardy	Lumas	6500 feet	Mar. 17
Under the Black Eagle	Flash (Dog)-M. Day-R. Forbes	M-G-M		
Women Who Dare	H. Chadwick-C. Delaney	Excellent Pict. (S.R.)		
Wyoming	T. McCoy-W. Fairbanks-D. Sebastian	M-G-M		

APRIL

Feature	Players	Distributed by	Length	Reviewed
Bell of Avenue A		First Division (S. R.)		
Bit of Heaven, A		Excellent Pict. (S. R.)		
Breed of the Sunsets	R. Steele-N. Drexel	F. B. O.		
Canyon of Adventure	K. Maynard-V. B. Faire	First National		
Chinatown Charlie	J. Hines-L. Lorraine	First National		
Chorus Kid, The	V. B. Faire-B. Washburn-H. Hopper	Lumas	6 reels	
Circus Rookies	K. Dane-G. K. Arthur L. Lorraine	M-G-M		
Cossacks, The	J. Gilbert-R. Adoree-E. Torrence-M. Alden	M-G-M		
Crimson City, The	M. Loy-L. Hyams-R. Tucker-J. Miljan	Warner Bros.		
Crooks Can't Win	R. Lewis-T. Hill-S. Nelson	F. B O.		
Czar Ivan the Terrible	Special Cast	Amkino (S. R.)	8500 feet	Mar. 24
Danger Patrol, The	W. Russell-V. B. Faire	Rayart (S. R.)		
Devil's Trade Mark, The	B. Bennett-W. V. Mong-M. Douglas	F. B O.		
Drums of Love	E. Taylor-D. Alvarado-M. Philbin-L. Barrymore	United Artists	9500 feet	Jan. 28
Fagasa (South Seas Isle film)	L. Kelly-G. Kelton-Mr. & Mrs. R. Wells	First Division (S. R.)		
Five and Ten Cent Annie	L. Fazenda-C. Cook-G. Astor-W. Demarest	Warner Bros.		
Girl He Did'nt Buy, The	P. Garon-A. Simpson	Peerless (S. R.)	5600 feet	
Gypsy of the North	H. Gordon-G. Hale	Rayart (S. R.)		
House of Scandal, The	D. Sebastian-P. O'Malley	Tiffany-Stahl		
Ladies' Night in a Turkish Bath	Mackaill-Mulhall	First National	6592 feet	
Laugh Clown, Laugh	Chaney-L. Young-N. Asther	M-G-M		
Law of Fear, The	Ranger (Dog)-P. R. Miller-C. Byer	F. B. O.	4769 feet	Mar. 10
Lilac Time	C. Moore-G. Cooper	First National		Mar. 24
Little Shepherd of Kingdom Come	Barthelmess-G. James-O'Day-Seyffertitz	First National		
Little Yellow House, The	O. Caldwell-M. Sleeper	F. B. O.		
Love Hungry	L. Moran-L. Gray	Fox		
Phantom of the Range, The	T. Tyler-D. Thompson-F. Darro	F. B. O.	4781 feet	Feb. 11
Pinto Kid, The	B. Barton-H. Trevor-G. Lee	F-B-O	4884 feet	Jan. 7
Red Riders of Canada, The	P. R. Miller-C. Byer	F. B. O	6419 feet	Dec. 23
Scarlet Dove, The	J. Borio-R. Frazer-L. Sherman M. Livingston	Tiffany-Stahl		
Steamboat Bill, Jr	Keaton-E. Torrence	United Artists	(about) 6800 feet	
Street of Sin, The	E. Jannings-F. Wray	Paramount		
Thanks For the Buggy Ride	L. La Plante .-G. Tryon	Universal	6197 feet	Feb. 4
Thirteen Washington Square	A. Joyce-J. Hersholt-Z. Pitts	Universal	6274 feet	Feb. 4
Three-Ring Marriage	M. Astor-L. Hughes	First National		
Thunder Riders, The	Ted Wells	Universal	4353 feet	
Two Lovers	R. Colman-V. Banky	United Artists	(about) 7500 feet	
Won in the Clouds	Al Wilson	Universal	4348 feet	

MAY

Feature	Players	Distributed by	Length	Reviewed
Alex the Great	"Skeets" Gallagher	F. B. O.	5872 feet	Mar. 24
Clothes Make the Woman	E. Southern-W. Pidgeon	Tiffany-Stahl		
Harold Teen	A. Lake-M. Brian-W. Bakewell-J. Duffy	First National		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
It's All Greek to Me	C. Murray-L. Fazenda-T. Todd	First National		
Ladies of the Night Club	B. Leonard-R. Cortez	Tiffany-Stahl		
Man in the Rough, The	B. Steele-M. King	F-B-O		
Pay As You Enter	C. Cooke-L. Fazanda	Warner Bros		
Rinty of the Desert	Rin-Tin-Tin-A. Ferris-C. Nye	Warner Bros.		
Skinner's Big Idea	B. Washburn-M. Sleeper-H. Trevor	F. B. O.	5967 feet	Mar. 17
United States Smith	Special Cast	Lumas	7000 feet	

JUNE

Feature	Players	Distributed by	Length	Reviewed
Dog Justice	Ranger (Dog)-E. Hearn-N. Martan	F. B. O.		
Lady Be Good	D. Mackaill-J. Mulhall	First National		
Lingerie		Tiffany-Stahl		
Loves of Ricardo	George Beban	F. B. O.	7477 feet	Sept. 4'26
Man Higher Up, The		Lumas		
Roulette	Richard Barthelmess	First National		
Texas Tornado, The	Tom Tyler	F. B. O.		
Upland Rider, The	K. Maynard-M. Douglas	First National		

JULY

Feature	Players	Distributed by	Length	Reviewed
Count of Ten, The	C. Ray-J. Gleason	Universal		
Fighting Redhead, The	Buzz Barton	F. B. O.		
Flyin' Cowboy, A	H. Gibson-O. Hasbrouck	Universal		
Head of the Family, The		Lumas		
Kelly's Kids	Charlie Murray	First National		
Trail of Courage, The	R. Steele-M. Bonner	F-B-O		

AUGUST

Feature	Players	Distributed by	Length	Reviewed
Bantam Cowboy, The	Buzz Barton	F. B. O		
Barker, The	Milton Sills	First National		
Oh Kay	Colleen Moore	First National		
Thru the Breakers		Lumas		

Coming Attractions

Feature	Players	Distributed by	Length	Reviewed
Abie's Irish Rose	F. McDonald-J. Hersholt-N. Carroll-C. Rogers	Paramount		
Abie of the U. S. A.	George Jessel	Lumas		
Ace High	Hoot Gibson	Universal		
Across From Singapore	R. Navarro-J. Crawford-E. Torrence	M-G-M-		
Actress, The	N. Shearer-R. Forbes-G. Lee-O. Moore-D'Arcy	M-G-M		
Adventurer, The	T. McCoy-D. Sebastian-C. Delany	M-G-M	3709 feet	
Adventures in Pygmy Land	Jungle Film	W. W. Hodkinson	6800 feet	Mar. 24
After the Storm	H. Bosworth-E. Gilbert-C. Delaney	Columbia		
Albany Night Boat, The		Tiffany-Stahl		
Anne Against the World	Edith Roberts	Rayart (S. R.)		
Baby Cyclone, The	L. Cody-A. Pringle	M-G-M		
Battle of the Sexes, The	B. Bennett-J. Hersholt	United Artists		
Bellamy Trial, The		M-G-M		
Better Man, The		F. B. O.		
Betty's a Lady	J. Ralston-C. Ray	Universal		
Be Yourself	R. Denny-M. Nolan	Universal		
Big Game Hunt, The	W. Beery-R. Hatton	Paramount		
Big Gun, The	George Lewis	Universal		
Big Noise, The	A. White-C. Conklin-S. Hardy	First National		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Big Top, The		M-G-M		
Billionaire, The	Al St. John-J. Robards	Rayart (S. R.)		
Black Ace, The	D. Coleman-J. Loff	Pathe		
Black Pearl, The	Gladys Brockwell	Rayart (S. R.)		
Blossom Time (Movietone)	J. Gaynor-C. Farrell	Fox		
Body Punch, The	J. Dougherty-V. B. Faire	Universal		
Boss of Little Arcady, The	Charlie Murray	First National		
Bride of the Colorado	J. Boles-D. Blossom	Pathe		
Brides Will Be Brides	Laura La Plante	Universal		
Bright Aisle, The		Lumas		
Broadway Daddies	J. Logan-R. Lease-A. B. Francis	Columbia		
Broken Hearts		Hercules Film Prod. (S. R.)		
Butter and Egg Man, The	J. Mulhall-M. O'Day	First National		
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		
Children of the Sun (South Seas film)	Special Cast	Universal		
Chinatown	Lon Chaney	M-G-M		
Circus Rookies	K. Dane-G. K. Arthur	M-G-M		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
Clown, The (Vitaphone)	Al Jolson	Warner Bros.		
Cock-Eyed World, The	V. McLaglen-E. Lowe	Fox		
Code of the Scarlet, The	K. Maynard-G. McConnell	First National		
Companionate Marriage		First Division (S. R.)		
Cop, The	W. Boyd-J. Logan- A. Hale	Pathe-De Mille		
Craig's Wife		Pathe-De Mille		
Cream of the Earth, The	M. Nixon-C. Rogers	Universal		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Dance Fever (Ufa film)		Brill, Inc.		
Dancing Girl	J. Crawford-J. M. Brown-D. Sebastian	M-G-M		
Date With a Duchess, A	A. Menjou-E. Brent	Paramount		
Deadline, The	Flash (Dog)	M-G-M		
Desert Bride, The	B. Compson-A. Forrest-O. Mattieson	Columbia		
Detectives	K. Dane-G. K. Arthur-M. Day	M-G-M		
Devil's Chaplain, The	Cornelius Keefe	Rayart (S. R.)		
Diamond Handcuffs	C. Nagel-E. Boardman-L. Gray-D. Sebastian	M-G-M		
Dirty Work	Johnny Burke	Pathe		
Divine Lady, The	C. Griffith-V. Varconi-M. Dressler	First National		
Dolorosa		Tiffany-Stahl		
Domestic Relations		Tiffany-Stahl		
Don't Marry	L. Moran-N. Hamilton	Fox		
Doubling for Trouble	Hoot Gibson	Universal		
Down Grade, The	Wm. Fairbanks-A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O		
Dragnet, The	G. Bancroft	Paramount		
Eagle's Talons, The	Tom Tyler	F. B. O		
Easy Come, Easy Go	R. Dix-N. Carroll	Paramount		
Empty Saddle, The	Fred Humes	Universal		
Escape, The	V. Valli-W. Russell	Fox		
Enemy, The	L. Gish-R. Forbes	M-G-M	8189 feet	Dec. 31
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Excess Baggage	Wm. Haines	M-G-M		
Fallen Angels	N. Kerry-P. Starke-K. Harlan	Universal		
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Fazil	C. Farrel G Nissen-M. Busch	Fox		
Foreign Legion, The	N. Kerry-L. Stone-J. Marlowe	Universal		
Four Devils, The	F. Macdonald-M Duncan-C. Morton-N. Drexel-J. Gaynor	Fox		
Four Sons	J. Hall-M. Mann-Bushman, Jr.-C. Morton-E. Foxe-J. Collyer	Fox	9412 feet	Feb. 18
Four Walls	John Gilbert	M-G-M		
Freedom of the Press	L. Stone-M. Day-D. Keith	Universal		
Girl Downstairs, The	L. Moran-G. O'Brien	Fox		

Feature	Players	Distributed by	Length	Reviewed
Give and Take	G. Sidney-S. Lynn-G. Lewis-J. Hersholt	Universal		
Glorifying the American Girl	Ruth Elder	Paramount		
Glorious Betsy	D. Costello-C. Nagel	Warner Bros		
Godless Girl, The	L. Basquette-G. Duryea - Prevost - N. Beery	Pathe-De Mille		
Golf Widows	V. Reynolds-H. Ford-S. Rand	Columbia		
Good Morning Judge	R. Denny-M. Nolan-D. Gulliver	Universal		
Green Grass Widows	Walter Hagen	Tiffany-Stahl		
Gun Shy (tentative)	Beery-Hatton-M. Brian-G. James	Paramount		
Gypsy Love (tentative)		Lumas		
Hangman's House	V. McLaglen-J. Collyer-L.Kent-E.Foxe	Fox		
Has Anybody Here Seen Kelly?	T. Moore-B. Love	Universal		
Hawk's Nest, The	M. Sills-D. Kenyon-A. Stone	First National		
Hawk, The	M. Sills	First Nationa.		
Heart to Heart	Colleen Moore	First National		
Heat (tentative)	Greta Garbo	M-G-M		
Hello, Cheyenne!	T. Mix-C. Lincoln	Fox		
Hell's Angels	B. Lyon-J. Hall-G. Nissen	United Artists	(about) 7 reels	
He Learned About Women	W. Haines-E. Percy-A. Page-Sojin	M-G-M		
Her Cardboard Lover	M. Davies-W. Haines	M-G-M		
His Country	R. Schildkraut-M. Dressler	Pathe-De Mille		
His Third Master	Henry B. Walthall	Rayart (S. R.)		
Hold 'Em Yale	R. La Rocque-J. Loff-H. Allan	Pathe-De Mille		
Hold Everything (tentative)	J. Hall	Paramount		
Home, James		Universal		
Honor Bound	G. O'Brien-E. Taylor-L. Hyams-Santschi	Fox		
Hoofbeats of Vengeance	Rex (Horse)	Universal		
Hot Heels	G. Tryon-P. R. Miller	Universal		
Hyprocrite, The (Ufa film)		Brill, Inc.		
I'll Tell the World	Colleen Moore	First National		
Innocent, The	Vilma Banky	United Artists		
Isle of Lost Men, The	Tom Santschi	Rayart (S. R.)		
Jazz Mad	J. Hersholt-Nixon-G. Lewis	Universal		
Jealousy (Ufa film)		Brill, Inc.		
Jungle Rose	Dolores Del Rio	Fox		
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 28
Knocking 'Em Over	R. Dix-J. Arthur	Paramount		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Ladies of Leisure		Tiffany-Stahl		
Ladies of the Mob	C. Bow-R. Arlen-M. Alden	Paramount		
Ladies Prefer Bonds (tentative)	C. Nagel-M. McAvoy	Warner Bros.		
Land of the Silver Fox, The (tentative)	Rin-Tin-Tin-L. Hyams-C. Nye-Santschi	Warner Bros.		
La Piava	Lupe Valez	United Artists		
Last Cab, The	Rudolph Schildkraut	Pathe-De Mille		
Last Moment, The	O. Matieson-G. Hale-L. La Verne	Zakoro (S. R.)	5800 feet	
Law of the Range, The	McCoy-Crawford-R. Lease	M-G-M		
Leave It to Me	Glenn Tryon	Universal		
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict. (S.R.)		
Lion and the Mouse, The (Vitaphone)	M. McAvoy-L. Barrymore-A. B. Frances-Collier, Jr.	Warner Bros.		
Little Wild Girl, The	L. Lee-C. Landis-F. Merrill	Hercules Film Prod. (S. R.)		
Lonesome	G. Tryon-B. Kent	Universal		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Magnificent Flirt, The	F. Vidor	Paramount		
Man About Town, The	L. Cody-N. Trevor	M-G-M		
Man From Headquarters, The	Cornelius Keefe	Rayart (S. R.)		
Man-Made Woman	L. Joy-J. Boles	Pathe-De Mille		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Marriage of Tomorrow (tentative)		Tiffany-Stahl		
Masked Stranger, The (tentative)	Tim McCoy	M-G-M		
Meet the Prince	Glenn Tryon	Universal		
Meet the Prince	J. Robards-A. St. John	Rayart (S. R.)		
Michigan Kid, The	C. Nagel-R. Adoree	Universal		
Miracle Girl, The	Betty Compson	First Division (S. R.)		
Modern Du Barry, The (Ufa film)	Maria Corda	Brill, Inc	7000 feet	
Modern Mothers	Helene Chadwick	Columbia		
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox	6863 feet	Mar. 17
Mr. Romeo	F. Sterling-N. Carroll-G. Meeker	Fox		
Naughty Marietta	Marion Davies	M-G-M		
Navy Blues	Arthur Lake	Universal		
News Parade, The	N. Stuart-S. Phipps	Fox		
Night of Mystery, A	A. Menjou-N. Lane-Collier, Jr.-E. Brent	Paramount		
Noah's Ark (Vitaphone)	Dolores Costello	Warner Bros.		
Odd Fellows	Fields-Conklin	Paramount		
One Way Street, The (tentative)	Myrna Loy	Warner Bros.		
Outcast Souls	P. Bonner-C. Delaney	Sterling Pict. (S.R.)		
Out of the Night	C. Palmer-F. Stanley-A. Ayres	Rayart (S. R.)		
Painted Post, The	T. Mix-N. Kingston	Fox		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National	11412 feet	Aug. 26
Patriot, The	E. Jannings-L. Stone-F. Vidor-N. Hamilton	Paramount		
Pay As You Enter	L. Fazenda-C. Cook	Warner Bros		
Phantom Buster, The	Buddy Roosevelt	Pathe		
Phyllis of the Follies	M. Nixon-C. Rogers	Universal		
Pigskin	D. Rollens-S. Carrol	Fox		
Play Girl, The	M. Bellamy-J. M. Brown	Fox		
Polly Preferred	Marion Davies	M-G-M		
Port of Missing Children, The		Sierra Pictures (S. R.)		
Power (tentative)	D. Fairbanks, Jr.-J. Ralston	Tiffany-Stahl		
Primanerliebe (German film)	Special Cast	Scenic Films	6500 feet	Mar. 24
Quick Lunch	Fields-Conklin-M. Alden-S. Blane-J. Luden	Paramount		
Rachel	P. Negri-G. Cooper	Paramount		
Red Dancer of Moscow, The	D. Del Rio-C. Farrell-D. Revier	Fox		
Red Mark, The	G. von Seyffertitz-N. Quartaro	Pathe-De Mille		
Riders of the Dark	T. McCoy-D. Dwan	M-G-M		
Ridin' Like Fury	Hoot Gibson	Universal		
Rip Van Winkle	Rudolph Schildkraut	Pathe-De Mille		
Robert Flaherty's Southern Skies	M. Blue-R. Torres	M-G-M		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Sally of the Scandals	B. Love-A. Forrest	F. B. O.		
Sally of the South Seas		Hercules Film Prod. (S. R.)		
Shadows of the Night		Hercules Film Prod. (S. R.)		
Shanghai Rose	Mae Busch	Rayart (S. R.)		
Show Boat		Universal		
Side Show, The	Fields-Conklin-Brian	Paramount		
Simba	Jungle Film	Martin Johnson African Expedition Corp.	8000 feet	Feb. 4
Sin Town	H. Allen-E. Fair	Pathe-De Mille		
Sisters of Eve	Mae Busch	Rayart (S. R.)		
Skyscrapers, The	S. Carroll-W. Boyd-A. Hale-A. Vaughn	Pathe-De Mille		
Some Mother's Boy	Mary Carr	Rayart (S. R.)		
Span of Life, The	Lon Chaney	M-G-M		
Sport Girl, The	M. Bellamy-J. M. Brown	Fox		
Sporting Age, The	B. Bennett-C. Nye-H. Herbert	Columbia		
Stocks and Blondes	J. Logan-"Skeets" Gallagher-G. Astor	F. B. O.		
Street Angel, The	J. Gaynor-C. Farrell	Fox		
Streets of Algers (Ufa film)	Camilla Horn	Brill, Inc.		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox	8729 feet	Oct. 14
Sunset Legion, The	F. Thomson-E. Murphy	Paramount		
Survival of Slim, The	W. Wales-P. Montgomery	Pathe		
Tartuffe, the Hyprocrite	Emil Jannings	Brill, Inc.		
Tenderloin (Vitaphone)	D. Costello-C. Nagel	Warner Bros.	7782 feet	
Tenth Avenue	P. Haver-V. Varconi-R. Schildkraut	Pathe-De Mille		
Thief in the Dark, The	G. Meeker-D. Hill-G. Lee	Fox		
Three Sinners	P. Negri-W. Baxter	Paramount		
Thoroughbreds	M. Nixon-R. Walling	Universal		
Thrill Seeker, The	R. Clifford-J. Fulton	Superlative Pict. (S.R.)		
Tide of Empire	J.Crawford-J.Murray	M-G-M		
T mes Square		Tiffany-Stahl		
Trail of '98	K Dane-P. Starke-R Forbes-Del Rio	M-G-M	1100 feet	Mar. 24
Two Brothers (Ufa film)		Brill, Inc.		
Two Sisters, The		Rayart (S. R.)		
Uncensored Woman, The		Lumas		
Uncle Tom's Cabin	Special Cast	Universal		Nov. 18
Valley Beyond the Law, The	D. Coleman-J Loff	Pathe		
Vamping Venus	C. Murray-Fazenda-T. Todd	First National		
Vanishing Pioneer, The	J. Holt-S. Blane	Paramount		
Victory	George Bancroft	Paramount		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
Walking Back	S. Carroll-R. Walling	Pathe-De Mille	6 reels	
Watch My Speed	R. Denny-B. Worth	Universal		
We Americans	G. Sidney P. R. Miller-G. Lewis	Universal	8700 feet	
Western Suffragettes	H. Gibson-G. Hale	Universal		
What Holds Men	Leatrice Joy	Pathe-De Mille		
When Danger Calls	W. Fairbanks-E. Sedgwick	Lumas	5000 feet	
When Dreams Come True	Lila Lee	Rayart (S. R.)		
When Fleet Meets Fleet (British Film)	H. Stuart-B. Goetzke-N. Asther	Hi-Mark (S. R.)	7953 feet	
Whip, The	D. Mackaill-L. Sherman	First National		
White Hands	E. Ralston-R. Arles	Paramount		
Why Sailors Go Wrong	S. Cohen	Fox		
Wild West Romance	R. King-L. Gilmore	Fox		
Wild West Show, The	H. Gibson	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
Woman Between, The		Lumas		
Woman Disputed, The	N. Talmadge-G. Roland	United Artists		
Yellow Contraband	L. Maloney-G. Goatz	Pathe		
Yellow Lily, The	B. Dove-C. Brook-Seyferrtitz	First National		

Comedies and Short Subjects

BRAY PRODUCTIONS

Title	Star	Rel. Date	Length	Reviewed
Bare Co-Ed, The	Murdock-Cavalier-Lancaster	Feb. 10	2 reels	Jan. 7
Barnyard Rivals	W. Lantz-M. Shaw-T. Ward	Mar. 10	2 reels	Mar. 17
Cat Tales	McDougall Kids	Feb. 20	2 reels	
Cutting Up	McDougall Kids	Mar. 20	2 reels	Mar. 17
Daze of '49	J. Cooper-L. Carver	Jan. 1	2 reels	Feb. 4
Duke's Dirty Doings	P. Murdock-N. Cavalier	Feb. 1	2 reels	Mar. 17
Fat and the Canary	McDougall Kids	Dec. 20	2 reels	Dec. 9
Fowl Play	McDougall Kids	April 20	2 reels	
Fresh and a Devil	Clyde-Malone-Irving	Sept. 1	2 reels	Oct. 21
Here's Another One	Novelty	Oct. 15	1 reel	Oct. 7

Title	Star	Rel. Date	Length	Reviewed
Here's Another One	Novelty	Dec. 15	1 reel	Dec. 2
His Ticklish Predicament	Jack Cooper	Oct. 1	2 reels	Oct. 21
Iron Derby, The	Eddy Featherstone	Oct. 10	2 reels	Oct. 21
Lost in a Pullman	Perry Murdock	July 13	2 reels	
Lost in the Lurch	P. Murdock-N. Cavalier	Mar. 1	2 reels	Mar. 17
Magic Game, The	McDougall Kids	Nov. 20	2 reels	Dec. 2
Mr. Pooh	McDougall Kids	Jan. 20	2 reels	Jan. 7
Orphans, The	McDougall Kids	Sept. 6	2 reels	
Way of All Fish, The	J. Cooper-N. Cavalier	Dec. 1	2 reels	Dec. 9

EDUCATIONAL

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Ain't Nature Grand	Eddie Quillan		Nov. 20	1 reel	Nov. 25
All Bear	Curiosities		April 29	1 reel	
All Set	W. Lupino-Sargent-L. Hutton		Jan. 29	1 reel	Feb. 4
Always a Gentleman	Lloyd Hamilton		Feb. 5	2 reels	Feb. 18
Angel Eyes	"Big Boy"		Dec. 25	2 reels	Dec. 31
At Ease	Lloyd Hamilton		Sept. 4	2 reels	Sept. 2
Back Home	Curiosities		Sept. 25	1 reel	Sept. 23
Batter Up	George Davis		Sept. 11	2 reels	Sept. 16
Between Jobs	Lloyd Hamilton		Mar. 18	2 reels	
Blazing Away	Lloyd Hamilton		April 22	2 reels	
Builders of Bridges—When Twilight Comes	Bruce Outdoor Sketch		Feb. 26	1 reel	Mar. 10
Brunettes Prefer Gentlemen	Jerry Drew		Nov. 6	2 reels	Oct. 28
Burning Timber — Rough Country	Bruce Outdoor Sketch		Oct. 23	2 reels	Oct. 7
Call o 1the Sea, The (Color Film)	H. Hampton-M. Valles-N. Kelley		Jan. 1	2 reels	Dec. 31
Character Studies	Carter De Haven		Nov. 20	1 reel	Jan. 14
Chilly Days	"Big Boy"		Feb. 19	2 reels	Feb. 18
Circus Blues	Dorothy Devore		Mar. 25	2 reels	Mar. 17
Count Me Out	Barney Hellum		Mar. 11	1 reel	Mar. 3
Cry of Winter, The—Hot Place, The	Bruce Outdoor Sketch		Sept. 18	1 reel	Sept. 2
Cutie	Dorothy Devore		Jan. 15	2 reels	Feb. 18
Delving Into the Dictionary	Hodge-Podge		Sept. 11	1 reel	Sept. 23
Dog Days—The Sun and the Rain	Bruce Outdoor Sketch		Jan. 29	1 reel	Feb. 25
Dummies	Larry Semon		Jan. 1	2 reels	Dec. 23
Eats for Two	Dunham-Thompson		Oct. 9	1 reel	Oct. 14
Fall In	Monty Collins		Jan. 1	1 reel	Dec. 23
Felix the Cat Hits the Deck	"Sullivan Cartoon"		Dec. 11	1 reel	Feb. 11
Felix the Cat in Behind in Front	"Sullivan Cartoon"		Dec. 25	1 reel	Jan. 14
Felix the Cat in Comicalities	"Sullivan Cartoon"		April 1	1 reel	
Felix the Cat in Daze and Knights	"Sullivan Cartoon"		Oct. 30	1 reel	Nov. 18
Felix the Cat in Draggin' the Dragon	"Sullivan Cartoon"		Jan. 22	1 reel	Feb. 25
Felix the Cat in Eskimotive	"Sullivan Cartoon"		April 29	1 reel	
Felix the Cat in Flim Flam Films	"Sullivan Cartoon"		Sept. 18	1 reel	Oct. 7
Felix the Cat in Japanicky	"Sullivan Cartoon"		Mar. 4	1 reel	
Felix the Cat in No Fuelin'	"Sullivan Cartoon"		Oct. 16	1 reel	Nov. 11
Felix the Cat in Ohm Sweet Ohm	"Sullivan Cartoon"		Feb. 19	1 reel	Mar. 17
Felix the Cat in Polly-tics	"Sullivan Cartoon"		Mar. 18	1 reel	
Felix the Cat in Sure-Lock Holmes	"Sullivan Cartoon"		April 15	1 reel	
Felix the Cat in the Oily Bird	"Sullivan Cartoon"		Feb. 5	1 reel	Mar. 10
Felix the Cat in the Smoke Screen	"Sullivan Cartoon"		Jan. 8	1 reel	Feb. 18
Felix the Cat Switches Witches	"Sullivan Cartoon"		Oct. 2	1 reel	Oct. 21
Felix the Cat in Uncle Tom's Crabbin'	"Sullivan Cartoon"		Nov. 13	1 reel	Dec. 2
Felix the Cat in Whys and Otherwise	"Sullivan Cartoon"		Nov. 20	1 reel	Dec. 30
Felix the Cat in Wise Guise	"Sullivan Cartoon"		Sept. 4	1 reel	Sept. 23
Feline Frolics—The Tonquin Valley	Bruce Outdoor Sketch		Mar. 25	1 reel	Mar. 10
Fighting Orphans, The—Evening Mist	Bruce Outdoor Sketch			1 reel	
Follies of Fashion	Curiosities		Sept. 25	1 reel	
For Men Only	Curiosities		Oct. 30	1 reel	Oct. 21
Fox Tales	Drew-Dunham		Sept. 25	2 reels	Sept. 23
Green-Eyed Love	Ruby McCoy-George Hall		Apr. 8	1 reel	Mar. 24
Half-Pint Hero, A	Lupino Lane		Sept. 18	2 reels	Sept. 2
Hello Sailor	Lupino Lane		Dec. 25	2 reels	Dec. 16
Here and There in Travel Land	Hodge-Podge		Oct. 16	1 reel	Oct. 28
He Tried to Please	Monty Collins		Aug. 12	1 reel	
High Strung	Jerry Drew		Jan. 29	2 reels	Feb. 4
Hints on Hunting—A Day By the Sea	Bruce Outdoor Sketch		April 22	1 reel	
His Maiden Voyage	George Davis		Feb. 26	2 reels	Feb. 18
Hope Hampton Displaying Creations Parisienne in Color (Color Film)	Hope Hampton		Dec. 4	1 reel	Dec. 9
How to Please the Public	Hodge Podge		Mar. 11	1 reel	Mar. 17
Indiscrete Pete	Jerry Drew		Mar. 11	2 reels	Mar. 10
Injun Food—Moods of the Sea	Bruce Outdoor Sketch		Dec. 25	1 reel	Dec. 23
It's Me	Monty Collins		Dec. 4	1 reel	Dec. 9
Kilties	Dorothy Devore		Oct. 9	2 reels	Oct. 7
Kitchen Talent	George Davis		April 15	2 reels	
Listen Sister	Lupino Lane		Mar. 25	2 reels	Mar. 24
Little Rube, The	Dorothy Devore		Nov. 20	2 reels	Nov. 11
Love's Springtime (Color Film)	H. Hampton-J. Catalaine		Feb. 12	2 reels	Mar. 17
Lovingly Yours	Curiosities		Dec. 4	1 reel	Dec. 9
Lucky Dog	P. Dunham-L. Billetts		Sept. 11	1 reel	Sept. 23
Many Wings—Beside the Still Waters	Bruce Outdoor Sketch		Nov. 20	1 reel	Nov. 4
Models in Mud	Hodge-Podge		Nov. 13	1 reel	Dec. 16
Mother Birds	Curiosities		Mar. 4	1 reel	Feb. 18
Mysterious Night, A	Monty Collins		Feb. 12	1 reel	Feb. 4
New Wrinkles	Lloyd Hamilton		Oct. 30	2 reels	Oct. 21
New York's Sweetheart	Curiosities		Jan. 1	1 reel	Feb. 11
Nicknames	Hodge-Podge		April 8	1 reel	
No Fare	"Big Boy"		April 8	2 reels	Mar. 24
Nothing Flat	George Davis		Dec. 11	2 reels	Dec. 16
Off Again	J. Lloyd-B. Boyd		Sept. 25	1 reel	Oct. 14
Off Balance	Monty Collins		April 22	1 reel	
Oh, What a Man!	Larry Semon		Dec. 4	2 reels	Nov. 25
Papa's Boy	Lloyd Hamilton		Dec. 18	2 reels	Dec. 9
Paris Fashions in Color (Color Film)	Hope Hampton		Dec. 25	1 reel	Jan. 7
Peculiar Pair of Pups, A—Nobody Home	Bruce Outdoor Sketch			1 reel	
Penny Postals	Curiosities		April 1	1 reel	Mar. 17
Pretty Baby	Monty Collins		Feb. 26	1 reel	Feb. 18
Racing Mad	Al St. John		Jan. 8	2 reels	Jan. 28
Recollections of a Rover	Hodge-Podge		Jan. 8	1 reel	Feb. 4
Red Hot Bullets	Eddie Quillan		Nov. 27	2 reels	Nov. 18
Rest Day	Monty Collins		Nov. 27	1 reel	Nov. 18
Rubbernecking	Curiosities		Feb. 5	1 reel	Feb. 4
Running Ragged	Lewis Sargent		Jan. 29	1 reel	Feb. 4
Say Ah-h	Charley Bowers		Feb. 19	2 reels	Feb. 18
Scared Silly	Johnny Arthur		Nov. 13	2 reels	Nov. 11
Seeing Stars	George Davis		Oct. 16	2 reels	Oct. 7
Shamrock Alley	"Big Boy"		Nov. 27	2 reels	Nov. 25
She's a Boy	"Big Boy"		Oct. 2	2 reles	Oct. 7
Shooting Wild	Jack Lloyd		Oct. 23	1 reel	Oct. 21
Simple Sap, A	Larry Semon		Feb. 12	2 reels	Feb. 25
Slippery Head	Johnny Arthur		April 29	2 reels	
Some Scout	Lupino Lane		Nov. 6	2 reels	Oct. 21
Spring Has Came	Monty Collins		Mar. 25	1 reel	Mar. 17
Star Shots	Hodge-Podge		Feb. 5	1 reel	Feb. 4
Stunt Man, The	Larry Semon		Oct. 23	2 reels	Sept. 30
Sword Points	Lupino Lane		Feb. 12	2 reels	Dec. 31
There It is	Charley Bowers		Jan. 1	2 reels	Jan. 7
Thoughts While Fishing—Silver Shadows	Bruce Outdoor Sketch			1 reel	
Visitors Welcome	Johnny Arthur		Mar. 4	2 reels	Mar. 10
Wedding Slips	Monty Collins		Jan. 15	1 reel	Feb. 11
Whirl of Activity, A	Hodge-Podge		Dec. 11	1 reel	Dec. 31
Whoozit	Charley Bowers		April 1	2 reels	Mar. 17
Wildcat Valley	Johnny Arthur		Jan. 22	2 reels	Feb. 4
Wild Wool—Night Clouds	Bruce Outdoor Sketch			1 reel	

F B O

Title	Star	Rel. Date	Length	Reviewed
After the Squall	Al Cooke	April 16	2 reels	
Alice Cartoons (Released Twice a Month)			1 reel	
All Alike	Carr-Alexander-Ross	April 9	2 reels	
All Washed Up	Al Cooke		2 reels	Feb. 18
Beloved Rogue, The	Eason-Hill-Cooke-Guard	Oct. 5	2 reels	
Chin He Loved to Lift	Eason-Hill-Cooke-Guard	Sept. 14	2 reels	
Fleshy Devils	Carr-Alexander-Ross	Nov. 14	2 reels	Oct. 7
Fresh Hair Fiends	Eason-Hill-Cooke-Guard	Sept. 21	2 reels	
Krazy Kat Cartoons (released twice a month)			1 reel	
Mickey's Battle	Mickey Yule	Dec. 5	2 reels	Dec. 9
Mickey's Circus	Mickey Yule	Sept. 4	2 reels	
Mickey's Eleven	Mickey Yule	Nov. 7	2 reels	
Mickey's Little Eva	Mickey Yule	April 2	2 reels	
Mickey's Pals	Mickey Yule	Oct. 3	2 reels	Oct. 7
Mickey's Parade	Mickey Yule	Jan. 2	2 reels	
My Kingdom For a Hearse	Al Cooke	April 2	2 reels	
New Faces for Old	Eason-Hill-Cooke-Guard	Oct. 12	2 reels	Dec. 16
Panting Papas	Karr-Ross-Alexander	Jan. 9	2 reels	
Peter's Pan	Eason-Hill-Cooke-Guard	Sept. 28	2 reels	Nov. 25
Rah! Rah! Rekie	Al Cooke		2 reels	Feb. 18
Restless Bachelors	Al Cooke	April 30	2 reels	
She Troupes to Conquer	Eason-Hill-Cooke-Guard	Oct. 19	2 reels	
Social Error, A	Al Cooke		2 reels	Feb. 11
Tanks of the Wabash	Karr-Ross-Alexander	Oct 10	2 reels	
Three Missing Links	Karr-Ross-Alexander	Dec. 12	2 reels	Nov. 11
Toupay or Not To Pay	Eason-Hill-Cooke-Guard	Sept. 7	2 reels	
Wanderers of the Waistline	Karr-Ross-Alexander	Sept. 11	2 reels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Argentina, The Rich	Variety	Oct. 2	1 reel	Nov. 4
Arkansas Traveler	Variety	Jan. 8	1 reel	
Art Treasures of the Vatican	Variety	Dec. 25	1 reel	
Capt. Kidd's Kittens	Animal Comedy	Oct. 23	2 reels	Nov. 4
Desert Blooms, The	Variety	Feb. 5	1 reel	
Exploring Norway	Variety	Aug. 7	1 reel	
Fool and His Honey	Tyler Brooke	Sept. 25	2 reels	Nov. 4
Four Faces West	Tyler Brooke	Nov. 6	2 reels	Dec. 16
Headhunters of Ecquador, The	Variety		1 reel	Feb. 4
Her Blue Black Eyes	M. Casajuana-E. Clayton	Oct. 9	2 reels	Nov. 4
Hold Your Hat	S. Phipps-N. Stuart-T. Hill-A. Housman		2 reels	Mar. 24
Hot House Hazel	T. Brooke-T. Hill	Jan. 1	2 reels	
Jack and Jilted	P. Cunning-M. King		2 reels	
Jungles of the Amazon	Variety		1 reel	Jan. 21
Kiss Doctor, The	T. Brooke-D. Thompson		2 reels	Mar. 17
Lady Lion	C. Lincoln-E. Clayton-B. Bletcher		2 reels	
Lights and Shadows of Sicily	Variety	Nov. 27	1 reel	
Lords of the Back Fence	Variety	Jan. 22	1 reel	
Love Is Blonde	D. Ellis-D. Rollens	Dec. 18	2 reels	Mar. 17
Low Necker, A	Marjorie Beebe		2 reels	Jan. 14
Moose Country, The	Variety	Nov. 13	1 reel	
Mum's the Word			2 reels	Sept. 2
Northern Alaska Today	Variety	Oct. 16	1 reel	
Old Wives Who Knew	Hallam Cooley		2 reels	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Romantic Alhambra, The	Variety	Oct. 30	1 reel	
Silly Sailor, A	G. Cameron	Nov. 20	2 reels	
Sky Frontiers	Variety	Sept. 4	1 reel	
Solitudes	Variety	Dec. 11	1 reel	
Too Many Cookies	T. Brooke-L. Miller		2 reels	
Twenty Legs Under the Sea	R. Walling-J. Lorraine	Sept. 11	2 reels	Oct. 7
Under Colorado Skies	Variety	Sept. 18	1 reel	
Wild Puppies	Kid Comedy	Dec. 4	2 reels	Jan. 28

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
Aching Youth	Charley Chase	Mar. 17	2 reels	
African Adventure, An	Ufa Oddities	Aug. 2		
All For Nothing	Charley Chase	Jan. 21	2 reels	Jan. 14
Amazing Lovers	Ufa Oddities	Mar. 10	1 reel	
Assorted Babies	Ufa Oddities	Nov. 5	1 reel	Nov. 25
Barnum and Ringling, Inc.	"Our Gang"	April 7	2 reels	
Battle of the Century	Laurel-Hardy	Dec. 31	2 reels	
Bird Man, The	Charley Chase		2 reels	
Blow by Blow	Max Davidson	Mar. 31	2 reels	
Buffalo Bill's Last Fight (Technicolor)	Special Cast	Nov. 26	2 reels	Dec. 9
Call of the Cuckoo, The	Max Davidson	Oct. 15	2 reels	
Came the Dawn	Max Davidson	Mar. 3	2 reels	
Children of the Sun	Ufa Oddities	Feb. 11	1 reel	
Czarina's Secret, The Technicolor)	O. Baklanova-D. Mir-S. Rand	Mar. 17	2 reels	

Title	Star	Rel. Date	Length	Reviewed
Death Traps	Ufa Oddities	Oct. 22	1 reel	
Dog Days	Ufa Oddities	Oct. 8	1 reel	
Dog Heaven	"Our Gang"	Dec. 17	2 reels	Mar. 24
Dumb Daddies	Max Davidson	Feb. 4	2 reels	Feb. 25
Edison, Marconi and Co	"Our Gang"	Mar. 10	2 reels	
Fair and Muddy	"Our Gang"	May 5	1 reel	
Family Group, The	Charley Chase	Feb. 18	2 reels	Feb. 18
Fight For Life, A	Ufa Oddities	Nov. 19	1 reel	
Fighting Feathers	Max Davidson	Dec. 10	2 reels	
Finishing Touch, The	Laurel-Hardy	Feb. 25	2 reels	
Fishing With a Microscope	Ufa Oddities		1 reel	
Flag, The (Technicolor)	E. Bennett-F. X. Bushman-J. Walker-A. Calhoun	Oct. 1	2 reels	Feb. 18
Forty Thousand Miles With Lindbergh	Aviation Film	Mar. 4	3 reels	
From Soup to Nuts	Laurel-Hardy	Mar. 24	2 reels	
Golden Fleeces	Ufa Oddities	May 19	1 reel	
Happy Omen, A	Ufa Oddities	July 14	1 reel	
Hats Off	Davidson-Hardy	Nov. 5	2 reels	
Heavenly Bodies	Ufa Oddities		1 reel	
Heebee Jeebees	"Our Gang"	Nov. 19	2 reels	Dec. 9
Hidden Death Traps	Ufa Oddities	Oct. 22	1 reel	Dec. 11
Jewels of Venus	Ufa Oddities	Sept. 10	1 reel	
Jungle Round-Up, A	Ufa Oddities	Jan. 28	1 reel	Oct. 9
Lady of Victories, The (Technicolor)	A. Ayres-O. Matiesen-G. Irving	Jan. 21	2 reels	Feb. 25
Leave 'Em Laughing	Laurel-Hardy	Jan. 28	2 reels	
Let George Do It	Laurel Hardy		2 reels	Mar. 3
Lighter That Failed, The	Charley Chase	Oct. 1	2 reels	
Limousine Love	Charley Chase	April	2 reels	
Lion Hunt, The	Ufa Oddities	Dec. 17	1 reel	Dec. 9
Love 'Em and Feed 'Em	Max Davidson	Nov. 12	2 reels	Dec. 9
Monarch of the Glen, The	Ufa Oddities	Mar. 24	1 reel	Jan. 21
Nature's Wizardry	Ufa Oddities	July 28	1 reel	
Never the Dames Shall Meet	Charley Chase	Dec. 24	2 reels	Dec. 9
Old Wallop, The	"Our Gang"	Oct. 22	2 reels	Mar. 3
Palace of Honey, The	Ufa Oddities	June 16	1 reel	
Pathfinders, The	Ufa Oddities		1 reel	
Parasol Ant, The	Ufa Oddities	Dec. 31	1 reel	
Pass the Gravy	Max Davidson	Jan. 7	2 reels	Jan. 14
Perfume and Nicotine	Ufa Oddities	Jan. 14	1 reel	
Pets and Pests	Ufa Oddities	Jan. 28	1 reel	Mar. 3
Primitive Housekeeping	Ufa Oddities	April 21	1 reel	
Putting the Pants on Phillip	Laurel-Hardy	Dec. 3	2 reels	Dec. 9
Rainy Days	"Our Gang"	Feb. 11	2 reels	
Sanctuary	Ufa Oddities	May 5	1 reel	
Second Hundred Years, The	Laurel-Hardy	Oct. 8	2 reels	
Secrets of the Sea	Ufa Oddities	Feb. 25	1 reel	May 3
Sleeping Death	Ufa Oddities	June 30	1 reel	
Soaring Wings	Ufa Oddities	Sept. 24	1 reel	
Spook-Spoofing	"Our Gang"	Jan. 14	2 reels	Jan. 14
Sting of Stings, The	Charley Chase	Sept. 3	2 reels	
Sugar Daddies	All Star Cast	Sept. 10	2 reels	
TallyHo	Ufa Oddities		1 reel	
Tokens of Manhood	Ufa Oddities	June 2	1 reel	
Us	Charley Chase	Nov. 26	2 reels	
Way of All Pants, The	Charley Chase	Oct. 29	2 reels	
What Every Iceman Knows	Max Davidson	Sept. 17	2 reels	
Wicked Kasimir, The	Ufa Oddities	April 7	1 reel	
Winged Death	Ufa Oddities	Dec. 3	1 reel	Dec. 9
Wonders of the Blue Gulf of Mexico	Ufa Oddities		1 reel	
Yale vs. Harvard	"Our Gang"	Sept. 24	2 reels	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Adoration	Novelty	Feb. 25	2 reels	
Behind the Counter	E. E. Horton	Mar. 3	2 reels	
Bugs My Dear (Christie)	Bobby Vernon	April 21	2 reels	
Campus Cuties	Billy Dooley	April 7	2 reels	
Crazy to Fly (Christie)	Bobby Vernon	Sept. 17	2 reels	
Dad's Choice	E. E. Horton	Jan. 7	2 reels	
Dizzy Sights (Christie)	Billy Dooley	Dec. 17	1 reel	
Easy Curves (Christie)	Billy Dooley	Nov. 12	2 reels	
Fantasy	Novelty	Oct. 15	2 reels	
Fighting Fanny (Christie)	Featured Cast	Jan. 21	2 reels	
Find the King	E. E. Horton	Nov. 5	2 reels	
For Crime's Sake	Krazy Kat Cartoon	Nov. 19	1 reel	
French Fried (Christie)	Neal Burns	Sept. 3	2 reels	
Frenzy	Novelty	Jan. 14	2 reels	
Gallant Gob, A (Christie)	Billy Dooley	May 26	2 reels	
Goofy Ghosts (Christie)	Jimmie Adams	April 28	2 rees	
Grid Ironed	Krazy Kat Cartoon	Dec. 31	1 reel	
Halfback Hannah (Christie)	Ann Cornwall	April 14	2 reels	
Hold 'Er Cowboy (Christie)	Bobby Vernon	June 2	2 reels	
Holy Mackerel (Christie)	Jimmie Adams	Feb. 11	2 reels	
Hot Papa (Christie)	Jack Duffy	Oct. 1	2 reels	
Hunger Stroke, A	Krazy Kat Cartoon	Feb. 25	1 reel	
Ice Boxed	Krazy Kat Cartoon	Feb. 11	1 reel	
Just the Type (Christie)	Neal Burns	Feb. 18	2 reels	
Ko-Ko Kicks	Inkwell Cartoon	Nov. 26	1 reel	
Ko-Ko's Bawth	Inkwell Cartoon	Feb. 18	1 reel	
Ko-Ko Chops Suey	Inkwell Cartoon	Oct. 29	1 reel	
Ko-Ko Explores	Inkwell Cartoon	Oct. 15	1 reel	Nov. 11
Ko-Ko Hops Off	Inkwell Cartoon	Sept. 17	1 reel	
Ko-Ko's Jerm Jam	Inkwell Cartoon	Feb. 4	1 reel	
Ko-Ko's Earth Control	Inkwell Cartoon	Mar. 31	1 reel	
Ko-Ko's Kink	Inkwell Cartoon	Jan. 7	1 reel	
Ko-Ko's Klock	Inkwell Cartoon	Nov. 12	1 reel	
Ko-Ko's Kozy Korner	Inkwell Cartoon	Jan. 21	1 reel	
Ko-Ko's Smoke	Inkwell Cartoon	Mar. 3	1 reel	
KoKo's Tattoo	Inkwell Cartoon	Mar. 17	1 reel	
Ko-Ko's Quest	Inkwell Cartoon	Dec. 10	1 reel	
Ko-Ko the Kid	Inkwell Cartoon	Dec. 24	1 reel	
Ko-Ko the Knight	Inkwell Cartoon	Sept. 3	1 reel	
Ko-Ko the Kop	Inkwell Cartoon	Oct. 1	1 reel	
Loco Motifs	Krazy Kat Cartoon	Sept. 24	1 reel	
Love Sunk	Krazy Kat Cartoon	Mar. 24	1 reel	
Long Hose (Christie)	Jack Duffy	Mar. 17	2 reels	
Love's Young Sream (Christie)	Anne Cornwall	May 12	2 reels	
Love Shy (Christie)	Jimmie Adams	Mar. 24	1 reel	
Mad Scrambles (Christie)	Neal Burns	Nov. 26	2 reels	
Milk Made	Krazy Kat Cartoon	Dec. 3	1 reel	
Moony Mariner, A (Christie)	Billy Dooley	Sept. 24	2 reels	
Nifty Nags (Christie)	Jack Duffy	Dec. 24	2 reels	
Ocean Blues (Christie)	Jimmie Adams	Nov. 19	2 reels	
Oh Mummy (Christie)	Jimmie Adams	Oct. 8	2 reels	
Pie Curs, The	Krazy Kat Cartoon	Nov. 5	1 reel	
Pig Styles	Krazy Kat Cartoon	Jan. 14	1 reel	
Rail Rode	Krazy Kat Cartoon	Sept. 24	1 reel	Oct. 4
Save the Pieces (Christie)	Bobby Vernon	Jan. 28	2 reels	
Say Uncle (Christie)	Jack Duffy	June 9	2 reels	
Scared Pink (Christie)	Jack Duffy	Oct. 29	2 reels	
School Daze	Krazy Kat Cartoon	Sept. 10	1 reel	
Sea Food (Christie)	Billy Dooley	July 14	2 reels	
Shadow Theory	Krazy Kat Cartoon	Jan. 28	1 reel	
Short Tail, A	Novelty	Sept. 10	2 reels	
Slick Slickers (Christie)	Neal Burns	July 7	2 reels	
Slippery Heels (Christie)	Jimmie Adams	June 16	2 reels	
Splash Yourself (Christie)	Bobby Vernon	Dec. 3	2 reels	
Stork Exchange, The	Krazy Kat Cartoon	Dec. 17	1 reel	
Sweeties (Christie)	Bobby Vernon	Mar. 10	2 reels	
Swiss Movements (Christie)	Jimmie Adams	Dec. 31	2 reels	
Tired Wheels	Krazy Kat Cartoon	Oct. 8	1 reel	
Toddles	Novelty	Dec. 10	1 reel	Oct. 7
Topsey Turvey	Krazy Kat Cartoon	Oct. 22	1 reel	
Uncle Tom's Caboose	Krazy Kat Cartoon	Oct. 22	1 reel	
Water Bugs(Christie)	Billy Dooley	Feb. 4	2 reels	
Wedding Wows (Christie)	Bobby Vernon	Oct. 22	2 reels	
Wired and Fired	Krazy Kat Cartoon	Mar. 10	1 reel	

PATHE-DE MILLE

Title	Star	Rel. Date	Length	Reviewed
Alien Antics	Sportlight	Nov. 13	1 reel	Nov. 11
All Bull and a Yard Wide	"Aesop Fables"	Oct. 9	1 reel	Oct. 7
Assistant Wives	Charley Chase	Dec. 4	2 reels	Dec. 2
Beach Club, The	Bevan-Hurlock	Jan. 22	2 reels	Jan. 14
Benares (Educational)	Geographical Number	Jan. 24	1 reel	
Best Man, The	Bevan-A. Bennett-V. Dent	Feb. 19	2 reels	Feb. 11
Bicycle Flirt, The	Bevan-V. Dent-D. Farley-C. Lombard	Mar. 18	2 reels	Mar. 10
Big Tent, The	"Aesop Fables"	Oct. 23	1 reel	Oct. 21
Blaze of Glory, A	"Aesop Fables"	Feb. 26	1 reel	
Boats and Fishermen of the Arctics and Tropics (Educational)	Science Number	Mar. 4	2 reels	
Boy Friend, The	"Aesop Fables"	Jan. 22	1 reel	
Brave Heart, A	"Aesop Fables"	Oct. 30	1 reel	
Broncho Buster, The	"Aesop Fables"	Jan. 1	1 reel	
Bucking the Handicap	Sportlight	Dec. 25	1 reel	Dec. 23
Buddhists of Burma, The (Educational)	Geographical Number	Feb. 5	1 reel	
Bull Fighter, The	Bevan-Hurlock	Nov. 27	2 reels	Dec. 2
Busy Bodies	Sportlight	Jan. 8	1 reel	Dec. 31
Calcutta (Educational)	Geographical Number	Dec. 11	1 reel	
Carnival Week	"Aesop Fables"	Dec. 4	1 reel	
Chicken Feed	"Our Gang"	Nov. 6	2 reels	Nov. 4
Christmas Cheer	"Aesop Fables"	Dec. 18	1 reel	
Comrades in Work	Mabel Normand		2 reels	
County Fair, The	"Aesop Fables"	Mar. 4	1 reel	
Crowned Heads	Sportlight	Feb. 19	1 reel	
Cups and Contenders	Sportlight	Nov. 27	1 reel	Nov. 25
Cutting a Melon	"Aesop Fables"	Sept. 11	1 reel	Sept. 2
Daddy Boy	Ben Turpin	Oct. 23	2 reels	Oct. 21
Defensive Ends, The	"Football Sense"	Nov. 27	1 reel	
Defensive Half, The	"Football Sense"	Nov. 6	1 reel	
Delhi (Educational)	Geographical Number	Feb. 29	1 reel	
Do Detectives Think?	Stan Laurel	Nov. 20	2 reels	Nov. 18
Do Monkeys Manicure?	Stan Laurel	April 1	1 reel	
Down to the Sea	Sportlight	Oct. 30	1 reel	Oct. 28
Exploring England with Will Rogers	Travelesque	Dec. 18	1 reel	Dec. 16
Fair Catch, The	"Football Sense"	Nov. 13	1 reel	
Family Frolics	Sportlight	Jan. 22	1 reel	Jan. 14
Fiddlesticks	Harry Langdon	Nov. 7	2 reels	Nov. 25
Flying Elephants	Roach Stars	Feb. 12	2 reels	Feb. 11
Flying Fishers	"Aesop Fables"	Nov. 27	1 reel	
Flaming Fathers	Max Davidson	Dec. 18	2 reels	Dec. 16
Football Field Officials	"Football Sense"	Oct. 23	1 reel	Oct. 21
For Sale a Bungalow	Hurlock-Quillan	Oct. 30	2 reels	Oct. 28
Forward Pass, The	"Football Sense"	Oct. 9	1 reel	
Fox Hunt, The	"Aesop Fables"	Nov. 20	1 reel	
Frolics in Frost	Sportlight	Dec. 18	1 reel	
From Soup to Nuts	Rarebits	Oct. 23	1 reel	Oct. 21
Fundaments of Football	Sportlight Special	Oct. 23	1 reel	
Fun Afoot	Sportlight	Mar. 18	1 reel	
Galloping Ghosts	O. Carew-O. Hardy-J. Finlayson	Mar. 11	2 reels	Mar. 3
Girl From Everywhere	D. Pollard-S. Halloway	Dec. 11	2 reels	Dec. 2
Girl From Nowhere, The	D. Pollard-S. Holloway-Swain	Mar. 25	2 reels	Mar. 24
Gold Digger of Weepah, A	Bevan-Bennett-Burke	Oct. 2	2 reels	Sept. 30
Golf Nut, The	Bevan-Quillan-A. Bennett	Sept. 4	2 reels	
Good Ship Nellie, The	"Aesop Fables"	Feb. 5	1 reel	
Have a Drink	Rarebits	Nov. 20	1 reel	Dec. 2
Hawaii, the Beautiful (Educational)	Geographical Number	Nov. 27	1 reel	
High Stakes	"Aesop Fables"	Jan. 15	1 reel	
Honeymoon Hints	Rarebits	Jan. 15	1 reel	
Horses, Horses	Sportlight	Sept. 4	1 reel	
How Man Suits His Life to Differing Surroundings	Science Series		2 reels	
Houses of the Arctic and the Tropics (Educational)	Science Number	Feb. 12	2 reels	
Human Fly, The	"Aesop Fables"	Sept. 25	1 reel	Sept. 30
In Again, Out Again	"Aesop Fables"	Sept. 18	1 reel	
Jungle Days	"Aesop Cartoon"	Mar. 25	2 reels	
Junk Man, The	"Aesop Fables"	Dec. 25	1 reel	
Just Kidding	Rare-Bits	Dec. 18	1 reel	Dec. 23
Kashmir, Old and New (Educational)	Geographical Number	Jan. 10	1 reel	
Keeping Fit	Sportlight Special	Nov. 20	1 reel	
Kick, The	"Football Sense"	Oct. 2	1 reel	
King Harold	L. Baird-T. Holmes	Nov. 13	2 reels	Nov. 11
Ladies' Day	Sportlight	Dec. 11	1 reel	Dec. 9
Lateral Pass, The	"Football Sense"	Oct. 16	1 reel	Oct. 14
Lindy's Cat	"Aesop Fables"	Oct. 16	1 reel	Oct. 28
Love at First Flight	Pollard-Hurlock-Cowley	Jan. 29	2 reels	Jan. 21
Love in a Police Station	E. Quillan-M. Hurlcok	Dec. 25	2 reels	Dec. 23
Man Without a Face (Serial)	A. Ray-W. Miller	Jan. 15	10 episodes	Jan. 14
Mark of the Frog, The (Serial)	M. Morris-D. Reed	Mar. 25	10 episodes	Mar. 24
Masked Menace, The (Serial)	L. Kent-J. Arthur	Nov 6	10 episodes	Nov. 4
Nature's Cathedral (Educational	Geographical Number	Dec. 18	1 reel	
Now I'll Tell One	Chase-Laurel	Oct. 9	2 reels	Oct. 14
Olympic Games	"Our Gang"	Sept. 11	2 reels	Sept. 2
On the Ice	"Aesop Fables"	Mar. 11	1 reel	
Outwitting Time	Sportlight	Oct. 2	1 reel	
Over the Bounding Blue with Will Rogers (Travelesque)		Feb. 12	1 reel	Feb. 11
Playing Hookey	"Our Gang"	Jan. 1	2 reels	
Prowling Around France with Will Rogers	Travelesque	Sept. 18	1 reel	
Rats in His Garret	"Aesop Fables"	Dec. 11	1 reel	
Reeling Down the Rhine with Will Rogers	Travelesque	Jan. 15	1 reel	Jan. 7
River of Doubt, The	"Aesop Fables"	Oct. 2	1 reel	Sept. 30

Title	Star	Rel. Date	Length	Reviewed
Run Girl, Run	Sennett Girls	Jan. 15	2 reels	Jan. 14
Sailors, Beware!	Stan Laurel	Sept. 25	2 reels	Sept. 30
Saved By a Keyhole	"Aesop Fables"	Nov. 13	1 reel	
Scaling the Alps	"Aesop Fables"	April 1	1 reel	
Season to Taste	Sportlight	Mar. 4	1 reel	
Shalimar Gardens, The (Educational)	Geographical Number	Mar. 18	1 reel	
Signs of Spring	"Aesop Fables"	Nov. 6	1 reel	
Should a Mason Tell?	L. Baird-T. Holmes	Sept. 18	2 reels	
Should Second Husbands Come First?	Max Davidson	Oct. 23	2 reels	Oct. 21
Should Tall Men Marry?	Roach Stars	Jan. 15	2 reels	Jan. 7
Small-Town Sheriff, The	"Aesop Fables"	Sept. 4	1 reel	Sept. 2
Smile Wins, The	"Our Gang"	Feb. 26	2 reels	Mar. 3
Smith's Army Life	Hiatt-McKee-Jackson	Feb. 5	2 reels	Feb. 4
Smith's Bargain	Hiatt-McKee-Jackson		2 reels	
Smith's Candy Shop	Hiatt-McKee-Jackson	Aug. 21	2 reels	
Smith's Cook	Hiatt-McKee-Jackson	Oct. 16	2 reels	Oct. 21
Smith's Cousin	Hiatt-McKee-Jackson	Nov. 13	2 reels	Nov. 11
Smith's Farm Days	Hiatt-McKee-Jackson	Mar. 4	2 reels	Mar. 3
Smith's Holiday	Hiatt-McKee-Jackson	Jan. 8	2 reels	Dec. 31
Smith's Modiste Shop	Hiatt-McKee-Jackson	Dec. 11	2 reels	Dec. 9
Smith's Pony	Hiatt-McKee-Jackson	Sept. 18	2 reels	
Smith's Restaurant	Hiatt-McKee-Jackson	April 1	1 reel	
Soldier Man	Harry Langdon			
Son Shower, The	"Aesop Fables"	Mar. 18	1 reel	
Spider's Lair, The	"Aesop Fables"	Feb. 19	1 reel	Feb. 18
Sunnyside (Re-issue)	Charlie Chaplin	Dec. 25	3 reels	
Swim Princess, The	D. Pollard-A. Clyde-C. Lombard	Feb. 26	2 reels	Mar. 3
Tackles and Touchdowns	Sportlight	Sept. 18	1 reel	
Tail Waggers	Sportlight	April 1	1 reel	
Their Second Honeymoon	Baird-Holmes	Oct. 16	2 reels	
Trees	Rarebits	Mar. 11	1 reel	
Twenty-Four-Dollar Island	Novelty		1 reel	Dec. 23
Up the Ladder	Sportlight	Oct. 16	1 reel	Oct. 21
Versatility	Sportlight	Feb. 5	1 reel	Jan. 28
Volcanoes (Educational)	Geological Number	Feb. 19	1 reel	
Wandering Minstrel, The	"Aesop Fables"	Jan. 29	1 reel	
Weaker Sex, The	Rarebits	Sept. 25	1 reel	
Winging Around Europe With Will Rogers	Travelesque	Nov. 20	1 reel	Nov. 18
Women Workers of Ceylon (Educational)	Geographical Number	Dec. 27	1 reel	
Work of Running Water (Educational)	Geological Number	Mar. 11	1 reel	
Yellow Cameo, The (Serial)	Allene Ray		10 episodes	
Young Hollywood	Special Cast	Nov. 27	2 reels	Dec. 9

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Title	Star	Dist'r	Rel. Date	Length	Reviewed
Bear Escape, A	Parker-Reavis	Capitol Prod.		2 reels	Aug. 1
Berth Mark	Tarbell-Finch-Shaw	Red Seal		2 reels	
Bet, The (story by Chekov)	F. P. Donovan (produer)			2 reels	
Cigareete Maker's Romance, A (story by Crawford)	F. P. Donovan (producer)			2 reels	
Dream of the Sea, A (Binocolor)		Film Dist. Corp		1 reel	May 27
District Doctor, The (story by Blazac	F. P. Donovan (producer)			2 reels	
Girl with the Golden Eyes, The (story by Balzac)	F. P. Donovan (producer)			2 reels	
Helpless Helper	Al Joy	Cranfield-Clarke		2 reels	
Here Comes the Bride	Sketchograf	Cranfield-Clarke		1 reel	
Heroes of the Wild (Serial)	Jack Hoxie	N. Levine	Dec. 1	10 episodes	
His Off-Day	Tommy Albert	Cranfield-Clarke		2 reels	
Isle of Sunken Gold, The (Serial)	A. Stewart	Nat Levine	Sept. 1	10 episodes	
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal		1 reel	July 22
Lunches and Punches	Sid Smith	Capitol Prod		2 reels	Sept. 1
Ma and the Auto (Guest Jewel)		A. C. A		1 reel	
Mysterious Airman, The (Serial)		Weiss Bros		10 episodes	
Necklace, The	M. Alden-M. Costello-E. Chautard	F. P. Donovan (producer)		2 reels	
Nothing to Live For	Al Joy	Cranfield-Clarke		2 reels	
Piece of String, A (story by De Manpassant)	F. P. Donovan (producer)			2 reels	
Police Reporter, The (Serial)	W. Miller-E. Gilbert-	Weiss	Mar.	10 episodes	
She Beast, The	Sid Smith	Capitol Prod		2 reels	July 1
Silence of the Snows (Guest Jewel)		A. C. A.		1 reel	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark			
Spooky Money	Al Joy	Cranfield-Clarke		2 reels	
Who's Who	Al Joy	Cranfield-Clarke		2 reels	
Yellow Dog, The (Guest Jewel)		A. C. A		1 reel	April 15
You Can't Win (Serial)		Weiss Bros		10 episodes	

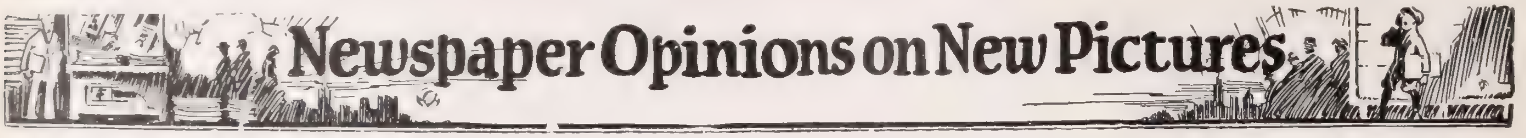
TIFFANY-STAHL

Title	Star	Rel. Date	Length	Reviewed
Bridal of Pennacock, The	Color Classic	Nov. 1	1 reel	Dec. 2
Comrades	Color Classic	Nov. 15	1 reel	Dec. 2
King of Sports	Color Classic	Sept 15	1 reel	
Marcheta	Color Classic	Mar. 1	1 reel	
Medallion, The	Color Classic	Mar. 1	1 reel	
Memories	Color Classic	Oct. 1	1 reel	Sept. 9
Mission Bells	Color Classic	Mar. 15	1 reel	
North of Suez	Color Classic	Jan. 1	1 reel	
Perfect Day, A	Color Classic	April 1	1 reel	
Roaming 'Round the Carribbean	Color Classic	Oct. 15	1 reel	
Romany Love	Color Classic	Dec. 1	1 reel	Feb. 18
Rose of Killarney	Color Classic	Dec. 15	1 reel	
Scarface	Color Classic	Jan. 15	1 reel	
Souvenirs	Color Classic	Feb. 15	1 reel	
Treasure Land	Color Classic	Feb. 1	1 reel	

UNIVERSAL

Title	Star	Rel. Date	Length	Reviewed
Africa Before Dark	Oswald Cartoon	Feb. 20	1 reel	
All Balled Up (O. R. Cohen story)	Charles Puffy	Feb. 27	2 reels	Feb. 4
All For Uncle	C. King-C. Doherty	Oct. 19	2 reels	Oct. 7
All Wet	Oswald Cartoon	Oct. 31	1 reel	
And How	"The Gumps"	Oct. 31	2 reels	
Andy Knows His Onions	"The Gumps"	Dec. 12	2 reels	Dec. 9
Any Old Count	"The Gumps"	Jan. 23	2 reels	
Back to Nature	Arthur Lake	Feb. 27	1 reel	Feb. 11
Banker's Daughter, The	Oswald Cartoon	Nov. 28	2 reels	
Bare Fists	Jack Perrin	Jan. 14	2 reels	Dec. 23
Battle Scarred Hero, A	"The Gumps"	Oct. 3	2 reels	Sept. 30
Battling Buckaroo, The (Western)	Bob Curwood	Nov. 10	2 reels	
Battling Justice	Fred Gilman	Mar. 24	2 reels	Feb. 25
Blind Man's Bluff	Jack Perrin	Nov. 19	2 reels	Oct. 28
Boss of the Rancho	Bob Curwood	Jan. 7	2 reels	
Brand of Courage, The	B. Curwood-P. Montgomery	Feb. 4	2 reels	Jan. 7
Bright Lights	Oswald Cartoon	Mar. 19	1 reel	
Buckskin Days	Newton House	Feb. 18	2 reels	Jan. 28
Buster's Big Chance	Trimble, Turner and Dog	Jan. 11	2 reels	Dec. 23
Buster Come On	Trimble, Turner and Dog	Sept. 14	2 reels	Sept. 9
Buster's Home Life	Trimble, Turner and Dog	Oct. 12	2 reels	Sept. 30
Buster Shows Off	Trimble, Turner and Dog	Mar. 14	2 reels	
Buster Steps Out	Trimble, Turner and Dog	Feb. 8	2 reels	Jan. 28
Buster, What's Next?	Trimble, Turner and Dog	Nov. 16	2 reels	Oct. 28
By Correspondence	Arthur Lake	Jan. 30	1 reel	Jan. 14
Case of Scotch, A	"The Gumps"	Jan. 9	2 reels	Dec. 23
Clearing the Trail (Western)	Newton House	Nov. 26	2 reels	
Cloud Buster, The	"The Gumps"	Feb. 6	2 reels	Jan. 21
Crimson Colors	Lewis-Gulliver	Sept. 12	2 reels	June 17
Dancing Fools	C. King-C. Doherty-E. Clair	Sept. 21	2 reels	Sept. 2
Danger Ahead (Western)	Jack Perrin	Sept. 24	2 reels	Sept. 9
Dangerous Double, The (Western)	Bob Curwood	Oct. 15	2 reels	Sept. 23
Dates for Two	C. King-C. Doherty	Jan. 18	2 reels	Dec. 31
Daze of the West (Mustang)	Fred Gilman	Sept. 3	2 reels	
Dazzling Co-Eds	Lewis-Gulliver	Oct. 10	2 reels	
Disordered Orderly, The	Sid Saylor-Jean Doree	Nov. 9	2 reels	
Empty Socks	Oswald Cartoon	Dec. 12	1 reel	
Fighting Finish, The	Lewis-Sullivan-Phillips	Oct. 24	2 reels	
Fighting Texan, The (Mustang)	Fred Gilman	Sept. 10	2 reels	Aug. 19
Gauge of Battle, The	Fred Gilman	April 21	2 reels	Mar. 24
George's False Alarm	Sid Saylor	Feb. 29	2 reels	Feb. 4
George Steps Out	Sid Saylor	Sept. 28	2 reels	
Great Guns	Oswald Cartoon	Oct. 17	1 reel	Aug. 19
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster	Mar. 26	10 episodes	
Harem Scarem	Oswald Cartoon	Jan. 9	1 reel	
Her Only Husband	Long-Adams-Laymon-McPhaill	April 4	2 reels	Mar. 17
Hidden Money	Bob Curwood	April 28	2 reels	
High Flyin' George	Sid Saylor	Jan. 25	2 reels	
His In Laws (O. R. Cohen story)	Charles Puffy	Mar. 12	2 reels	Feb. 18
Horns and Orange Blossoms (O. R. Cohen story)	Charles Puffy	Jan. 29	2 reels	Jan. 7
Horse Play	Long-Adams-Laymon-McPhaill	Jan. 4	2 reels	Dec. 18
Hot Stuff	Ben Hall	Oct. 24	1 reel	Oct. 14
Indoor Golf	Long-Adams-Layman-McPhail	Mar. 7	2 reels	Feb. 11
Keeping in Trim	Long-Adams-Laymon-McPhail	Sept. 7	2 reels	Aug. 19
King of Hearts (Northwest Series)	Jack Perrin	Dec. 17	2 reels	Dec. 9
Law Rider, The (Western)	Fred Gilman	Nov. 5	2 reels	
Lone Ranger, The	Fred Gilman	Dec. 31	2 reels	
Looters, The	Bob Curwood	Mar. 3	2 reels	Feb. 4
Love Wallop, The	Arthur Lake	Nov. 7	1 reel	
Madden of the Mounted	Jack Perrin	Mar. 10	2 reels	Feb. 11
Man of Letters, A	Sid Saylor	Feb. 15	2 reels	Jan. 28
Married Bachelors (O. R. Cohen story)	Charles Puffy	April 9	2 reels	Mar. 17
Mechanical Cow, The	Oswald Cartoon	Oct. 3	1 reel	Aug. 19
Mild West, The	"The Gumps"	Dec. 26	2 reels	
Mistakes Will Happen	Ben Hall	Feb. 13	1 reel	Jan. 21
Model George	Sid Saylor	Dec. 28	2 reels	
Monkey Shines	Ben Hall	Dec. 26	1 reels	
Neck n' Neck	Oswald Cartoon	Jan. 23	1 reel	
Newlyweds' Advice		Jan. 2	2 reels	Dec. 16
Newlyweds Christmas Party, The	Snookums-Saylor-Clair	Dec. 5	2 reels	Nov. 4
Newlyweds' Friends, The	Snookums-Bartlett-McPhaill	April 1	2 reels	Mar. 10
Newlyweds' Mistake, The	Snookums-Saylor-Clair	Nov. 7	2 reels	
Newlyweds' Servant, The	Snookums-Bartlett-McPhaill	Feb. 6	2 reels	Feb. 4
Newlyweds Success, The	Snookums-Bartlett-McPhaill	Mar. 5	2 reels	Feb. 11
Newlyweds' Surprise, The	Snookums-Saylor-Clair	Oct. 3	2 reels	Sept. 10
Newlyweds' Troubles, The	Snookums-Saylor-Clair	Sept. 5	2 reels	Aug. 19
No Blondes Allowed	C. King-C. Doherty	Mar. 21	2 reels	Feb. 25
Ocean Bruises	"The Gumps"	Nov. 14	2 reels	Oct. 28
Ocean Hop, The	Oswald Cartoon	Nov. 14	1 reel	Oct. 28
Ole Swimmin' 'Ole, The	Oswald Cartoon	Feb. 6	1 reel	Mar. 24
On Deck	Sid Saylor-Jean Doree	Nov. 30	2 reels	
One Every Minute	Arthur Lake	April 23	1 reel	
Oh Mabel!	C. King-C. Doherty	Nov. 23	2 reels	
Oh Teacher!	Oswald Cartoon	Sept. 19	1 reel	Sept. 8
On Special Duty (Western)	Fred Gilman	Oct. 8	2 reels	Sept. 30
Out in the Rain	"The Gumps"	Feb. 20	2 reels	Jan. 28
Passing the Joneses	Long-Adams-Laymon-McPhail	Nov. 2	2 reels	
Payroll Roundup, The	Bob Curwood	Mar. 31	2 reels	Mar. 3
Picking on George	Sid Saylor	Oct. 26	2 reels	Oct. 14
Prince and the Papa (O. R. Cohen story)	Charles Puffy	Feb. 12	2 reels	Jan. 21
Racing Wizard, The	Newton House	Dec. 24	2 reels	
Rattling Good Time, A	Ben Hall	Dec. 19	1 reel	Dec. 16
Red Warning (Western)	Newton House	Oct. 29	2 reels	Oct. 14
Rickety Gin	Oswald Cartoon	Dec. 26	1 reel	
Ride 'Em Plowboy	Oswald Cartoon	April 15	1 reel	Mar. 24
Riding Gold	Newton House	Jan. 21	2 reels	
Riding Whirlwind, The (Western)	Newton House	Oct. 1	2 reels	Sept. 23
Riding Wild	Bob Curwood	Dec. 10	2 reels	
Ring Leader, The	Jack Perrin	April 7	2 reels	Mar. 10
Ringside Romeos	Arthur Lake	Mar. 26	1 reel	Mar. 10
Rival Romeos	Oswald Cartoon	Mar. 5	1 reel	
Run Buster!	Trimble, Turner and Dog	Dec. 14	2 reels	Dec. 9
Running Wild	Lewis-Gulliver-Phillips	Dec. 5	2 reels	Nov. 18
Sagebrush Sadie	Oswald Cartoon	April 1	1 reel	
Samson at Calford	Lewis-Gulliver	Nov. 7	2 reels	June 17
Saxophobia	Arthur Lake	Oct. 10	1 reel	Sept. 30
Scarlet Arrow, The (Serial—F. X. Bushman Jr.)			10 episodes	
Scrambled Honeymoon, The	Ben Hall	Nov. 21	1 reel	
Scrappin' Fool, The (Mustang)	Bob Curwood	Sept. 17	2 reels	Sept. 9
Sealed Orders	Jack Perrin	Feb. 11	2 reels	Jan. 28
Shady Rest	"The Gumps"		2 reels	
Showing Off	Long-Adams-Laymon-McPhail	Dec. 7	2 reels	Nov. 18
Sliding Home	Lewis-Gulliver-Phillips	Jan. 16	2 reels	Dec. 30
Smiling Wolf, The (Western)	Fred Gilman	Dec. 3	2 reels	
Social Lions	Ben Hall	Mar. 12	1 reel	
Society Breaks	Long-Adams-Laymon-McPhail	Oct. 5	2 reels	Sept. 30
Sodas and Shebas	Arthur Lake	Sept. 12	1 reel	Sept. 9
Some Babies (O. R. Cohen story)	Charles Puffy	Mar. 26	2 reels	Mar. 3
Some Pets	Arthur Lake	Jan. 2	1 reel	Dec. 16
Son of the Frontier, A	Newton House	April 14	2 reels	Mar. 17
So This Is Sapp Center	Ben Hall	Jan. 16	1 reel	Dec. 30
South of Northern Lights (Western)	Jack Perrin	Oct. 22	2 reels	Oct. 7

Title	Star	Rel. Date	Length	Reviewed
Special Edition	Ben Hall	April 9	1 reel	Mar. 17
Splashing Through	Lewis-Gulliver-Phillips	Dec. 19	2 reels	
Start Something	Long-Adams-Laymon-McPhaill	Feb. 1	1 reel	Jan. 14
Swell Clothes	Arthur Lake	Dec. 5	1 reel	Nov. 18
Taking the Count	C. King-C. Doherty	April 18	2 reels	Mar. 24
Terrors of the Unknown (Serial)			10 episodes	
That's That	Trimble-Turner and Dog	April 11	2 reels	Mar. 17
There's a Will	C. King-C. Doherty	Dec. 21	2 reels	
Too Much Sleep	"The Gumps"	Sept. 19	2 reels	Sept. 2
Total Loss, A	"The Gumps"	Nov. 28	2 reels	
Trail of the Tiger, The (Serial)	Jack Daugherty	Nov. 7	2 reels	Aug. 5
Trolley Troubles	Oswald Cartoon	Sept. 5	1 reel	Aug. 19
Unexpected Hero, An	F. Gilman-M. King	Feb. 25	2 reels	Jan. 28
Valiant Rider, The (Western)	Bob Curwood		2 reels	
Vanishing Rider, The (Serial)	Wm. Desmond	Jan. 16	10 episodes	
Watch George	Sid Saylor	Mar. 28	2 reels	Mar. 3
What a Party	C. King-C. Doherty	Feb. 22	2 reels	Feb. 4
When George Hops	Sid Saylor	April 25	2 reels	
When Greek Meets Greek	"The Gumps"	Oct. 17	2 reels	Oct. 7
Winged Hoofs	Newton House	Mar. 17	2 reels	Fdb. 25
Winning Five, The	Lewis-Gulliver-Phillips	Sept. 26	2 reels	Sept. 19
Winning Goal, The	Lewis-Gulliver-Phillips	Jan. 2	2 reels	
Winning Punch, The	Lewis-Gulliver-Phillips	Nov. 21	2 reels	
Wolves of the Range	Fred Gilman	Jan. 28	2 reels	



Newspaper Opinions on New Pictures

"A Texas Steer"—First National, Madison Theatre, Detroit

Evening Times: "Rough and tumble fare with a steady succession of laughs. It is never dull. Louise Fazenda is a fine running mate for Rogers, and appears to better advantage than she has for a long time back. Rogers has a flock of wise-cracking subtitles, which keep the audience in a high state of glee."

Free Press: "Rogers brimming with horse-sense humor and good for a laugh any time. He will probably add oodles of fame and shekels to the considerable pile of both which he now possesses. No one could resist Will's good nature, his wise cracking, his gum chewing and his cowboy ways. There are a lot of laughs in the picture, some pretty good views of Washington, and always there is the inimitable and likeable Rogers."

Detroit News: "Broad comedy which develops a number of funny situations. Rogers . . . funny without doing a thing. He contributes some subtitles that contribute no small part in speeding up the fun. Louise Fazenda can always be depended on for a good account of herself."

"Her Wild Oat"—First National, Circle Theatre, Indianapolis

News: "Miss Moore has the able direction of Neilan and the support of a highly personable cast. The film is, therefore, most pleasant to the eye. Miss Moore makes Mary Lou Smith amusing and sometimes pathetic. The comedy is slight but pleasant and amusing. Miss Moore is as diverting as ever. The denouement is unusual and amusing."

Times: "The whole thing is a riot . . . a dish for a king—that's what Miss Moore serves you. Mary Lou Smith is made a very live and real girl by the acting of Miss Moore. To get across her Ritzie stuff she must burlesque her work, which, however, does not detract, but rather adds a bit. The film is full of comedy situations, all well handled. The story is handled with a master's touch. Good comedy farce."

Star: "Colleen Moore is Cinderella again. She gives full play to her 'cuteness' in 'Her Wild Oat, a romance of working girls and noblemen."

"The Private Life of Helen of Troy"—First National, Strand Providence, R. I.

Journal and Bulletin: "Brilliant film satire with brilliant cast. Most unusual picture turned out in many a day. Comedy in generous quantities, satirical, sly, subtle, broad, humorous, whimsical and daring by turns. Richly costumed, sets breath-taking in their magnitude and striking in originality."

News: "Brilliant. Fun galore in this picturization of the story of first flapper queen, and it is presented against formal, dignified and beautiful backgrounds of ancient Troy and Sparta."

"The Circus" — United Artists, Cincinnati

Post: "'Circus' Makes Many of the Great Talk in Admiration. When Charlie Chaplin film's in town, it is a signal for all highbrows to brow a little higher and for all lowbrows to glory in their lowliness. 'The Circus' is no mean product."

Post: "Charlie Chaplin smacks you hard with his 'The Circus.' Is immensely amusing. He executes his tricks swiftly and dexterously; and he always is exactly like some human being you know. It took Chaplin a long time to make 'The Circus.' The film shows it. It is a nicely finished spectacle of glorious foolishness."

"Mother Machree"—Fox Films, Globe Theatre, New York City

Times: "Excellent screen entertainment. A sympathetic blending of gentle humor and restrained sentiment . . . of strong appeal . . . Beautifully staged and capitally photographed, Belle Bennett acts with earnest, motherly conception of her part. McLaglen introduces moments of humor and sadness."

Daily News: "Tugs heart strings. . . . One of those pictures which call for your 'kerchief frequently and freely."

American: "One of most entertaining films of new year. Has its mischievous moments and its despairing ones."

Herald-Tribune: "Will bring joy in the lives of multitudes for whom it was designed. 'Kind hearts are more than coronets and simple faith than Norman blood' . . . this is teaching of 'Mother Machree'."

Morning World: "I doubt if there can be found in all Hollywood's broad expanse an author who now will be capable of providing this lorn and sorrowing parent (Belle Bennett) a story capable of carrying her into depths of more poignant anguish."

Telegram: "Miss Bennett gives her usual competent performance."

"Sadie Thompson" — United Artists Theatre, Los Angeles

Times: "Swanson Film is Brilliant. 'Sadie Thompson' Proves to be Great Drama. Hailed as Glowingly Human. 'Sadie Thompson' which opened yesterday morning at the United Artists Theatre, with huge crowds battling away at the doors—more probably in order to see their Gloria Swanson than to see Sadie—as early as half-past ten, is one of the finest, most glowingly human pictures the screen has ever seen. The crowds may come to see Gloria, but they will remain to see Sadie. Which is intended as an even greater compliment to Gloria. What a triumph for Gloria Swanson! No mood seems beyond her, whether of gaiety or deeply mocking mischief, sweep of sorrow, or storm of anger, or flow of tenderness. The picture holds you from moment to moment with its swiftly, smoothly mounting moods and its pictorial beauty."

Record: "'Sadie Thompson' Gloria's Best Film. U. A. Picture Ranks At Top. 'Sadie Thompson' one of the best pictures ever filmed. It is Gloria Swanson's picture and the 'Sadie Thompson' she has created for the screen will live long in the memory. It is her finest role. She does more acting than in any of her other pictures."

Examiner: "'Sadie" Hailed as Triumph of Photoplay Art. 'Sadie Thompson' is easily the most momentous film occasion in Gloria Swanson's life. One of screenland's most popular dramatic actresses. Miss Swanson hasn't given such a performance in years. She loses her self in the gamin qualities of the slangy Sadie. 'Sadie Thompson' is excellent entertainment and I subscribe most heartily to its merits and to those of Gloria Swanson, whose characterization is superbly sound and fine."

Herald: "'Sadie Thompson' is a fine picture. The best, in fact, that Gloria Swanson has made in years. Gloria Excels."

News: "Gloria Swanson's work is superb. A Swanson with depth and fire in tawdry finery and impossible hats."

"The Devil Dancer" — United Artists, Rivoli Theatre, New York City

World: "She is one of the finest dramatic actresses on screen. Gilda Gray the authentic, impressive, important player of serious parts. I do not know of an actress in recent years who has been so reminiscent of Lillian Gish at Miss Gish's best. She is extraordinary, beautiful. All other little ten-penny sex-appealers of Hollywood when placed alongside of her make me laugh."

Graphic: Gilda Gray's best film. Worth seeing. Never has Miss Gray photographed so beautifully. Puts into her dramatic efforts same individual touch she gives to her dancing. Sets striking and original. Becomes a thing of unusual merit with Miss Gray starring in it."

News: "Fine performances. Deserves to attract. Has been capably and understandingly handled by Niblo. Photographically, production is weird, interestingly so; histrionically it is impressive and earnest. A natural rhythm in Gilda Gray's every movement. And Gilda is an actress. She has rare charm. Her lovely limbs, her slanting eyes of green, Slavic contour of her face make cameras glad. So far above her previous vehicle that no comparison can be made."

Journal: "Unusually impressive settings. Beautiful photography and backgrounds."

Sun: "When she dances, she is something to be admired. Picturesque and stunning backgrounds represent a feat in craftsmanship. Thoroughly fascinating in her two dances. Of equal interest are sets, lighting, grouping, thrilling pageantry. Effects as picturesque as movies have ever acquired."

Herald-Tribune: "Picturesque backgrounds. Competent acting. Admirable sets. Miss Gray's work excellent."

Telegraph: "The best value, not alone on Broadway—but throughout length and breadth of America. A bang-up photoplay with plenty of burning love and smashing thrills. Star's work far eclipses anything she has yet accomplished in her sensationally successful career. Production may be likened to a pyramid of jewels, each more radiant than the other, with blinding brilliance of star shining from apex. More thrillingly beautiful than ever before. Superbly photographed, her sensitive, expressive countenance wins instant love and sympathy of audience. The best show in town. This is one you mustn't miss."

Times: "Production wonderfully convincing in atmosphere and rich in scenery. Quite different from ordinary run of films. Holds attention and Miss Gray is always interesting, whether whirling around in one of long skirts or standing quietly. Has a charm of her own, and nobody can accuse her of being blasé in love scenes."

Eve. World: "Miss Gray portrays her role with full force of her temperament. Setting gorgeous. Unusual in its appeal. Miss Gray superb in dances. One comes away feeling one has been entertained.

Telegram: "Has some of the most magnificent and atmospheric scenes of recent memory. Gilda more ravishing than ever. Photography skilled and Oriental settings startling in austere beauty."

American: "Enthusiastic audience greeted star's production, which seemed to prove beyond doubt that picture had 'gotten over.' Highly melodramatic and full of thrills.

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